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**Front cover:** An antique car passes the mural titled *Two Girls Fighting* by graffiti artist Hugo Gyrl on St. Bernard Avenue, 2022. Photograph by Cheryl Gerber.
A Hound Dog Tale
Big Mama, Elvis, and the Song That Changed Everything

BEN WYNNE

“This well-written book offers a glimpse into the tangled world of early rock ’n’ roll and those who were part of the perfect storm that produced the song ‘Hound Dog.’ Ben Wynne addresses the complicated matter of cultural appropriation by white artists using African American musical forms, and he shows how the young Jewish songwriters who penned the lyrics add an intriguing factor that is typical of a hybrid American culture. A Hound Dog Tale is for fans of the music but also for anyone interested in American society at a galvanizing musical moment.”—Charles Reagan Wilson, author of Judgment and Grace in Dixie: Southern Faiths from Faulkner to Elvis

“There is very well-researched. Wynne tells us the saga of ‘Hound Dog’ and, in doing so, contributes to the fact that Big Mama Thornton’s role in this story deservedly shines again in the public eye.”—Michael Spörke, author of Big Mama Thornton: The Life and Music

The release of the song “Hound Dog” in 1953 marked a turning point in American popular culture, and throughout its history, the hit ballad bridged divides of race, gender, and generational conflict. Ben Wynne’s A Hound Dog Tale discusses the stars who made this rock ’n’ roll standard famous, from Willie Mae “Big Mama” Thornton to Elvis Presley, along with an eclectic cast of characters, including singers, songwriters, musicians, record producers and managers, famous television hosts, several lawyers, and even a gangster or two.

Wynne’s examination of this American classic reveals how “Hound Dog” reflected the values and issues of 1950s American society, and sheds light on the lesser-known elements of the song’s creation and legacy. A Hound Dog Tale will capture the imagination of anyone who has ever tapped a foot to the growl of a blues riff or the bark of a rock ’n’ roll guitar.

BEN WYNNE is professor of history at the University of North Georgia and author of In Tune: Charley Patton, Jimmie Rodgers, and the Roots of American Music.

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ALSO OF INTEREST
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FRIED GREEN TOMATOES
by Chef Bridgette Bledsoe
MAKES 16 SLICES

3 medium-sized green tomatoes
1 cup all-purpose flour
1 cup cornmeal
1 cup granulated sugar
1 tablespoon Cajun seasoning mix
½ cup buttermilk
2½ teaspoons honey
Canola oil for frying

1. Slice tomatoes about a ¼-inch thick and place in a large bowl. In a separate bowl, combine flour, cornmeal, sugar, and Cajun seasoning. In another bowl, mix together buttermilk and honey, then pour over tomatoes. Gently toss to coat.

2. Place each green tomato slice into the dry batter and coat well on both sides. Set aside. Pour 3 inches oil into a nonstick skillet and heat to 350°F. Place battered green tomatoes in hot oil and fry 2 minutes, then flip to the other side. Cook until golden brown on both sides, about 4 minutes total. Serve alone or with crab cakes.
In the aftermath of Hurricane Katrina, a small group of dedicated dreamers opened the Southern Food & Beverage Museum (SoFAB) to tell the stories of the foods and drinks that have come to define the U.S. South. From its beginnings, SoFAB has focused on discovering, understanding, and celebrating food, drink, and related culture and folklife in America. As the museum grew, its staff and supporters learned to answer the question, "What is southern food?" in new ways that reflected the region’s dynamism, its ingenuity in the face of hardship, and the contributions of generations of immigrant communities. *The Southern Food & Beverage Museum Cookbook* shares recipes particular to each southern state, all created by chefs who feel the connection of home.

**ELIZABETH M. WILLIAMS** is the founder of the Southern Food & Beverage Museum in New Orleans, now part of the larger National Food and Beverage Foundation. She has a weekly podcast, *Tip of the Tongue*, about food, drink, and culture. She is the author of many books and articles about foodways in New Orleans and the South.

Charleston, South Carolina, native **MADDIE HAYES** is a curator and collections manager who conducts research for museums and archives. She recently returned from Anna Tasca Lanza Cooking School in Sicily and is diving back into New Orleans’s food and beverage culture.

