

Spring 2023





### ON THE COVER

ADULT FLORIDA LEOPARD FROG FROM THE COVER OF *FROGS AND TOADS OF ALABAMA* BY CRAIG GUYER AND MARK A. BAILEY. COURTESY OF MARK A. BAILEY.

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A steel town daughter's search for truth and beauty in Birmingham, Alabama

## Learning from Birmingham

*A Journey into History and Home*

Julie Buckner Armstrong

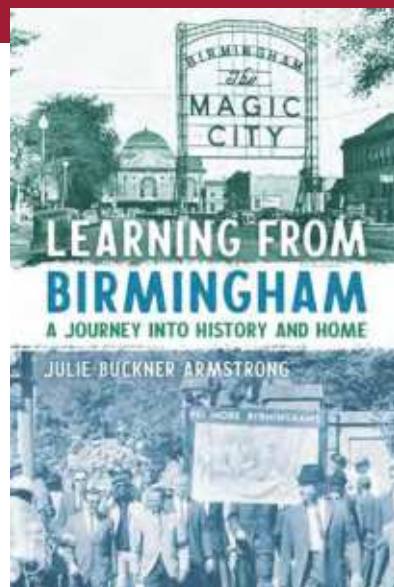
"As Birmingham goes, so goes the nation," Fred Shuttlesworth observed when he invited Martin Luther King Jr. to the city for the transformative protests of 1963. From the height of the Civil Rights Movement through its long aftermath, images of police dogs, fire hoses and four girls murdered when Ku Klux Klan members bombed the Sixteenth Street Baptist Church have served as an uncomfortable racial mirror for the nation. Like many white people who came of age in the Civil Rights Movement's wake, Julie Buckner Armstrong knew little about this history. Only after moving away and discovering writers like Toni Morrison and Alice Walker did she realize how her hometown and family were part of a larger, ongoing story of struggle and injustice.

When Armstrong returned to Birmingham decades later to care for her aging mother, Shuttlesworth's admonition rang in her mind. By then an accomplished scholar and civil rights educator, Armstrong found herself pondering the lessons Birmingham holds for a twenty-first century America. Those lessons extended far beyond what a 2014 Teaching Tolerance report describes as the common distillation of the Civil Rights Movement into "two names and four words: Martin Luther King Jr., Rosa Parks, and 'I have a dream.'" Seeking to better understand a more complex local history, its connection to broader stories of oppression and resistance, and her own place in relation to it, Armstrong embarked on a journey to unravel the standard Birmingham narrative to see what she would find.

Beginning at the center, with her family's 1947 arrival to a housing project near the color line, within earshot of what would become known as Dynamite Hill, Armstrong works her way overtime and across the map. Weaving in stories of her white working-class family, classmates, and others not traditionally associated with Birmingham's civil rights history, including members of the city's LGBTQ community, she forges connections between the familiar and lesser-known. The result is a nuanced portrait of Birmingham—as seen in public housing, at old plantations, in segregated neighborhoods, across contested boundary lines, over mountains, along increasingly polluted waterways, beneath airport runways, on highways cutting through town, and under the gaze of the iconic statue of Vulcan.

In her search for truth and beauty in Birmingham, Armstrong draws on the powers of place and storytelling to dig into the cracks, complicating easy narratives of civil rights progress. Among the discoveries she finds in America's racial mirror is a nation that has failed to recognize itself in the horrific images from Birmingham's past and to acknowledge the continuing inequalities that make up the Civil Rights Movement's unfinished business.

Julie Buckner Armstrong is professor of English at the University of South Florida. She is author of *Mary Turner and the Memory of Lynching* and editor of *The Cambridge Companion to American Civil Rights Literature*.



**MAY**

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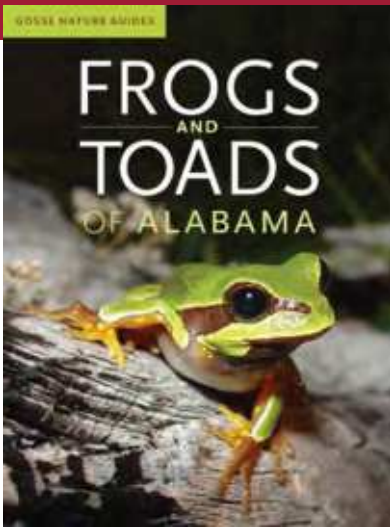
"So much of this book speaks to the process of recovering a history more accurate and coherent than the stories . . . gleaned from our formal or informal educations and also provides commentary on the ways in which history is told or not told, taught or not taught, remembered or misremembered." —B. J. Hollars, author of *The Road South: Personal Stories of the Freedom Riders*

### ALSO OF INTEREST



Dear Denise:  
Letters to the  
Sister I Never Knew  
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"It has been over forty years since the previous scientific treatment of these animals in the state was published, Mount's 1975 *The Reptiles and Amphibians of Alabama*. Numerous significant changes or advancements of knowledge in species distribution, conservation status, taxonomy, and natural history of Alabama herpetofauna have taken place since then, certainly enough to warrant the series of books that started with *Turtles of Alabama* and the more recently released *Lizards and Snakes of Alabama*. I have enjoyed both of those books and know they have been well received by others I've interacted with, and I have no doubt *Frogs and Toads of Alabama* will be too." —John B. Jensen, coeditor of *Amphibians and Reptiles of Georgia*

## GOSSE NATURE GUIDES

## ALSO OF INTEREST



Lizards and Snakes of Alabama  
Craig Guyer, Mark A. Bailey, and Robert H. Mount

ISBN 978-0-8173-5916-4  
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A comprehensive taxonomy of the anuran fauna in Alabama

# Frogs and Toads of Alabama

Craig Guyer and Mark A. Bailey

*Frogs and Toads of Alabama* is the most comprehensive taxonomy of the anuran fauna gathered since Robert H. Mount's 1975 volume on the reptiles and amphibians of Alabama. This richly illustrated guide provides an up-to-date summary of the taxonomy and life history of both native frogs and toads and those introduced to the state.

Alabama possesses one of the most species-rich biotas in North America, and this richness is reflected in its frogs and toads. The authors examine all known species within the state and describe important regional variations in each species, including changes within species across the state's many habitats. Significant field studies, pertaining especially to species conservation, inform each account.

The life history entry for each species consists of scientific and common names, full-color photographs, a morphological description, discussion of habits and life cycle, and a distribution map depicting areas in which the species is located throughout the state, as well as notes on conservation and management practices. The illustrated taxonomic keys provided for families, genera, species, and subspecies will be an invaluable resource to herpetologists.

This extensive guide will serve as a single resource for understanding the rich natural history of Alabama by shedding light on this important aspect of its biodiversity, especially in light of ongoing changes in the habitats of many of Alabama's herpetofauna. Accessible to all, this volume is valuable for both the professional herpetologist and the general reader interested in frogs and toads.

Craig Guyer is emeritus professor of biological sciences at Auburn University, with special concentrations on herpetology, tropical ecology, and biogeography. He has authored or coauthored many scientific journal articles and is coauthor, with Maureen A. Donnelly, of *Amphibians and Reptiles of La Selva, Costa Rica, and the Caribbean Slope: A Comprehensive Guide*. In concert with Mark A. Bailey and Robert H. Mount, Guyer was the lead author of *Turtles of Alabama* and *Lizards and Snakes of Alabama*.

Mark A. Bailey is senior biologist with Conservation Southeast Inc., a resource management firm specializing in native habitats and species of the southeastern US. He has authored and coauthored many conservation strategies and plans, most notably, the *PARC Habitat Management Guidelines for Amphibians and Reptiles of the Southeastern United States*, and currently serves on the Board of Directors of the Alabama Wildlife Federation. He is also a coauthor of *Turtles of Alabama* and *Lizards and Snakes of Alabama*.



Left: Adult  
Mountain Chorus  
Frog (*Pseudacris  
brachyphona*)

Right: Adult  
Green Treefrog  
(*Dryophytes  
cinerea*)



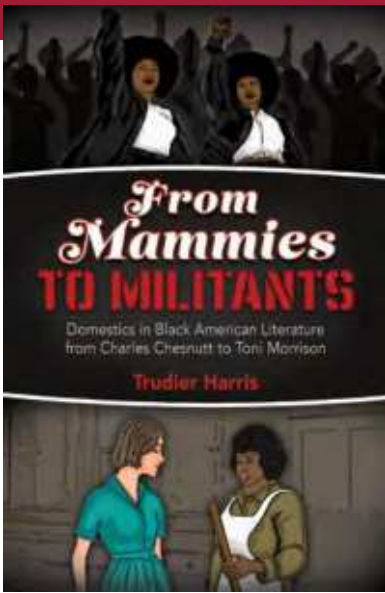
Above left: Adult  
Southern Cricket  
Frog (*Acris gryllus*)

Above right:  
Adult Bird-  
voiced Treefrog  
(*Dryophytes  
avivoca*)



Right: Adult  
Florida Leopard  
Frog (*Lithobates  
sphenoccephalus  
sphenoccephalus*)





## APRIL

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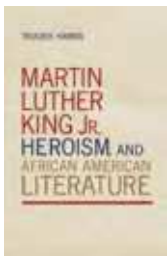
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ISBN 978-0-8173-6094-8 / \$29.95s PAPER

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"There are no Dilseys here. If white authors had the luxury to canonize long-suffering Blacks, the Black author has had a more complex and more painful relation to the subject. One cannot but wince to learn how many of these authors worked as maids, sometimes even after they had achieved a degree of literary success." —*The New York Times Book Review*

## ALSO OF INTEREST



Martin Luther King Jr., Heroism, and African American Literature

Trudier Harris

ISBN 978-0-8173-6017-7

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Focuses on the issue of stereotypes of Black women

## From Mammies to Militants

*Domestics in Black American Literature from Charles Chesnutt to Toni Morrison*

Trudier Harris

With a New Afterword by the Author

Welfare queen, hot momma, unwed mother: these stereotypes of Black women share their historical conception in the image of the Black woman as domestic. Focusing on the issue of stereotypes, the new edition of Trudier Harris's classic 1982 study *From Mammies to Militants* examines the position of the domestic in Black American literature with a new afterword bringing her analysis into the present.

From Charles Chesnutt's *The Marrow of Tradition* to Toni Morrison's *The Blue Eye*, Black writers, some of whom worked as maids themselves, have manipulated the stereotype in a strategic way as a figure to comment on Black-white relations or to dramatize the conflicts of the Black protagonists. In fact, the characters themselves, like real-life maids, often use the stereotype to their advantage or to trick their oppressors.

Harris combines folkloristic, sociological, historical, and psychological analyses with literary ones, drawing on her own interviews with Black women who worked as domestics. She explores the differences between Northern and Southern maids and between "mammy" and "militant" and provides a sweeping exploration of Black American writers of the twentieth century, with extended discussion of works by Charles Chesnutt, Kristin Hunter, Toni Morrison, Richard Wright, Ann Petry, William Melvin Kelley, Alice Childress, John A. Williams, Douglas Turner Ward, Barbara Woods, Ted Shine, and Ed Bullins. Often privileging political statements over realistic characterization in the design of their texts, the authors in Harris's study urged Black Americans to take action to change their powerless conditions, politely if possible, violently if necessary. Through their commitment to improving the conditions of Black people in America, these writers demonstrate the connectedness of art and politics.