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**ALSO OF INTEREST**

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Gumbo

JONATHAN OLIVIER

“A much-needed study of what is arguably the most iconic dish of South Louisiana. Olivier delves deep into some of the surprising history of gumbo and highlights the interconnectedness of Louisiana’s diverse groups as well as the links to European and Afro-Caribbean influences. As a writer-practitioner native to the region, Olivier provides a unique and well-informed perspective.”—Nathan Rabalais, author of Folklore Figures of French and Creole Louisiana

“Gumbo is considered a Cajun creation. Jonathan Olivier shows that a variety of cultures—across the bayou and across the ocean—had a hand in stirring this cherished Louisiana dish.”—Herman Fuselier, host of Zydeco Stomp and author of Ghosts of Good Times: Louisiana Dance Halls Past and Present

“Carefully documented and artfully recounted, Jonathan Olivier’s history of gumbo will help to set the record straight on Louisiana’s most famous dish. Neither the property of one ethnic group nor the product of a single recipe, gumbo reflects the richness and complexity of the Gulf South’s creolized cultural mix. Olivier’s book is a must!”—Clint Bruce, Canada Research Chair in Acadian and Transnational Studies at Université Sainte-Anne, Nova Scotia

Gumbo adorns menus from New Orleans to New York to New Delhi, appearing in variations such as chicken and sausage gumbo, gombo z’herbes, and seafood gumbo. Some cooks use roux, others okra, and adding tomatoes to the pot can provide extra flavor or start a fight. Within this spirit of diversity lies the beauty of gumbo.

Two culinary creations—West African okra stew and Choctaw soup—helped birth Louisiana gumbo. The Choctaw ground up sassafras, called filé, while West Africans like the Bambara provided okra and rice. From there, Spanish Caribbean influences introduced hot peppers and spices, the Germans pioneered smoked sausage and andouille, and the French devised the roux. Gumbo traces the history of how colonization, slavery, immigration, industry, and seasonality all had an impact on which ingredients wound up in the gumbo pot.

JONATHAN OLIVIER is a journalist who lives in Lafayette, Louisiana. His writing, in English and French, focuses on the unique cultural elements of the Bayou State.
“A delightfully written, thoroughly researched yarn that doesn’t take itself too seriously. It will have you breaking out the spirits and barware to compare historic versions of this exalted cocktail in short order.”—Brian Robinson, proprietor and chief educator, The Wormwood Society

“What can be said about a relatively obscure cocktail like the French 75? As it happens, quite a lot, and brilliantly so! John Maxwell Hamilton brought to bear his considerable research chops and writing skills and has given the cocktail world a book that is erudite, scholarly, and vastly entertaining.”—Wayne Curtis, spirits writer and author of And a Bottle of Rum: A History of the New World in Ten Cocktails

“The French 75 is a staple for events at the National WWI Museum and Memorial, and in homes and bars across the globe. John Maxwell Hamilton does a great job in tracing the origins of the cocktail, in its many variations, and mixing it with the history of the Great War. The book is a fascinating blend of history and cocktail culture, and it is sure to appeal to anyone who loves both.”—Matthew C. Naylor, president and CEO, National WWI Museum and Memorial

In The French 75, John Maxwell Hamilton tracks down the many lives of this protean cocktail. The drink, named by French propagandists during World War I, was said to pack a punch as powerful as that nation’s celebrated 75 mm cannon. At the end of the century, the French 75 surfaced at Arnaud’s Restaurant and became as entrenched in New Orleans as the famed second line. Hamilton explores the kaleidoscopic variety of the French 75 over the years and across continents.

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

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The Danse Macabre
Celebration and Survival in New Orleans

CHERYL GERBER
Foreword by MAURICE CARLOS RUFFIN

“This book is a beautiful and insightful meditation on New Orleans—its determination to embrace life in the face of death, its powerfully strange magic, its decrepit elegance, its contradictions. Gerber’s photography exquisitely captures the mysterious paradoxes of the city and in so doing vividly illustrates that the sacred and the profane are inextricably linked in New Orleans. The Danse Macabre is a monumental achievement.”—Frank Perez, author of Political Animal: The Life and Times of Stewart Butler

“Cheryl Gerber has documented the beautiful visual cacophony that is New Orleans. She traverses indoor and outdoor celebrations and private moments from river to lake. It is our privilege to journey with such a capable photographer.”—Fatima Shaik, author of Economy Hall: The Hidden History of a Free Black Brotherhood

“Cheryl Gerber is home in her native New Orleans. The past of New Orleans is well documented, but its present time and coming future certainly need the vision of Gerber, her experience, and her talent.”—Bernard Hermann, author of The Good Times Rolled: Black New Orleans, 1978–1982

New Orleans is a city of contradictions: comic and tragic, sacred and secular, profound and profane; steeped heavily in tradition and religion yet drenched in decadence and debauchery. The Danse Macabre reveals the city’s rebellious and humorous spirit, which celebrates life in the face of disaster and death.

In this street-level tableau of New Orleans culture, photographer Cheryl Gerber portrays the city’s rich and famous while paying homage to the everyday people who make life so special in her hometown. Colorful shots of Mardi Gras, Jazz Fest, second lines, and other iconic arrays of New Orleans culture are juxtaposed with images of the homelessness, crime, and racism that are equally central to life in the Crescent City. Within these pages we find Southern Decadence revelers clashing with religious protesters, Catholic traditions merging with Voodoo, and New Orleanians from all walks of life expressing themselves through satire and parody. In short, we witness the city not only as a backdrop to cataclysmic confrontations, but also as a force that rouses them.

CHERYL GERBER is an award-winning documentary photographer and New Orleans native. She has been a regular contributor to the New York Times, the Associated Press, New Orleans Magazine, and Gambit for more than twenty-five years. She is the author of New Orleans: Life and Death in the Big Easy and Cherchez la Femme: New Orleans Women.

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ALSO OF INTEREST
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The 1968 burning of the Lazy B Stables in Charlotte, North Carolina, attracted little notice beyond coverage in local media. By the mid-1970s, however, the fire had become the center of a contentious and dubious arson case against a trio of Black civil rights activists, who became known as the “Charlotte Three.” The charges against the men garnered interest from federal law enforcement agents, investigative journalists—including one who later earned a Pulitzer Prize for coverage of the trials—numerous New Left and Black Power activists, and Amnesty International, which declared the defendants “political prisoners.” In *Going to Hell to Get the Devil*, J. Christopher Schutz offers the first comprehensive examination of this controversial case and its outcome.

In the 1960s and 1970s, Charlotte’s leaders sought to portray their home as a placid, business-friendly, and racially moderate community. When New Left and Black Power activists threatened that stability, city leaders employed a variety of means to silence them, including the use of law enforcement against African Americans they deemed too zealous. In the Charlotte Three case, prosecutors paid prisoners for testimony against the Black activists on trial, resulting in their convictions with lengthy prison sentences. The unwanted publicity surrounding the case of the Charlotte Three became a critical pivot point in the Queen City’s post–World War II trajectory.

*Going to Hell to Get the Devil* tells more than the story of an arson case; it also tells the story of the South’s future, as the fate of the Charlotte Three became emblematic of the decline of the African American freedom struggle and the causes it championed.

**J. CHRISTOPHER SCHUTZ** is professor of history at Tennessee Wesleyan University and author of *Jackie Robinson: An Integrated Life*.
Voodoo
An African American Religion

JEFFREY E. ANDERSON

“From Voodoo queens to hoodoo magic, Jeffrey E. Anderson’s Voodoo is a meticulously researched and wide-ranging investigation of the religion’s historical trends, cultural influences, and ritual life. It is essential reading for anyone interested in understanding Voodoo’s relationship to the faiths of the African Diaspora, as well as what makes Mississippi River valley Voodoo unique.”—Douglas J. Falen, author of African Science: Witchcraft, Vodun, and Healing in Southern Benin

“From Voodoo’s beginnings in the colonial period to the religion’s current manifestations, Anderson uses rich storytelling and the complicated life histories of people, places, and otherworldly beings to change how we think about the magical history of the African Atlantic.”—Timothy R. Landry, author of Vodun: Secrecy and the Search for Divine Power

“Anderson presents a detailed study of the Voodoo religion and its magical component, hoodoo.”—Carolyn Morrow Long, author of A New Orleans Voudou Priestess: The Legend and Reality of Marie Laveau

Despite several decades of scholarship on African diasporic religion, Voodoo remains underexamined, and the few books published on the topic contain inaccuracies and outmoded arguments. In Voodoo: An African American Religion, Jeffrey E. Anderson presents a much-needed modern account of the faith as it existed in the Mississippi River valley from colonial times to the mid-twentieth century, when, he argues, it ceased to thrive as a living tradition.