In her new afterword, "From Militants to Movie Stars," Harris looks at domestic workers in African American literature after the original publication of her book in 1982. Exploring five subsequent literary treatments of Black domestic workers from Ernest J. Gaines's *A Lesson Before Dying* to Lynn Nottage's *By the Way, Meet Vera Stark*, Harris tracks how the landscape of representation of domestic workers has broken with tradition and continues to transform into something entirely new.

Trudier Harris is University Distinguished Research Professor Emerita of English, the University of Alabama, and J. Carlyle Sitterson Distinguished Professor Emerita of English, the University of North Carolina at Chapel Hill. A few of her many published books are *The Scary Mason-Dixon Line: African American Writers and the South*, and her memoir, *Summer Snow: Reflections from a Black Daughter of the South*. On March 10, 2023, Dr. Harris was inducted into the Alabama Writers Hall of Fame.

A prismatic, imaginative exploration  
of David Bowie's last days

# Always Crashing in the Same Car

*A Novel after David Bowie*

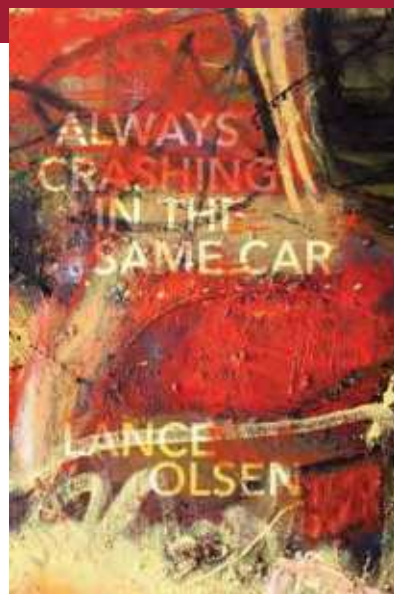
Lance Olsen

An intricate collage-novel fusing and confusing fact and imagination, *Always Crashing in the Same Car* is a prismatic exploration of David Bowie through multiple voices and perspectives—the protean musician himself, an academic trying to compose a critical monograph about him, friends, lovers, musicologists, and others in Bowie's orbit.

At its core best questions about how we read others, how we are read by them, how (if at all) we can tell the past with something even close to accuracy, what it feels like being the opposite of young and still committed to bracing, volatile innovation.

Set during Bowie's last months—those during which he worked on his acclaimed final album *Black Star* while battling liver cancer and the consequences of a sixth heart attack—yet washing back and forth across his exhilarating, kaleidoscopically costumed life, *Always Crashing in the Same Car* enacts a poetics of impermanence, of art, of love, of truth, even of death, that apparently most permanent of conditions.

Lance Olsen is professor of literature and creative writing at the University of Utah. He is author of more than 30 works of innovative fiction, including *Skin Elegies*, *My Red Heaven*, and *Calendar of Regrets*.



## FEBRUARY

5.5 x 8.5 / 272 PAGES

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“Already the author of among the most distinguished bodies of work in contemporary American letters, one that includes marvels like *Girl Imagined by Chance*, *Dream Lives of Debris*, and *My Red Heaven*, Lance Olsen outdoes himself with *Always Crashing in the Same Car*. As he takes us on a moving, multi-nodal journey through the stunning kaleidoscope that was David Bowie's life, Olsen offers up a generous vision of the indispensable role of art, love, and friendship as—with old mortality in the offing—we prosecute the wonders of our days and the challenges of our nights.” —Laird Hunt, author of *The Impossibly*

# FC2

## ALSO OF INTEREST



Calendar of Regrets

Lance Olsen

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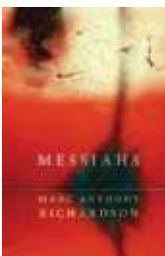
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peterson

# FC2

## ALSO OF INTEREST



Messiahs  
Marc Anthony  
Richardson

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A gathering of innovative, speculative fictions by writers of color, both established and emerging

## Infinite Constellations

*An Anthology of Identity, Culture, and Speculative Conjunctions*

Edited by Khadijah Queen and K. Ibura

The innovative fictions in *Infinite Constellations* showcase the voices and visions of 30 remarkable writers, both new and established, from the global majority: Native American/First Nation writers, South Asian writers, East Asian writers, Black American writers, Latinx writers, and Caribbean and Middle Eastern writers. These are visions both familiar and strange, but always rooted in the mystery of human relationships, the deep honoring of memory, and the rootedness to place and the centering of culture.

The writers in this anthology mirror, instruct, bind and unbind, myth-make and myth-invert, transform and transmute, make us belly-laugh or hum our understanding, gasp or whisper gently, and remember that sometimes we need to holler and fight as we grieve. Any dangers herein, imagined or observed in poem and story, transport us: moving from latent to extant, then unleashed.

This work does not presume; it presents and blossoms, creating a constellation of appearances, a symphony of belonging.

"In collecting this work," note editors Khadijah Queen and K. Ibura, "we felt humbled by the love threaded throughout the voices speaking to us in stories and poems that vault beyond expectation and settle in our consciousness as an expansion of what's possible when we tend to one another with intention. We felt lifted, held aloft in these arrangements of language. We hope that as you read each story and poem, you will find the same sense of empowerment and celebration that we know has sustained us over countless generations, and in their beauty and humor and intelligence and complexity, continue to enrich us still."

**Khadijah Queen** is author of six books, including *I'm So Fine: A List of Famous Men & What I Had On*, praised in *O Magazine*, *The New Yorker*, *Rain Taxi*, and elsewhere as "quietly devastating," and "a portrait of defiance that turns the male gaze inside out." An essay about the pandemic, "False Dawn," appears in *Harper's* magazine. Her latest book, *Anodyne*, won the William Carlos Williams Award for poetry. She holds a PhD in English from the University of Denver.

**K. Ibura** is a writer, editor, and artist from New Orleans—the original home of the Chitimacha Tribe. She writes essays about identity and gender, and fantastical fiction about ancient histories and future imaginings. She is author of two speculative fiction collections—*Ancient, Ancient*, winner of the James Tiptree Award, and *When the World Wounds*—and a novel for children *When the World Turns Upside Down*. Here books examine the emotional underpinnings of the writing life. Learn more about her at [kiburabooks.com](http://kiburabooks.com) and [kibura.com](http://kibura.com).



A love song in three movements

# As If Fire Could Hide Us

Melanie Rae Thon

A love song in three movements, *As If Fire Could Hide Us* explores the expansiveness of consciousness and compassion through and beyond the human body.

A twelve-year-old girl slips out a basement window, steals a bike, and sets off on a perilous adventure. Injured and slowly bleeding out, Orelia enters a vast, spectacularly animate environment where she senses the limits of self disintegrating, her being entangled with the forest.

A prison guard and member of the strap down team witnesses a painfully prolonged execution and is delivered to a heart-cracking sense of identification with the ones he's killed. Every grieving mother is his own. Any man might be himself, his closest friend, his brother.

An organ donor's body is restored and resurrected through the bodies of multitudes. Spiritually and physically, one human being becomes many. Everything in the cosmos is intertwined and interchangeable. Embracing this awareness may bring fear or euphoria—desolation, peace, despair, rapture.

Melanie Rae Thon is a recipient of a Guggenheim Memorial Foundation Fellowship, a Whiting Writers Award, and a Lannan Foundation Writers Residency. She is author of thirteen works of fiction and poetry.



## APRIL

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ISBN 978-1-57366-200-0 / \$17.95t PAPER

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*“As If Fire Could Hide Us* asks its readers: What responsibility do we have to each other when, whether by accident or design, we commit great harm? Can we love strangers with the same depth as we love our family members and ourselves? And if so, what risks attend that love? *As If Fire Could Hide Us* is a work of great and radical empathy, a work of moral philosophy, a work of love.” —Paisley Rekdal, author of *Nightingale* and *Intimate: An American Family Photo Album*

# FC2

## ALSO OF INTEREST

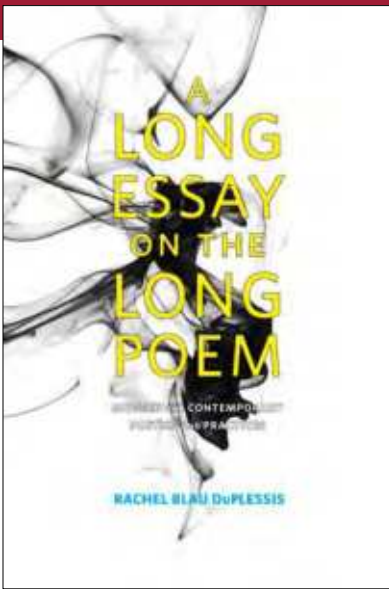


Silence & Song  
Melanie Rae Thon

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## MARCH

6 x 9 / 296 PAGES

ISBN 978-0-8173-6068-9 / \$39.95s PAPER

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"I know of no other poetics of the long poem that engages such a range of questions and works. This is a must read for anyone working in the twentieth- and twenty-first-century long poem because of its numerous ways of examining its subject. DuPlessis's intuitive and reasoned understanding of just what it means to write a long poem drawn from her own experience of writing her long poem *Drafts*, as well as her astute reading of the poetry and poetics of an impressive array of poets, makes this book zing." —Jeanne Heuving, author of *The Transmutation of Love and Avant-Garde Poetics*



## ALSO OF INTEREST



Omnipotent Modernists: Poetry, Politics, and the Public Sphere  
Matthew Hofer

ISBN 978-0-8173-6061-0  
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A masterful meditation on our most mercurial and abiding of poetic forms—the long poem

# A Long Essay on the Long Poem

*Modern and Contemporary Poetics and Practices*

Rachel Blau DuPlessis

For decades, Rachel Blau DuPlessis has shown readers how genres, forms, and the literal acts of writing and reception can be understood as sites of struggle. In her own words, "writing is . . . a praxis . . . in which the author disappears into a process, into a community, into discontinuities, and into a desire for discovery." It is cause for celebration, then, that we have another work of warm, incisive, exploratory writing from DuPlessis in *A Long Essay on the Long Poem*.

Long poems, DuPlessis notes, are elusive, particularly in the slippery forms that have emerged in the postmodern mode. She cites both Nathaniel Mackey and Anne Waldman in thinking of the poem as a "box," both in the sense of a vessel that contains and as a machine that processes, an instrument on which language is played. This study's central attention is on the long poem as a sociocultural Book, distinctively envisioned by a range of authors.

To reckon with these shifting and evolving forms, DuPlessis works in a polyvalent mode, a hybrid of critical analysis and speculative essay. She divides the long poem and the long poets into three genres: epics, quests, and a composite she terms "assemblages." The poets she surveys include T. S. Eliot, Ezra Pound, H.D., Louis Zukofsky, Gwendolyn Brooks, Charles Olson, Alice Notley, Nathaniel Mackey, Ron Silliman, Robert Duncan, Kamau Brathwaite, and, finally, Mallarmé and Dante. Instead of a traditional lineage, she deliberately seeks intersecting patterns of connection between poems and projects, a nexus rather than a family tree. In doing so she navigates both some challenges of long poems and her own attempt to "essay" them. The result is a fascinating and generous work that defies categorization as anything other than essential.

Rachel Blau DuPlessis is professor emerita of English at Temple University. She is a poet (with a long poem called *Drafts*) and author of many volumes of essays and criticism, among them *The Pink Guitar: Writing as Feminist Practice*, *Blue Studios: Poetry and Its Cultural Work*, and *Purple Passages: Pound, Eliot, Zukofsky, Olson, Creeley, and the Ends of Patriarchal Poetry*.

A biography about a poet who was seminal to postwar American poetry

## Sustaining Air

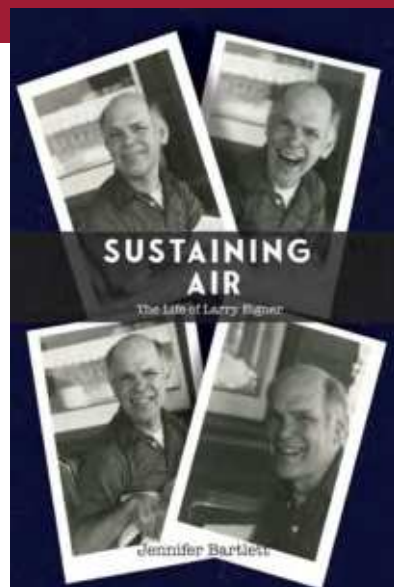
*The Life of Larry Eigner*

Jennifer Bartlett

The poet Larry Eigner (1927–1996) was a key figure in New American poetry, which grew out of the Black Mountain School and San Francisco Renaissance, and a major influence on the Language poets. Eigner also had cerebral palsy as the result of an accident at birth. It is fortuitous that the poet lived his life in two locations vibrant in both poetics and disability activism. Except for brief periods attending camp and school, he lived with his parents in Swampscott, Massachusetts, until the age of 51. Later, he moved to Berkeley, California, at the height of the disability rights movement. In the 1950s, Eigner attended Camp Jened, which later became famous in the film *Crip Camp*.

Bartlett's biography covers every significant phase of Eigner's life: his childhood and young adulthood when he began typing poems with one finger on the manual typewriter that was a bar mitzvah gift; his first publications and the maturation of his poetic interests through correspondence with poets of the era; and after his move to Berkeley, the ever-expanding circle of friends, poets, caretakers, and collaborators he established there. The result is a deeply insightful account of an utterly distinctive voice whose influence widens and deepens with each new generation that encounters him.

Jennifer Bartlett is author of four books of poetry. With Sheila Black and Michael Northen, she coedited *Beauty Is a Verb: The New Poetry of Disability*. Bartlett's poetry, nonfiction, and curatorial work has appeared in the *New York Times*, *Poetry Magazine*, *Typo*, and many other places. With George Hart, she edited *Momentous Inconclusions: The Life and Work of Larry Eigner*.



**JULY**

6 x 9 / 200 PAGES / 20 B&W FIGURES  
ISBN 978-0-8173-6081-8 / \$34.95s PAPER  
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"Readers of Larry Eigner have eagerly awaited Jennifer Bartlett's biography of the poet, and based on my reading, it was worth the wait. This is not a critical biography that attempts to justify Eigner to current literary and cultural theory, but one that heeds closely to the poet's life story by drawing extensively on correspondence and interviews with fellow poets and family members. Although *Sustaining Air* is about a literary figure, it is also a disability narrative about a poet whose cerebral palsy exerted a powerful influence on his life and work. Bartlett's understanding of disability issues and her own personal experience of living with disability give her special insight into Eigner's capabilities—and difficulties." —Michael Davidson, author of *Invalid Modernism: Disability and the Missing Body of the Aesthetic*

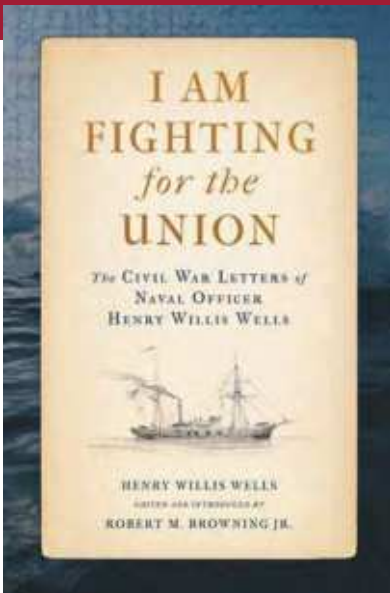
MODERN & CONTEMPORARY  
POETICS

### ALSO OF INTEREST



Letters to Jargon:  
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between Larry Eigner  
and Jonathan Williams  
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## APRIL

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4 MAPS

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"The Wells letters are a valuable addition to the naval history of the Civil War. In these letters written to his mother, sister, young brother Ben and a few others during the four years he served in the Union Navy, Wells describes his experience aboard six Union Navy vessels serving in the North Atlantic Blockading Squadron and West Gulf Blockading Squadron. Few published or manuscript collections of letters or journals of Union Navy officers or sailors offer readers, students, and historians descriptions of life aboard this many Union vessels over such an extended period of time." — Barbara Brooks Tomblin, author of *Bluejackets and Contrabands: African Americans and the Union Navy*

## MARITIME CURRENTS

HISTORY AND ARCHAEOLOGY

## ALSO OF INTEREST



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Alfred Scott  
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An insightful, detailed, and invaluable account of daily life in the Union Navy

# I Am Fighting for the Union

*The Civil War Letters of Naval Officer Henry Willis Wells*

Henry Willis Wells, edited and introduced by Robert M. Browning Jr.

On May 18, 1862, Henry Willis Wells wrote a letter to his mother telling her in clear terms, "I am fighting for the Union." Since August 1861, when he joined the US Navy as a master's mate he never wavered in his loyalty. He wrote to his family frequently that he considered military service a necessary and patriotic duty, and the career that ensued was a dramatic one, astutely and articulately documented by Wells in more than 200 letters home, leaving an invaluable account of daily life in the Union Navy.

Wells joined the navy shortly after the war began, initially on board the *Cambridge*, attached to the North Atlantic Blockading Squadron, which patrolled the waters of the Chesapeake Bay. He witnessed the Battle of Hampton Roads and the fight between the ironclads CSS *Virginia* and the USS *Monitor*. Next, the *Cambridge* assisted in the blockade of Wilmington, North Carolina. In one instance, the warship chased the schooner *J. W. Pindar* ashore during her attempt to run the blockade, and Confederate forces captured Henry's boarding party. After a short prison stay in the infamous Libby Prison in Richmond, his Confederate captors paroled Henry. He travelled back to Brookline, and soon thereafter the Navy Department assigned him to the gunboat *Ceres*, which operated on the sounds and rivers of North Carolina, protecting army positions ashore. Henry was on board during the Confederate attempt to capture Washington, North Carolina. During this April 1863 attack, Henry was instrumental in the town's defense, commanding a naval battery ashore during the latter part of the fight.

His exceptional service gained him a transfer to a larger warship, the USS *Montgomery*, again on the blockade of Wilmington. Later the service assigned him to the *Gem of the Sea*, part of the East Gulf Blockading Squadron. Through his hard work and professionalism, he finally earned his first command. In September 1864, he became the commanding officer of the *Rosalie*, a sloop used as a tender to the local warships. Later he commanded the schooner *Annie*, also a tender. At the end of December 1864, however, the *Annie* suffered a massive explosion, killing all hands, including Wells. He was twenty-three years old when his life and career ended tragically. Wells's letters document both his considerable achievements and his frustrations. His challenges, triumphs, and disappointments are rendered with candor. *I Am Fighting for the Union* is a vital and deeply personal account of a momentous chapter in the history of the Civil War and its navies.

Robert M. Browning Jr. retired in 2015 as chief historian of the United States Coast Guard. He is author or editor of six books, among them *From Cape Charles to Cape Fear: The North Atlantic Blockading Squadron during the Civil War*, and *Lincoln's Trident: The West Gulf Blockading Squadron during the Civil War*. He is past editor of the *International Journal of Naval History*.

Three intertwined stories highlighting the many challenges the US Navy faced during strategic and material evolution

## Hard Aground

*The Wreck of the USS Tennessee and the Rise of the US Navy*

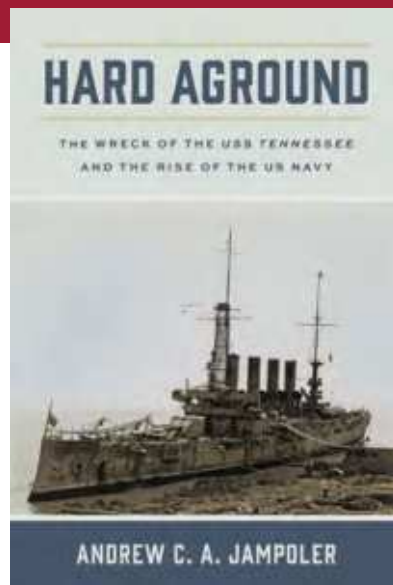
Andrew C. A. Jampoler

*Hard Aground* brings together three intertwined stories documenting the US Navy's strategic and matériel evolution following the end of the Civil War through the First World War. These incidents had lasting consequences for how the navy would modernize itself throughout the rest of the twentieth century.

The first story focuses on the reconstruction of the US Navy following the swift and near-total dismantling of the Union Navy infrastructure after the Civil War. This reconstruction began with barely enough time for the navy's campaigns in the Spanish-American War, and for its role in the First World War. Jampoler argues that the federal government discovered that the fleet requested by the navy, and paid for by Congress, was the wrong fleet. Focus was on battleships and cruisers rather than destroyers and other small combat vessels needed to hunt submarines and serve as convoy escorts.

The second story relates the short, tragic life of the USS *Tennessee* (later renamed *Memphis*), one of the steel-hulled ships of the new Armored Cruiser Squadron that was a centerpiece of the navy's modernization effort. The USS *Tennessee* was ordered on two unusual missions in the early months of World War I, long before the United States formally entered the war. These little known missions and the sudden destruction of the ship by a storm surge in the Caribbean serves as the centerpiece of the story. Jampoler includes biographical sketches of the principal players in the drama that unfolded following the ship's demise, including two of *Tennessee's* commanding officers: Vice Admiral Sims, who commanded the US Navy squadrons deployed to Europe in support of the Royal Navy; Rear Admiral William Caperton, who commanded the Caribbean squadron before the *Memphis* (formerly the *Tennessee*) was lost; Charles Pond, squadron commander during the wreck; and the American ambassador to the Ottoman court, Henry Morgenthau. Jampoler concludes with an account of how the USS *Tennessee's* destruction prompted fierce deliberations about the US Navy's operations and chains of command for the remainder of the First World War and the high-level political wrangling inside the Department of the Navy immediately after the war, as civilian appointees and senior officers wrestled to reshape the department in their image.

Andrew C. A. Jampoler retired from the US Navy in 1986 after a twenty-four year career, which included serving as an officer in the Strategic Plans and Policy Division of the US Navy and service on the personal staffs of the chief of naval operations, the secretary of defense, and the commander in chief of the US Pacific Fleet. He is author of seven other nonfiction books about incidents in maritime history.