Anderson provides a solid scholarly foundation for future work by systematizing the extant information on a religion that has long captured the popular imagination as it has simultaneously engendered fear and ridicule. His book stands as the most complete study of the faith yet produced and rests on more than two decades of research, utilizing primary source material alongside the author’s own field studies in New Orleans, Haiti, Cuba, Senegal, Benin, Togo, and the Republic of Congo. The result serves as an enduring resource on Mississippi River valley Voodoo, Louisiana, and the greater African Diaspora.

JEFFREY E. ANDERSON is professor of history and associate director of the School of Humanities at the University of Louisiana–Monroe. He is author of The Voodoo Encyclopedia: Magic, Ritual, and Religion; Hoodoo, Voodoo, and Conjure: A Handbook; and Conjure in African American Society.

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Devoured
The Extraordinary Story of Kudzu, the Vine That Ate the South

AYURELLA HORN-MULLER

“A tangled natural history of an unlikely protagonist, Devoured ensnares the reader on the first page, taking them from the 1876 World’s Fair, across Florida’s freeways, and stopping off at a Memphis test kitchen. Ayurella Horn-Muller provides a majestic account of the once-decorative vine, deeply probing the question of what it means to be invasive in America. A kudzu classic!”—Gloria Dickie, author of Eight Bears: Mythic Past and Imperiled Future

“Meticulously researched, personal, and gorgeously written, Devoured centers a powerful plant as a symbol of immigration and climate justice in America. A timely narrative that will inspire readers to examine their deeply rooted notions of belonging, both in our society and in the natural world, as we race against the peril of climate change.”—Masha Rumer, author of Parenting with an Accent: How Immigrants Honor Their Heritage, Navigate Setbacks, and Chart New Paths for Their Children

“An enthralling tale of a seemingly ordinary plant, Devoured unravels a massive web of cultural complexities and historical intrigue. Horn-Muller invites readers to witness the extraordinary story of a single vine that resonates deeply with the diverse landscapes and cultures it intertwines. A truly mesmerizing saga of mystery, sacrifice, and belonging, this is a debut full of depth, warmth, and brilliance!”—Tirthak Saha, author of Flawed Prophets

“Delightful detangling of the cultural history and scientific mystery of the South’s most famous vine. Horn-Muller is as relentless as her subject as she questions the war on kudzu. She has given us a much-needed examination of so-called alien species and true invaders.”—Cynthia Barnett, author of Rain: A Natural and Cultural History

“In breathless prose, Horn-Muller untangles the assumptions and myths about kudzu, a vine alternately villainized and venerated. Guided by genuine curiosity, she leaves no leaf unturned, revealing what kudzu can tell us about our attitudes toward the food on our plates, the changing climate, and the migration of species—including humans.”—Hannah Kirshner, author of Water, Wood, and Wild Things: Learning Craft and Cultivation in a Japanese Mountain Town

AYURELLA HORN-MULLER is an award-winning journalist who has covered climate justice for Axios and Climate Central. Her work has been published in the Guardian, USA TODAY, and Forbes, and by NPR and PBS NewsHour. Based in Florida, she has received media fellowships from the Society of Environmental Journalists, Metcalf Institute, Woods Hole Oceanographic Institution, and Oregon State University.
Empty Pedestals
Countering Confederate Narratives through Public Design

Edited by KOFI BOONE and M. ELEN DEMING

Empty Pedestals uses a design perspective to explore how monuments to the Confederacy speak to regionalism, racist political agendas, and residual collective pain. Many designers and artists working in the public realm have created innovative projects to replace Confederate memorials, contextualize those that still stand, and foster new conversations about history, race, and justice in America. By drawing lessons from these initiatives and considering the questions that remain, editors Kofi Boone and M. Elen Deming hope to assist educators and students in combating endemic prejudice and other forms of social division.

For more than a century, the endurance of Confederate monuments, street names, and other memorials in the United States has permitted proponents to establish false and oppressive arguments in defense of so-called historic preservation. The continued presence of these objects maintains symbolic forms of systemic injustice, exclusionary policies and practices, and erasure of the stories, memories, and values of marginalized populations in the American South. While many of these monuments have been taken down since 2017, they account for only a small percentage of the overall number of Confederate relics on public display.