### MARCH

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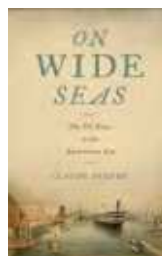
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"Andrew Jampoler has written a compelling story of a navy in transition, of the power of the sea and politics, both often stormy, and through his meticulous research and prose, again reminded us that history is the story of people." —James P. Delgado, author of *The Curse of the Somers: The Secret History behind the U.S. Navy's Most Infamous Mutiny*

### MARITIME CURRENTS

HISTORY AND ARCHAEOLOGY

### ALSO OF INTEREST

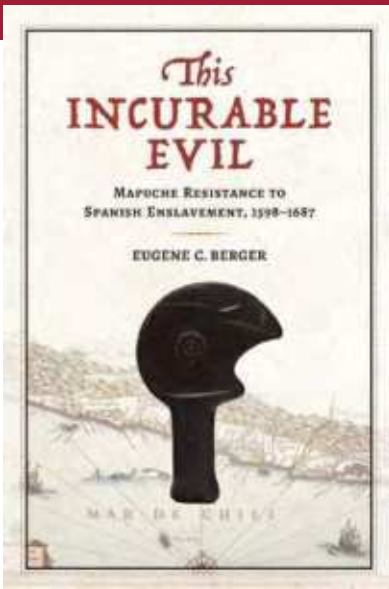


On Wide Seas: The US Navy in the Jacksonian Era  
Claude Berube

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MAY

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5 MAPS

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*"This Incurable Evil* examines a topic of great importance, yet one barely treated by scholars: the enslavement of Indigenous Chileans across a considerable stretch of the colonial period but centered on the seventeenth century. This rich and important book recovers and chronicles the 'lost worlds' of the Mapuche and their neighbors. The material is compelling, and the story is compellingly told." —Kris Lane, author of *Potosí: The Silver City That Changed the World*

Documents how initial Mapuche-Spanish alliances were built and how they were destroyed by increasingly powerful slave-trading elites operating like organized crime families

## This Incurable Evil

*Mapuche Resistance to Spanish Enslavement, 1598-1687*

Eugene C. Berger

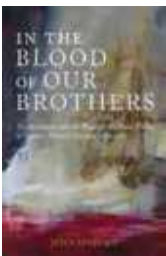
The history of Spanish presence in the Americas is usually viewed as a one-sided conquest. In *This Incurable Evil: Mapuche Resistance to Spanish Enslavement, 1598-1687*, Eugene C. Berger provides a major corrective in the case of Chile. For example, in the south, indigenous populations were persistent in their resistance against Spanish settlement. By the end of the sixteenth century, Spanish aspirations to conquer the entire Pacific Coast were dashed at least twice by armed resistance from the Mapuche peoples. By 1600, the Mapuche had killed two Spanish governors and occupied more than a dozen Spanish towns. Chile's colonial future was quite uncertain.

As Berger documents, for much of the seventeenth century it seemed that there could be peace along the Spanish-Mapuche frontier. Through trade, intermarriage, and even mutual distrust of Dutch and English pirates, the Mapuche and the Spanish began to construct a colonial entente. However, this growing alliance was obliterated by the "incurable evil," an ever-expanding enslavement of Mapuches, and one which prompted a new generation of Mapuche resistance. This trade saw Mapuche rivals, neutrals, and even friends placed in irons and forced to board ships in Valdivia and Concepción or to march northward along the Andes. The Mapuche labored in the gold mines of La Serena, in urban workshops in Lima, in the silver mines of Potosí, or on the thousands of haciendas in between and would never return to their homes. With this tragic betrayal, Chile was left a more corrupt, violent, and polarized place, which would cause deep wounds for centuries.

Eugene C. Berger is associate professor of history at Georgia Gwinnett College. He is coauthor of *World History: Cultures, States and Societies to 1500*.

ATLANTIC Crossings

### ALSO OF INTEREST



In the Blood of Our Brothers: Abolitionism and the End of the Slave Trade in Spain's Atlantic Empire, 1800-1870

Jesús Sanjurjo

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How religious institutions used landscapes and architecture to express their religious and social ideologies

## The Archaeology of Protestant Landscapes

*Revealing the Formation of Community Identity in the US South*

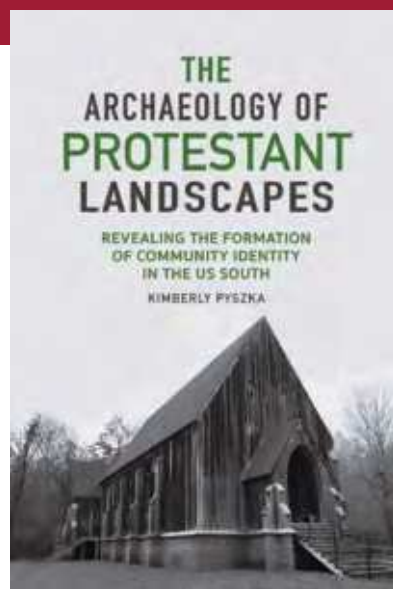
Kimberly Pyszka

*The Archaeology of Protestant Landscapes* focuses on three religious institutions in the US South in the eighteenth and nineteenth centuries: St. Paul's Parish Church in coastal South Carolina, St. Luke's Episcopal Church in central Alabama, and Cane Hill College in Northwest Arkansas. Drawing from archaeological surveys and excavations, artifact analysis, archival research, geophysical testing, and architectural information on religious structures, Kimberly Pyszka offers case studies of these institutions, which were located in developing communities that varied socially, politically, and economically.

Pyszka uses these case studies to demonstrate that select religious institutions used and modified natural landscape features to create cultural landscapes to express their ideology, identity, goals, and social, religious, and political power. She notes that where those structures were constructed, how they sat on the landscape, their architectural style, and their overall visual appearance were well-considered decisions made by religious leaders to benefit their organizations, communities, and, sometimes, themselves.

Pyszka also uses these case studies to highlight the social roles that religious organizations played in the development of communities. She points to landscape decisions—specifically to how the architectural design of religious structures was used, intentionally or not, to unite people, often those of differing religious backgrounds—as contributing to the creation of a common identity among people living in new and still-growing settlements, aiding in community development. This book contributes to the growing body of work within historical archaeology on churches, churchyards, and cemeteries and to the increasing awareness among archaeologists of how these sites contribute to questions of identity, consumerism, trade, and colonialism.

**Kimberly Pyszka** is associate professor of anthropology at Auburn University at Montgomery.



**JUNE**

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"This book contributes to a growing awareness in archaeology of the importance of and approaches to using material culture to tease out notions of religious belief, social and political ideology, and identity through the interpretation of religious landscapes. Pyszka offers viable interpretations for variances across three specific religious landscapes in eighteenth- through twentieth-century America. By applying ideas developed in other landscape and church archaeology studies to this American context, Pyszka has moved the study of religious landscapes a step farther." —C. Riley Augé, author of *Field Manual for the Archaeology of Ritual, Religion, and Magic*

ARCHAEOLOGY  
OF THE  
AMERICAN  
SOUTH

**ALSO OF INTEREST**



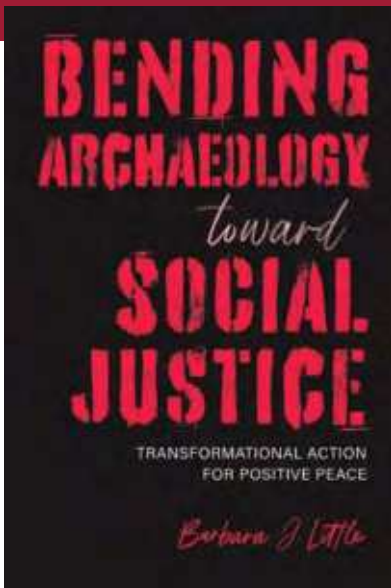
Uprooted: Race, Public Housing, and the Archaeology of Four Lost New Orleans Neighborhoods

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“Archaeologists continue to grapple with social justice, what it means, and how to integrate it in within our toolkit. Little provides a powerful summary charting a new path for an archaeology that is simultaneously decolonial, antiracist, and critical of power. Any archaeologist interested in working towards a better tomorrow needs to read this book.” — Edward González-Tennant, author of *The Rosewood Massacre: An Archaeology and History of Intersectional Violence*

## ARCHAEOLOGIES of RESTORATIVE JUSTICE

## ALSO OF INTEREST



Detroit Remains: Archaeology and Community Histories of Six Legendary Places  
 Krysta Rzewski

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Introduces an analytic model for how archaeologists can work toward social justice

## Bending Archaeology toward Social Justice

*Transformational Action for Positive Peace*

Barbara J. Little

In this time of Black Lives Matter, the demands of NAGPRA, and climate crises, the field of American archaeology needs a radical transformation. It has been largely a white, male, privileged domain that replicates an entrenched patriarchal, colonial, and capitalist system. In *Bending Archaeology toward Social Justice*, Barbara J. Little explores the concepts and actions required for such a change, looking to peace studies, anthropology, sociology, social justice activism, and the achievements of community-based archaeology for helpful approaches in keeping with the UN Sustainable Development Goals. She introduces an analytic model that uses the strengths of archaeology to destabilize violence and build peace.

As Little explains, the Diachronic Transformational Action model and the peace/violence triad of interconnected personal, cultural, and structural domains of power can help disrupt the injustice of all forms of violence. *Diachronic* connects the past to the present to understand how power worked in the past and works now. *Transformational* influences power now by disrupting the stability of the violence triad. *Action* refers to collaborative work to diagnose power relations and transform toward social justice.

Using this framework, Little confronts the country's founding and myth of liberty and justice for all, as well as the American Dream. She also examines whiteness, antiracism, privilege, and intergenerational trauma, and offers white archaeologists concepts to grapple with their own racialized identities and to consider how to relinquish white supremacy. Archaeological case studies examine cultural violence and violent direct actions against women, Indigenous peoples, African Americans, and Japanese Americans, while archaeologies of poverty, precarity, and labor are used to show how archaeologists have helped expose the roots of these injustices. Because climate justice is integral to social justice, Little showcases insights that archaeology can bring to bear on the climate crisis and how lessons from the past can inform direct actions today. Finally, Little invites archaeologists to embrace inquiry and imagination so that they can both imagine and achieve the positive peace of social justice.

Barbara J. Little is adjunct professor in the Department of Anthropology at the University of Maryland, College Park. She is author of *Historical Archaeology: Why the Past Matters* and coauthor of *Archaeology, Heritage, and Civic Engagement: Working toward the Public Good* and *Assessing Site Significance: A Guide for Archaeologists and Historians*.

A synthesis of culinary practices of prehistoric Greece based on plant food ingredients

## Plant Foods of Greece

*A Culinary Journey to the Neolithic and Bronze Ages*

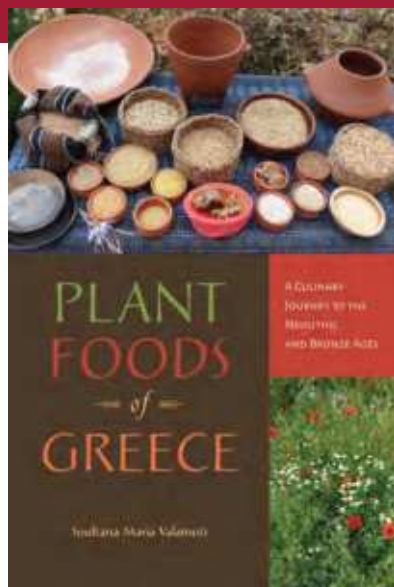
Soultana Maria Valamoti

In *Plant Foods of Greece*, Greek archaeologist Soultana Maria Valamoti takes readers on a culinary journey, reconstructing the plant foods and culinary practices of Neolithic and Bronze Age Greece. For more than thirty years, she has been analyzing a large body of archaeobotanical data that was retrieved from nearly twenty sites in mainland Greece and the Greek islands, with an additional analysis of othersites as referenced by published colleagues. Plant foods were the main ingredients of daily meals in prehistoric Greece and most likely of special dishes prepared for feasts and rituals.

Valamoti's approach allows an exploration of culinary variability through time. The thousands of charred seeds identified from occupation debris correspond to minuscule time capsules. She is able to document changes from the cooking of the first farmers to the sophisticated cuisines of the elites who inhabited palaces in the first cities of Europe in the south of Greece during the Late Bronze Age. Along the way, she explains the complex processes for the addition of new ingredients (such as millet and olives), condiments, sweet tastes, and complex recipes. Valamoti also addresses regional variability and diversity as well as detailing experimentation and research using occasional input from ancient written sources.

Comprehensive and synthetic coverage encompasses bread/cereals, pulses, oils, fruit and nuts, fermented brews, healing foods, cooking, and identity. In addition, Valamoti offers insight into engaging in public archaeology and provides recipes that incorporate ancient plant ingredients and connect prehistory to the present in a critical way. A definitive source for a range of food scientists and scholars, it will also appeal to foodies.

Soultana Maria Valamoti is professor of archaeology at Aristotle University of Thessaloniki and leader of PlantCult, a program funded by the European Research Council on the role of plant foods in shaping the prehistoric cuisines of Europe.



### JUNE

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"*Plant Foods of Greece* provides a regional biography that compiles archaeobotanical and ethnobotanical data for reconstruction of vegetarian components of diets in prehistoric Greece. It is an important contribution, since such regional overviews in the field of archaeobotany are widely lacking. It has the potential to become the definitive book on prehistoric culinary plant use in Greece." —Wiebke Kirleis, author of *Atlas of Neolithic Plant Remains from Northern Central Europe*

## ARCHAEOLOGY of food

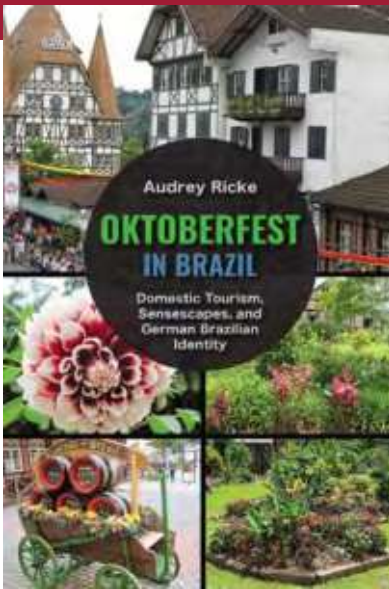
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Eleanor A. Reber

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“Joining the small but growing scholarship on Brazilian identity that addresses the experiences of Brazilians who are not one of the ‘three races’ that have historically defined the nation, Ricke also shifts the focus to the historically, economically, and culturally important but academically neglected Southern region. Through a focus on domestic rather than international tourism, Ricke emphasizes sensory, embodied aesthetics to consider how ethno-racial and national identities are constructed for German Brazilians, and for the non-German Brazilians who live in and visit the Southern state of Santa Catarina.” —Misha Klein, author of *Kosher Feijoada and Other Paradoxes of Jewish Life in São Paulo*

An ethnography that explores Brazil’s domestic tourism through sensescapes and the economy of aesthetics framework

## Oktoberfest in Brazil

*Domestic Tourism, Senses, and German Brazilian Identity*

Audrey Ricke

*Oktoberfest in Brazil: Domestic Tourism, Senses, and German Brazilian Identity* is one of the first ethnographies to analyze the tourism industry based on German cultural heritage in southern Brazil. Southern Brazil’s booming domestic tourism industry draws more than 500,000 people to events such as the Oktoberfest in Blumenau. Ricke investigates domestic tourism as sensescapes, focusing on the multiple and layered meanings associated with tourism’s sensory experiences and interactions. The author also introduces the “economy of aesthetics” as a new framework to capture how the sensescapes associated with domestic tourism are intertwined in the negotiation of ethnic, national, and transnational identities. These sensescapes also intersect with discourses on class and race, which are examined as well.

*Oktoberfest in Brazil* leads readers on a tour through German Brazilian home gardens, folk dance performances, and the largest Oktoberfest in Brazil. These sensory-rich spaces of interaction provide access to different perspectives and types of identity negotiation at multiple levels from the local to the transnational. Ricke illustrates how the emotions and sensory experiences of these sensescapes associated with German cultural heritage function as a means for German Brazilians to negotiate senses of belonging as Brazilians as well as their ethnic and transnational identities.

This book also provides historical and contemporary insights into the politics of citizenship associated with cultural heritage. As politics become more polarized, the need to analyze different ways of communicating through sensory experiences increases. The unique contribution of the economy of aesthetics framework is its ability to capture the influential power of sensory experience in the negotiation of identity and senses of belonging and citizenship more broadly. It provides new insights into how and why some sensory experiences within domestic tourism foster belonging and identity while other experiences reinforce social distinctions and national divisions.

Audrey Ricke is senior lecturer in anthropology at Indiana University–Purdue University Indianapolis.

### ALSO OF INTEREST



From Temporary Migrants to Permanent Attractions: Tourism, Cultural Heritage, and Afro-Antillean Identities in Panama  
Carla Guerrón Montero

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Explores how, over centuries,  
Amazonian people and their cultures  
have interacted with rainforests

## Sowing the Forest

*A Historical Ecology of People and Their Landscapes*

William Balée

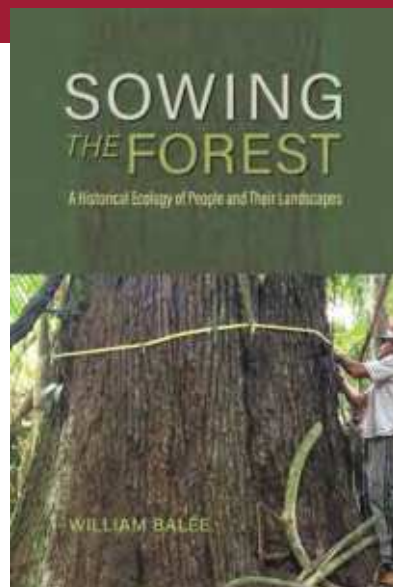
William Balée is a world-renowned expert on the cultural and historical ecology of the Amazon basin. His new collection, *Sowing the Forest*, is a companion volume to the award-winning *Cultural Forests of the Amazon*, published in 2013. *Sowing the Forest* engages in depth with how, over centuries, Amazonian people and their cultures

have interacted with rainforests, making the landscapes of palm forests and other kinds of forests, and how these and related forests have fed back into the vocabulary and behavior of current indigenous occupants of the remotest parts of the vast hinterlands.

The book is divided into two parts. Part 1, “Substrate of Intentionality,” comprises chapters on historical ecology, indigenous palm forests, plant names in Amazonia, the origins of the Amazonian plantain, and the unknown “Dark Earth people” of thousands of years ago and their landscaping. Together these chapters illustrate the phenomenon of feedback between culture and environment.

In part 2, “Scope of Transformation,” Balée lays out his theory of landscape transformation, which he divides into two rubrics—primary landscape transformation and secondary landscape transformation—and for which he provides examples and various specific effects. One chapter compares environmental and social interrelationships in an Orang Asli group in Malaysia and the Ka’apor people of eastern Amazonian Brazil, and another chapter covers loss of language and culture in the Bolivian Amazon. A final chapter addresses the controversial topic of monumentality in the rainforest. Balée concludes by emphasizing the common thread in Amazonian historical ecology: the long-term phenomenon of encouraging diversity for its own sake, not just for economic reasons.

William Balée is professor of anthropology at Tulane University and author of the textbook *Inside Culture: An Introduction to Cultural Anthropology*, 3rd edition, as well as *Cultural Forests of the Amazon: A Historical Ecology of People and Their Landscapes* and *Footprints of the Forest: Ka’apor Ethnobotany—the Historical Ecology of Plant Utilization by an Amazonian People*.



**MAY**

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“*Sowing the Forest* is impressive in its interdisciplinarity, bringing together the extensive original work involving ethnography, botany, and linguistics, as well as engaging with other disciplines. It makes interesting and important contributions on multiple levels. Few other monographs of this nature are as wide-ranging.” —Patience Epps, coeditor of *Upper Rio Negro: Cultural and Linguistic Interaction in Northwestern Amazonia*

### ALSO OF INTEREST



Cultural Forests  
of the Amazon: A  
Historical Ecology of People and  
Their Landscapes  
William Balée

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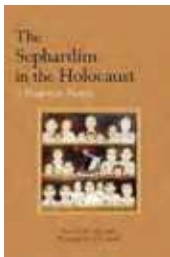
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"In his important study of the great twentieth-century Orthodox Jewish theologian Joseph Soloveitchik and his enduring legacy, Daniel Ross Goodman gives us profound and fascinating insights. His book is a highly original analysis of contemporary trends in Jewish thought." —Susannah Heschel, Eli M. Black Distinguished Professor, Dartmouth College

Jews and Judaism:  
History and Culture

## ALSO OF INTEREST



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A close study of three of Soloveitchik's most influential disciples in Jewish thought and philosophy

# Soloveitchik's Children

*Irving Greenberg, David Hartman, Jonathan Sacks, and the Future of Jewish Theology in America*

Daniel Ross Goodman

Orthodox Judaism is one of the fastest-growing religious communities in contemporary American life. Anyone who wishes to understand more about Judaism in America will need to consider the tenets and practices of Orthodox Judaism: who its adherents are, what they believe in, what motivates them, and to whom they turn for moral, intellectual, and spiritual guidance.

Among those spiritual leaders none looms larger than Rabbi Joseph B. Soloveitchik, heir to the legendary Talmudic dynasty of Brisk and a teacher and ordainer of thousands of rabbis during his time as a Talmud teacher at Yeshiva University from the Second World War until the 1980s. Soloveitchik was not only a Talmudic authority but a scholar of Western philosophy. While many books and articles have been written about Soloveitchik's legacy and his influence on American Orthodoxy, few have looked carefully at his disciples in Torah and Talmud study, and even fewer at his disciples in Jewish thought and philosophy.

*Soloveitchik's Children: Irving Greenberg, David Hartman, Jonathan Sacks, and the Future of Jewish Theology in America* is the first book to study closely three of Soloveitchik's major disciples in Jewish thought and philosophy: Rabbis Irving ("Yitz") Greenberg, David Hartman, and Jonathan Sacks. Daniel Ross Goodman narrates how each of these three major modern Jewish thinkers learned from and adapted Soloveitchik's teachings in their own ways, even while advancing his philosophical and theological legacy.

The story of religious life and Judaism in contemporary America is incomplete without an understanding of how three of the most consequential Jewish thinkers of this generation adapted the teachings of one of the most consequential Jewish thinkers of the previous generation. *Soloveitchik's Children* tells this gripping intellectual and religious story in a learned and engaging manner, shining a light on where Jewish religious thought in the United States currently stands—and where it may be heading in future generations.

**Daniel Ross Goodman** is a research scholar in the Theology Department at the University of Salzburg. He is author of *Somewhere Over the Rainbow: Wonder and Religion in American Cinema* and *A Single Life*.



A powerful cultural critique of  
soccer's public rhetoric

## Soccer's Neoliberal Pitch

*The Sport's Power, Profit, and Discursive Politics*

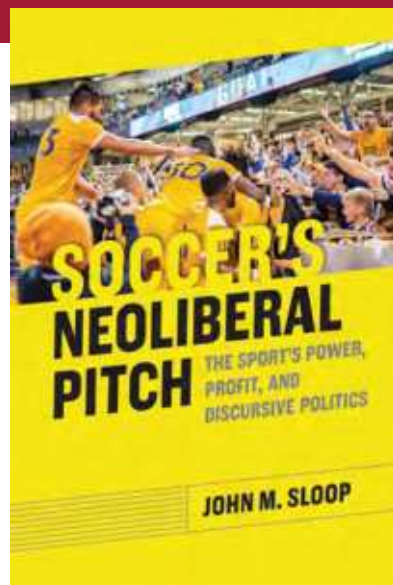
John M. Sloop

American sports agnostics might raise an eyebrow at the idea that soccer represents a staging ground for cultural, social, and political possibility. It is just another game, after all, in a society where mass-audience spectator sports largely avoid any political stance other than a generic, corporate-friendly patriotism. But John M. Sloop picks up on the work of Laurent Dubois and others to see in American soccer—a sport that has achieved immense participation and popularity despite its struggle to establish major league status—a game that permits surprisingly diverse modes of thinking about national identity *because* of its marginality.