Boone and Deming, along with the volume’s fourteen contributors, strive to elevate novel frameworks and shared solutions for the issues that continue to trouble American cultural landscapes. Above all, Empty Pedestals lifts up the voices of people who have confronted hateful narratives and devised strategies that stand up to, and apart from, old mythologies. If and when oppressive symbols such as Confederate monuments are permanently eliminated, design alternatives such as those presented here may offer healing in shared spaces, healthier social discourse, and stronger community resilience.

KOFI BOONE is the Joseph D. Moore Distinguished Professor and University Faculty Scholar in the Department of Landscape Architecture and Environmental Planning at North Carolina State University. He works in the overlap between landscape architecture and environmental justice, with specializations in democratic design and cultural landscapes.

M. ELEN DEMING is professor of landscape architecture and director of the Doctor of Design program at the College of Design at North Carolina State University. She is an essayist and editor who considers how society shapes, and is in turn shaped by, its cultural landscapes.

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Garden of Ruins
Occupied Louisiana in the Civil War

J. MATTHEW WARD

“In a creative, conscientious, and compelling study, J. Matthew Ward analyzes the two conflicts that beset occupied Louisiana during the Civil War—a war within and by households to rearrange social relations and a bureaucratic war waged by the U.S. Army to subdue a rebellious local white population. Ward bridges the distance between those struggles beautifully, capturing the way occupation aims not simply to remake a political order but to remake daily life itself. An important contribution to Civil War history.” —Gregory P. Downs, author of After Appomattox: Military Occupation and the Ends of War

“In his second inaugural address, Abraham Lincoln mediated on the ‘magnitude’ and ‘duration’ of the U.S. Civil War. As Ward’s brilliant monograph demonstrates, military occupation unfurled the war’s vast reach that Lincoln sought to explain. Cloaked in military power and state authority, occupation dismantled the slaveholding regime and reordered the southern household. In reckoning with the swift transformations that Lincoln labeled ‘fundamental and astounding,’ Ward has produced a first-rate work of history.” —Andrew F. Lang, author of In the Wake of War: Military Occupation, Emancipation, and Civil War America

J. Matthew Ward’s Garden of Ruins serves as an insightful social and military history of Civil War-era Louisiana. Partially occupied by Union forces starting in the spring of 1862, the Confederate state experienced the initial attempts of the U.S. Army to create a comprehensive occupation structure through military actions, social regulations, the destabilization of slavery, and the formation of a complex bureaucracy. Skirmishes between Union soldiers and white civilians supportive of the Confederate cause multiplied throughout this period, eventually turning occupation into a war on local households and culture. In unoccupied regions of the state, Confederate forces and their noncombatant allies likewise sought to patrol allegiance, leading to widespread conflict with those they deemed disloyal.

Ward suggests that social stability during wartime, and ultimately victory itself, emerged from the capacity of military officials to secure their territory, governing powers, and nonmilitary populations. Garden of Ruins reveals the Civil War, state-building efforts, and democracy itself as contingent processes through which Louisianans shaped the world around them. It also illustrates how military forces and civilians discovered unique ways to wield and hold power during and immediately after the conflict.

J. MATTHEW WARD is assistant professor of history at Quincy University.
The Limits of the Lost Cause
Essays on Civil War Memory

GAINES M. FOSTER

“In Gaines Foster, a pioneer in our understanding of the legacies of the American Civil War, challenges what has become common wisdom about those legacies. He brings rare clarity and originality to a subject about which much has been written, offering new ways to think about complicated subjects.”—Edward L. Ayers, author of Southern Journey: The Migrations of the American South, 1790–2020

“In The Limits of the Lost Cause, Foster provides a valuable addition to the ever-growing literature about memory and the Civil War. As one of the earliest and best scholars of this subject, Foster includes both new and previously published essays that thoughtfully and smartly tie numerous strands of a very complex literature. For those interested in the Civil War and how it is remembered, The Limits of the Lost Cause is essential reading.”—William A. Link, author of The Last Fire-Eater: Roger A. Pryor and the Search for a Southern Identity

“Foster’s Ghosts of the Confederacy is an enduring landmark in the history of the Lost Cause. Now, in The Limits of the Lost Cause, Foster revisits, with his singular insight and voice, the Confederate mythos and its enduring impact in the United States. The Limits of the Lost Cause deserves a space on every bookshelf beside Ghosts of the Confederacy.”—W. Fitzhugh Brundage, author of The Southern Past: A Clash of Race and Memory

“The Limits of the Lost Cause challenges prevailing ways of thinking about the impact of the Civil War on the American South. Above all, Gaines Foster’s work encourages Americans to confront the new divisions within their society even as they wrestle with old national—not just southern—failings.