As a rhetorician who draws on both critical theory and culture, Sloop seeks to read soccer as the game intersects with gender, race, sexuality, and class. The result of this engagement is a sense of both enormous possibility and real constraint. If American soccer offers more possibility because of its marginality, looking at how those possibilities are constrained can provide valuable insights into neoliberal logics of power, profit, politics, and selfhood.

In *Soccer's Neoliberal Pitch*, Sloop analyzes a host of soccer-adjacent phenomena: the equal pay dispute between the US women's national team and the US Soccer Federation, the significance of hooligan literature, the introduction of English soccer to American TV audiences, the strange invisibility of the Mexican soccer league despite its consistent high TV ratings, and the reading of US national teams as “underdogs” despite the nation's quasi-imperial dominance of the Western hemisphere. An invaluable addition to a growing bookshelf on soccer titles, *Soccer's Neoliberal Pitch* serves as a model for critical cultural work with sports, with appeal to not only sports studies, but cultural studies, communication, and even gender studies classrooms.

John M. Sloop is professor of communication studies at Vanderbilt University and author of *Disciplining Gender: Rhetorics of Sex Identity in Contemporary U.S. Culture* and *The Cultural Prison: Discourse, Prisoners, and Punishment*.



**MAY**

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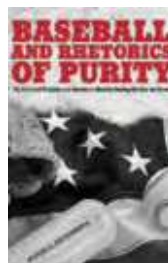
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*“Soccer's Neoliberal Pitch* will interest scholars in a number of fields, including communication, sport studies, American studies, and cultural studies. It offers an interesting and engaging account of how meanings of soccer's past and present are subtly shaped by economic and cultural forces.” —Thomas Oates, author of *Football and Manliness: An Unauthorized Feminist Account of the NFL*



### ALSO OF INTEREST



Baseball and Rhetorics of Purity: The National Pastime and American Identity During the War on Terror  
Michael L. Butterworth

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Examines the discourses around the role of bloodlines and kinship in the social hierarchies of early modern Europe

## Thicker Than Water

*Blood, Affinity, and Hegemony in Early Modern Drama*

Lauren Weindling

“Blood is thicker than water,” goes the old proverb. But do common bloodlines in fact demand special duties or prescribe affections? *Thicker Than Water* examines the roots of this belief by studying the omnipresent discourse of bloodlines and kindred relations in the literature of early modern Europe.

Early modern discourses concerning kinship promoted the idea that similar bloodlines dictated greater love or affinity, stabilizing the boundaries of families and social classes, as well as the categories of ethnicity and race. Literary representations of romantic relationships were instrumental in such conceptions, and Lauren Weindling examines how drama from England, France, and Italy tests these assumptions about blood and love, exposing the underlying political function. Among the key texts that Weindling studies are Shakespeare’s *Romeo and Juliet*, *Othello*, and *The Merchant of Venice*, Pierre Corneille’s *Le Cid*, Giambattista della Porta’s *La Sorella* and its English analog, Thomas Middleton’s *No Wit/Help Like a Woman’s*, John Ford’s *’Tis Pity She’s a Whore*, and Machiavelli’s *La Mandragola*.

Each of these plays offers an extreme limit case for early modern notions of belonging and exclusion, through plots of love, courtship, and marriage, including blood feuds and incest. Moreover, they feature the voices of marginalized groups, unprivileged by these metrics and ideologies, and thus offers significant counterpoints to this bloody worldview.

While most critical studies of blood onstage pertain to matters of guilt or violence, *Thicker Than Water* examines the work that blood does unseen in arbitrating social and emotional connections between persons, and thus underwriting our deepest forms of social organization.

Lauren Weindling is a fellow at the Centre for Renaissance and Reformation Studies at the University of Toronto. Her peer-reviewed scholarship has appeared in *Studies in English Literature*, *Philological Quarterly*, *Cahiers du dix-septième siècle*, and *Early Modern Literary Studies*.

### APRIL

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“While tightly focused on the enjoyably gruesome imagery of blood as it appears in Renaissance texts, Weindling’s study encompasses significantly larger cultural, political, and philosophical discussions, offering valuable insight into both the period and its literature. Weindling’s fascinating international scope presents major English dramatists in a wider European context, offering fresh perspectives, and making significant contribution to the medical humanities field. A wonderfully rich, generous, and stimulating study, gaining real interpretive rewards from its gory focus.” —Eric Langley, author of *Shakespeare’s Contagious Sympathies*

STRODE STUDIES  
IN EARLY MODERN LITERATURE AND CULTURE

### ALSO OF INTEREST



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Jaime Goodrich

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How the conscience in early modern England emerged as a fulcrum for public action

## Bold Conscience

*Luther to Shakespeare to Milton*

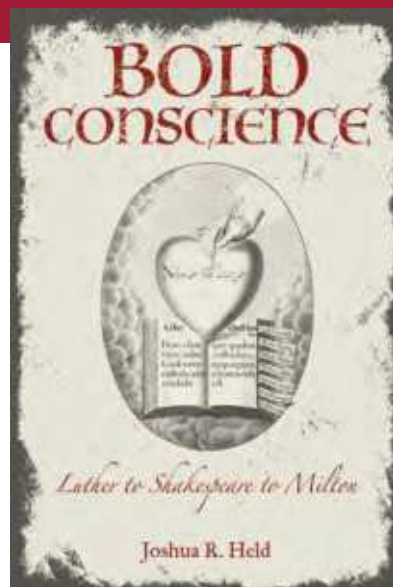
Joshua R. Held

*Bold Conscience* chronicles the shifting conception of conscience in early modern England, as it evolved from a faculty of restraint—what Shakespeare labels “coward conscience”—to one of bold and forthright self-assertion. The concept of conscience played an important role in post-Reformation England, from clerical leaders to laymen, not least because of its central place in determining loyalties during the English Civil War and the regicide of King Charles I. Yet the most complex and lasting perspectives on conscience emerged from deliberately literary voices—William Shakespeare, John Donne, and John Milton.

Joshua Held argues that literary texts by these authors transform the idea of conscience as a private, shameful state to one of boldness fit for navigating both royal power and common dissent in the public realm. Held tracks the increasing political power of conscience from Shakespeare’s *Hamlet* and *Henry VIII* to Donne’s court sermons and Milton’s *Areopagitica*, showing finally that in *Paradise Lost*, Milton roots boldness in the inner paradise of a pure, common conscience.

Applying a fine-grain analysis to literary England from about 1601 to 1667, this study also looks back to the 1520s, to Luther’s theological foundations of the concept, and forward to 1689, to Locke’s transformation of the idea alongside the term “consciousness.” Ultimately, Held’s study shows how conscience emerges at once as a bulwark against absolute sovereignty and as a stronghold of personal certainty.

Joshua R. Held is associate professor, chair of English, and director of the honors program at Trinity International University. His scholarship has appeared in *Studies in Philology*, *Modern Philology*, *Milton Studies*, and *Shakespeare Survey*.



JUNE

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“This learned, agile book tracks pivotal changes in views of conscience from Luther through Locke. Offering nuanced readings of works by Shakespeare, Donne, and Milton, Held demonstrates the emergence of the idea of the bold conscience as a site of political resistance and as the locus of a dawning toleration.” —Michael Schoenfeldt, editor of *John Donne in Context*

STRODE STUDIES  
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"In *Glancing Visions*, Tavlin makes a compelling and relevant argument that is significant for the fields of visual studies and American studies and for author studies of each of the authors the manuscript treats (Hawthorne, Harper, Dickinson, and James). Tavlin urges scholars to attend to and even prioritize studies of the 'glance' within theories of visuality, and this is a perceptive and necessary intervention. The author offers impressive and sophisticated readings of theories of the glance and gaze as well as a range of nineteenth-century authors and texts. It was a joy to find meditations on the glance in texts where I had not seen them, thanks to the close and attentive explications Tavlin provides." —Shelly Jarenski, author of *Immersive Words: Mass Media, Visuality, and American Literature, 1839–1893*

## ALSO OF INTEREST



Miles of Stare:  
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 and the Problem  
 of Literary Vision  
 in Nineteenth-  
 Century America  
 Michelle Kohler

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How the "glance" rather than the "gaze" in nineteenth-century literature and art anticipates the turn to modernism

## Glancing Visions

*Surface and Depth in Nineteenth-Century American Literature*

Zachary Tavlin

The sweeping vantages that typify American landscape painting from the nineteenth century by Thomas Cole and other members of the Hudson River School are often interpreted for their geopolitical connotations, as visual attempts to tame the wild, alleviating fears of a savage frontier through views that subdue the landscape to the eye. But many literary figures of the era display a purposeful disdain for the "possessive gaze," signaling a preference for subtle glances, often informed by early photography, Impressionism, new techniques in portraiture, and, soon after, the dawn of cinema. The visual subjectivities and contingencies introduced by these media made room for a visual counternarrative, one informed by a mode of seeing that moves fast and lightly across the surface of things.

Tavlin probes Nathaniel Hawthorne's theory of the imagination at a turning point in the history of photography, when momentary glances take on new narrative potentials. The poetry of Frances Ellen Watkins Harper toggles between gazes and glances, unsettling two competing forms of racialized seeing as they pertain to nineteenth-century Black life and racial hierarchies—the sentimental gaze and the slave trader's glance—highlighting the life-and-death stakes of looking and looking away. Emily Dickinson's syntactical oddities and her lifelong process of stitching and unstitching the poems that constitute her corpus all derive from a commitment to immanence associated with animal perception. Tavlin investigates, as well, Henry James's vexed relationship to painterly Impressionism and William Carlos Williams's imagist poetics as a response to early cinema's use of the cut as the basis for a new visual grammar.

Each of these literary artists—via their own distinctive sensibilities and the artistic or technological counterparts that informed them—refuse the authoritative, all-possessive gaze in favor of the glance, a mode of seeing, thinking, and being that made way for the twentieth century's twist on modernity. *Glancing Visions* will be of interest to scholars and teachers of American literature and literary history, visual culture, visual theory, aesthetic philosophy, and phenomenology.

**Zachary Tavlin** is a adjunct assistant professor in the Department of Liberal Arts at the School of the Art Institute of Chicago. His peer-reviewed scholarship has appeared in *Critical Inquiry*, *Diacritics*, *ESQ*, *J19*, *English*, *Continental Philosophy Review*, and *Wallace Stevens Journal*, among other places.

The values of literary naturalism at play in one of America's most visionary novelists

## Ungessed Kinships

*Naturalism and the Geography of Hope in Cormac McCarthy*

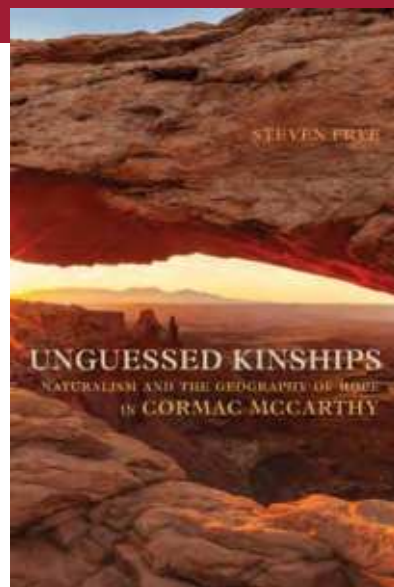
Steven Frye

It took six novels and nearly thirty years for Cormac McCarthy to find commercial success with the National Book Award-winning *All the Pretty Horses*, followed by major prizes, more best sellers, and Hollywood adaptations of his work. Those successes, though, have obscured McCarthy's commitment to an older form of literary expression: naturalism.

It is hardly a secret that McCarthy's work tends to darker themes: violence, brutality, the cruel indifference of nature, themes which would not be out of place in the writing of Jack London or Stephen Crane. But literary naturalism is more than the oversimplified Darwinism that many think of. Nature may be red in tooth and claw, and humans are part of nature, but the humanity depicted in naturalist literature is capable of love, selflessness, and spirituality, as well.

In *Ungessed Kinships*, Steven Frye illuminates all these dimensions of McCarthy's work. In his novels and plays, McCarthy engages both explicitly and obliquely with the project of manifest destiny, in the western drama *Blood Meridian*, the Tennessee Valley Authority-era Tennessee novels, and the atomic frontier of Alamogordo in *Cities of the Plain*. McCarthy's concerns are deeply religious and philosophical, drawing on ancient Greek philosophy, Gnosticism, and Nietzsche, among other sources. Frye argues for McCarthy not merely as a naturalist writer but as a naturalist in the most expansive sense. *Ungessed Kinships* includes biographical and historical context in each chapter, widening the appeal of the text to not just naturalists or McCarthy scholars but anyone studying the literature of the South or the West.

Steven Frye is chair and professor of English at California State University, Bakersfield. He is author of *Understanding Cormac McCarthy* and *Understanding Larry McMurtry*. He is also editor of *Cormac McCarthy in Context*, *The Cambridge Companion to the Literature of the American West*, and *The Cambridge Companion to Cormac McCarthy*. He also serves as president of the Cormac McCarthy Society.



### APRIL

6 x 9 / 192 PAGES

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"Thoughtful, incisive, and beautifully written, Frye's *Ungessed Kinships* is a brilliant and dynamic work, not only adding significantly to the scholarship on literary naturalism, but also making a major statement on the life, career, and work of Cormac McCarthy. Frye's work is bold and innovative, and it will shape our thinking on McCarthy for generations to come." —Eric Carl Link, author of *The Vast and Terrible Drama: American Literary Naturalism in the Late Nineteenth Century*



### ALSO OF INTEREST

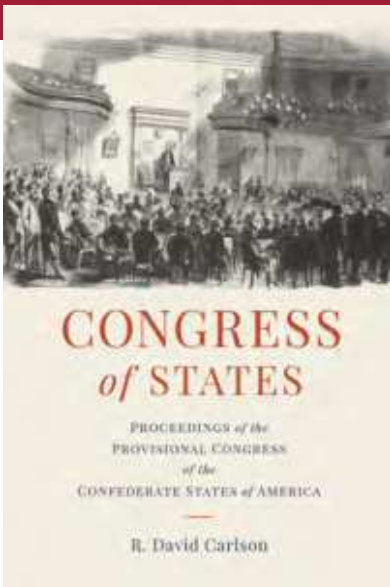


Echoes of Emerson:  
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*"Congress of States is an impressive undertaking, recovering a crucial and complex year in the history of the United States. Unfolding in time, the documents show a would-be nation taking shape before our eyes, one symbolic and substantive step at a time."* —Edward L. Ayers, author of *The Thin Light of Freedom: The Civil War and Emancipation in the Heart of America*

## ALSO OF INTEREST



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A comprehensive assembly of public reports documenting the foundation of the Confederate government

## Congress of States

*Proceedings of the Provisional Congress of the Confederate States of America*

R. David Carlson

In 1923, the Southern Historical Society (SHS) published "Proceedings of the Confederate Congress" in its journal, *Southern Historical Society Papers*. It was the first of nine issues containing congressional minutes from the public sessions of the Confederate Congress that met in Richmond, Virginia, from February 1862 to March 1865. Unlike the summary notations of the official Confederate congressional journals, the "Proceedings" were drawn primarily from the archives of two Richmond, Virginia, newspapers, the *Examiner* and the *Dispatch*, which served the Confederacy's capital city. These journalists' reports preserved nearly verbatim transcripts of speeches, debates, and bills considered by the Confederate legislature, including details seldom available from other sources, and have proven to be invaluable sources for Confederate political history. "Proceedings of the Confederate Congress" is not without problems, however, chief among them its lack of completeness. Due to lack of resources, SHS president Douglas Southall Freeman was forced to focus exclusively on the sessions of the Regular Confederate Congress beginning in 1862. None of the proceedings of the Montgomery and Richmond Provisional Congresses of 1861 and 1862 were included in the series.

With *Congress of States*, David Carlson fills this void by compiling and editing the minutes of these early legislative sessions from daily press reports published in newspapers in Richmond, Virginia; Montgomery, Alabama; Charleston, South Carolina; New Orleans, Louisiana; and Savannah and Augusta, Georgia, in the process assembling a complete set of transcriptions documenting the creation of the Confederate government. Intended as a primary source and reference for libraries, historians, and political scientists of the nineteenth century, *Congress of States* provides an introduction explaining the Provisional Confederate Congress and the background and purpose of the book relative to the SHS and its "Proceedings of the Confederate Congress," a chronology outlining the major events surrounding the secession crisis that informed and influenced the Provisional Congress, annotated minutes for each of Provisional Confederate Congress's five sessions, and appendices featuring the leadership and committees of the Provisional Congress. Primary source documents are referenced but not included in the proceedings, and examples of the proposed emblem and flags debated as symbols of the Confederacy are also included.

R. David Carlson is lecturer of history at Troy University. He is co-author of *Plain Folk in a Rich Man's War: Class and Dissent in Confederate Georgia*. He has also authored several peer-reviewed articles on Confederate Georgia and Civil War conscription policy.



Illustrates how theatre's engagement with politics changes over time

## Theatre Symposium, Vol. 30

*Theatre and Politics*

Edited by Chase Bringardner

For the thirtieth volume of *Theatre Symposium*, the editors return to a topic first proposed over twenty years ago in volume 9 (theatre and politics in the twentieth century), reimagined for a broader, more comprehensive time frame. In this volume on theater and politics, scholars explore what constitutes the political, how the political is performed, and how theatre engages with politics over time, drawing on the following framing questions: What is the historical and ongoing role of theatre in framing our ideas and conversations about politics? How do politics and theatre engage one another in an increasingly mediated landscape? From theatrical analysis of the political arena to political analysis of the theatrical stage, discussions of theatre and politics can challenge ethical, theoretical, and artistic considerations of our world.

The current moment presents a compelling opportunity to revisit, revise, and reengage. Certainly, in the twenty-one volumes since volume 9, the political landscape both nationally and internationally has shifted dramatically. The past two years specifically have seen an increase in the already prevalent presence of the political in our daily discourse. The COVID-19 global pandemic and ongoing racial reckonings have further unmoored many systems and structures, requiring action and change. Rather than a moment of pause or passivity, pandemic times have seen an increase in political activity and political discourse on the local, national, and global levels. Within the theatre and performance communities, these calls to action have resulted in movements like #weseeyouWAT and other calls to break down old systems and create new ones, to privilege access for those of the global majority, and to explicitly demand advocacy and activism. Organizations like the Southeastern Theatre Conference (SETC) itself crafted new ethos statements and engaged in the necessary work of boldly foregrounding equity, diversity, inclusion, and accessibility at the center of all its efforts.

The editors and contributors to this volume respond to the immediacy of this moment and the clarion call for change. From Shakespeare to new productions like *Alabama Love Stories*, presented at Auburn University, contributors grapple with a range of examples, contemporary and historical, and argue with renewed urgency for the importance of intentionally interrogating the interplay of performance and politics. The essays in this volume demonstrate that theatre and performance cannot rise to this moment or even begin to address it without doing that substantial work to clean its own house and create accessible new spaces.

Chase Bringardner is department chair and professor in the Department of Theatre and Dance at Auburn University.



**MAY**

6 x 9 / 128 PAGES / 8 B&W FIGURES  
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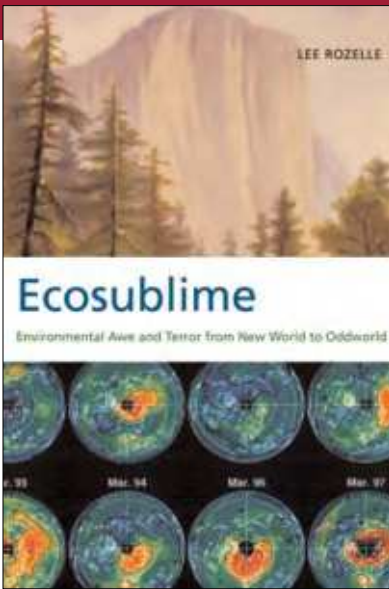
### CONTRIBUTORS

Chase Bringardner / Tessa Carr / Lily Climenhaga / Abena Foreman-Tice  
Emma Givens / TK Manwill / Boomie Pederson / Royal Shirée / Teresa Simone / Tony Tambasco / Jonathan W. Taylor / Justice von Maur / Patricia Ybama

### ALSO OF INTEREST



Theatre Symposium,  
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## APRIL

6 x 9 / 144 PAGES

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"In this brief but intriguing eco-critical analysis, Rozelle . . . focuses on a variety of works, ranging from 19th-century writers (Edgar Allan Poe, Isabelle Bird) to postmodern and millennial work including the television series *Twin Peaks* and the Unabomber Manifesto. Rozelle begins by defining the 'ecosublime,' which he says derives from a Kantian, rather than a Burkean, understanding of the awe and terror inspired by contact with nature. The ecosublime is a balance between apprehension of uncertainty and comprehension of potential environmental unity. Tracing the experience of the ecosublime through increasingly technological, depletionist, and globally aware time periods, the author illustrates the ways in which experiences in a rapidly changing world lead characters either to a spiritual or political awakening concerning the fragility of the world, or to terror and fragmentation. Recommended." —CHOICE

Examines the natural environment's place in American literature and culture

## ECOSUBLIME

*Environmental Awe and Terror from New World to Oddworld*

Lee Rozelle

Lee Rozelle probes the metaphor of environmental catastrophe in American literature of the last 150 years. In each instance, Rozelle finds evidence that the ecosublime—nature experienced as an instance of wonder and fear—profoundly reflects spiritual and political responses to the natural world, America's increasingly anti-ecological trajectory, and the ascendance of a postnatural landscape.

In the 19th century, Rozelle argues, Isabella Bird and Edgar Allan Poe represented the western wilderness as culturally constructed and idealized landscapes. Gardens, forests, and frontiers are conceptual frameworks that either misrepresent or uphold ecological space. Modernists like Nathaniel West and William Carlos Williams, on the other hand, portray urban space as either wastelands or mythical urban gardens. A chapter on Charles W. Chesnutt and Rebecca Harding Davis analyzes a new breed of literary eco-advocate, educating and shocking mainstream readers through depictions of ecological disaster. A later chapter probes the writings of Edward Abbey and the Unabomber Manifesto to delve into the sublime dimensions of environmental activism, monkey-wrenching, and eco-terrorism.

Lee Rozelle is professor of English at the University of Montevallo.

## ALSO OF INTEREST



Zombiescapes and Phantom Zones: Ecocriticism and the Liminal from *Invisible Man* to *The Walking Dead*  
Lee Rozelle

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## Lincoln's Trident

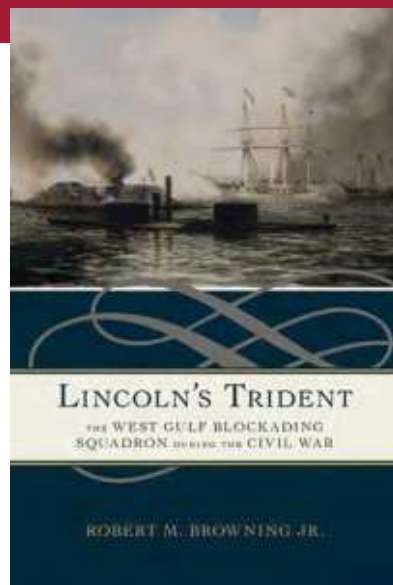
*The West Gulf Blockading Squadron during the Civil War*

Robert M. Browning Jr.

*A definitive account of the US Navy's West Gulf Blockading Squadron's isolation of the Confederacy*

Former Coast Guard chief historian Robert M. Browning Jr. continues his magisterial series about the Union's naval blockade of the Confederacy during the American Civil War. Established by the Navy Department in 1862, the West Gulf Blockading Squadron operated from St. Andrews Bay (Panama City), Florida, to the Rio Grande River. As with the navy's blockading squadrons operating in the Atlantic, the mission of the West Gulf Blockading Squadron was to cripple the South's economy by halting imports and disrupting cotton exports, the South's main source of income. The squadron also limited transportation within the South and participated in combined operations with Union land forces. The history of the squadron comprises myriad parts and players, deployed in a variety of missions across the thousand-mile-wide Western Theater.

Robert M. Browning Jr. is author of six books and more than four dozen articles relating to the Coast Guard, the Civil War, and US naval and maritime history.



**MARCH**

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9 MAPS

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## Full Fathom Five

*A Daughter's Search*

Mary Lee Coe Fowler

*One woman's quest for knowledge of her father lost at sea*

Mary Lee Coe Fowler was a posthumous child, born after her father, a submarine skipper in the Pacific, was lost at sea in 1943. Her mother quickly remarried into a difficult and troubled relationship, and Mary Lee's biological father was never mentioned. It was not until her mother died and Mary Lee was a middle-aged adult that she set out to learn not only who her father was but what happened to him and his crew and why—and also to confront why she had shied away from asking these questions until it was nearly too late. Fowler searched through old ships' logs, letters, and naval communiqués; visited submarine museums, the Naval Academy, and other pertinent sites; interviewed old friends and crew members who knew her dad and mom or served concurrently; and slowly reconstructed the world in which they lived.

Mary Lee Coe Fowler is a writer living in Maine. She is author of *Growing with Community Gardening*.



**MARCH**

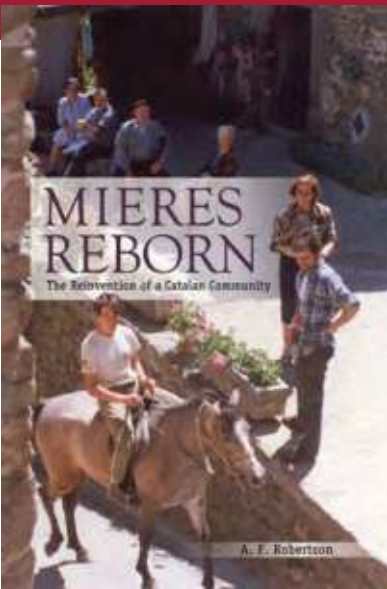
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## Mieres Reborn

*The Reinvention of a Catalan Community*

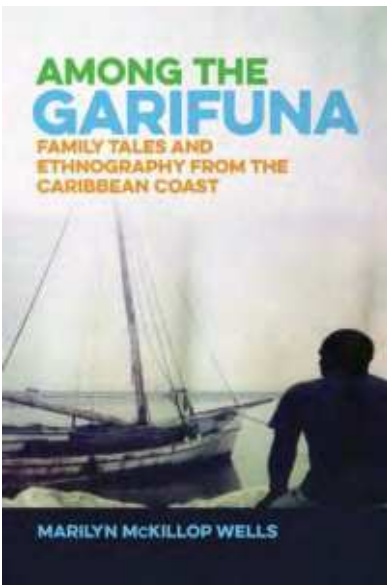
A. F. Robertson

*Reveals how patient observation and an analysis of one small community have much to tell us about human progress*

Not long ago Mieres, a village in the eastern foothills of the Pyrenees, seemed destined to die. As in countless thousands of rural communities around the world, young people in Mieres over the years have moved to the towns and cities, leaving behind abandoned fields and meadows, derelict houses, and their aging and disconsolate parents and grandparents.

Close observation of this social microcosm for two decades reveals the capacity of ordinary people in a locality to reinvent themselves, reconstruct relationships with the wider world, and confront new threats to their collective survival. Since the 1980s, Mieres has been enlivened by a reverse flow of migrants from the cities and new settlers who have brought an infusion of youth to the community; devised new livelihoods; revitalized the village school; energized the native “Mierencs”; and provided the impetus for a rediscovery of historical roots and political identity.

A. F. Robertson is professor emeritus in anthropology at the University of California at Santa Barbara. He now lives in Edinburgh.

**FEBRUARY**

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## Among the Garifuna

*Family Tales and Ethnography from the Caribbean Coast*

Marilyn McKillop Wells

*An intimate ethnographic narrative of one indigenous family in the twentieth-century Caribbean*

*Among the Garifuna* is the first ethnographic narrative of a Garifuna family. The Garifuna are descendants of the “Black Carib,” whom the British deposited on Roatan Island in 1797 and who settled along the Caribbean coast from Belize City to Nicaragua.

In 1980, medical anthropologist Marilyn McKillop Wells found herself embarking on an “improbable journey” when she was invited to the area to do fieldwork with the added challenge of revealing the “real” Garifuna. Upon her arrival on the island, Wells was warmly embraced by a local family, the Diegos, and set to work recording life events and indigenous perspectives on polygyny, Afro-indigenous identity, ancestor worshiping religion, and more. The result is a lovingly intimate, earthy, human drama.

Marilyn McKillop Wells (1930–2022) is professor emerita of anthropology at Middle Tennessee State University.

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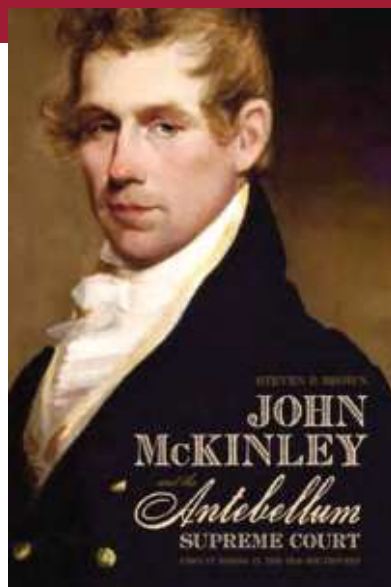
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Steven P. Brown is professor of political science and Morris Savage Endowed Chair at Auburn University. He is author of *Trumping Religion: The New Christian Right, the Free Speech Clause, and the Courts* and *Alabama Justice: The Cases and Faces That Changed a Nation*, which received the Anne B. and James B. McMillan Prize for best book in Southern history.



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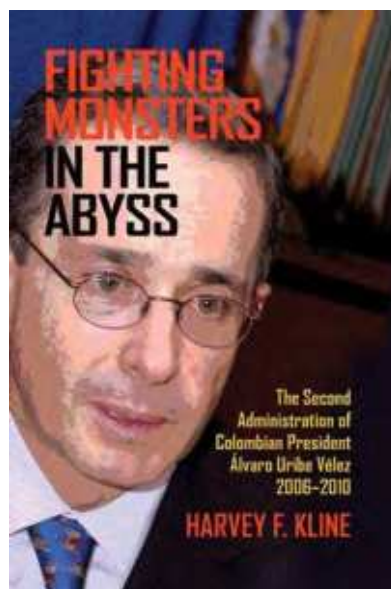
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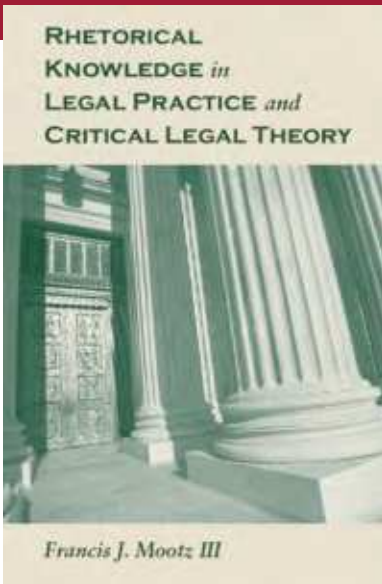
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Francis J. Mootz III is professor of law, McGeorge School of Law, University of the Pacific.



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Cathryn Halverson is an associate professor of English at Södertörn University in Sweden. She is author of *Maverick Autobiographies: Women Writers and the American West, 1900–1936* and *Faraway Women and the Atlantic Monthly*, winner of the Thomas J. Lyon award for best single-author monograph in Western Literary and Cultural Studies.



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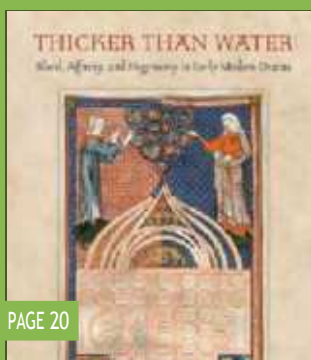
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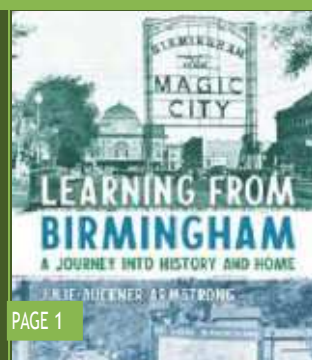
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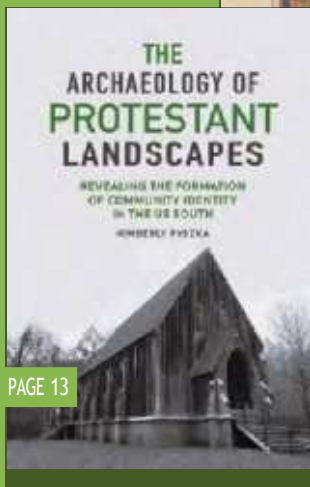
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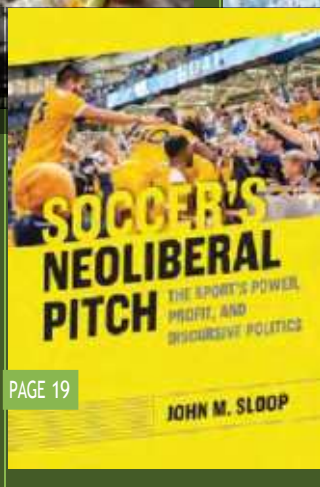
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