GAINES M. FOSTER is the Murphy J. Foster Professor of History Emeritus at Louisiana State University and author of Ghosts of the Confederacy: Defeat, the Lost Cause, and the Emergence of the New South, 1865 to 1913.
The Army under Fire
The Politics of Antimilitarism in the Civil War Era

CECILY N. ZANDER

“Cecily N. Zander’s book is a revelation. Countering the notion that the U.S. Army was the celebrated agent of nineteenth-century American frontier expansion, Zander shows that, in fact, the ascendant Republican Party looked suspiciously upon the nation’s military. Deeply researched and wonderfully written, The Army under Fire marks the debut of a most promising scholar working at the intersection of the Civil War and the American West.”—Andrew R. Graybill, author of The Red and the White: A Family Saga of the American West

“The Army under Fire is one of those rare studies that will compel readers to question major assumptions about the mid-nineteenth-century United States. Zander’s analysis of the Republican Party’s relationship with the U.S. Army bristles with insights about sectional politics, antimilitarist ideology and actions, the contours of Reconstruction, and post–Civil War conflicts with Native peoples.”—Gary W. Gallagher, author of The Enduring Civil War: Reflections on the Great American Crisis

“The Army under Fire is a timely and important book that will recast how we understand the relationship between the military and politics in nineteenth-century America. Tracing the story from the U.S. war with Mexico through the 1870s, Zander explores Republican Party leaders’ hostility toward an expanding professional army—an opposition that profoundly shaped both the parameters of the occupation of the South during Reconstruction and the treatment of Indigenous peoples in the West.”—Caroline E. Janney, author of Ends of War: The Unfinished Fight of Lee’s Army after Appomattox

“Zander accomplishes what often seems impossible in scholarship on the Civil War: she connects traditional military history with broader, deeper, and more nuanced discussions of political economy and culture. Her elegantly written and thoroughly researched book will change the way readers think about the United States in the second half of the nineteenth century.”—Ari Kelman, author of A Misplaced Massacre: Struggling over the Memory of Sand Creek

Cecily N. Zander’s The Army under Fire is a path-breaking study focusing on the fierce political debates over the size and use of military forces in the United States during the Civil War era. It examines how prominent political figures interacted with the professional army and how those same leaders misunderstood the value of regular soldiers fighting to reunify the fractured nation.

CECILY N. ZANDER is assistant professor of history at Texas Woman’s University.
While historians have acknowledged that the issues of race, slavery, and emancipation were not unique to the American Civil War, they have less frequently recognized the conflict’s similarities to other global events. As renowned historian Carl Degler pointed out, the Civil War was “one among many” such conflicts during the mid-nineteenth century. Understanding the Civil War’s place in world history requires placing it within a global context of other mid-nineteenth-century political, social, and cultural issues and events. In The Civil War in the Age of Nationalism, Niels Eichhorn and Duncan A. Campbell explore the conflict from this perspective, taking a transnational and comparative approach, with a particular focus on the period from the 1830s to the 1870s.

Eichhorn and Campbell examine the development of nationalism and its frequent manifestation, secession, by comparing the American experience with that of several other nations, including Germany, Hungary, and Brazil. They compare the Civil War to the Crimean and Franco-German wars to determine whether the American conflict was the first modern war. To gauge the potential of foreign intervention in the Civil War, they look to the time’s developing international debate on the legality of intercession and mediation in other nations’ insurgencies.

Using the experiences of Indigenous peoples in the Americas, Africa, and the Antipodes, Eichhorn and Campbell suggest the extent to which the United States was an imperial project. To examine realpolitik, they study four vastly different practitioners—Otto von Bismarck, Louis Napoleon, Count Cavour, and Abraham Lincoln. Finally, they compare emancipation in the United States to that in Peru and the end of forced servitude in Russia, closing with a comparison of the memorialization of the Civil War with the experiences of other post-emancipation societies and an examination of how other nations mythologized their past conflicts and ignored uncomfortable truths in the pursuit of reconciliation.

The Civil War in the Age of Nationalism avoids the limitations of American exceptionalism, making it the first genuine comparative and transnational study of the Civil War in an international context.

NIELS EICHHORN is the author of Liberty and Slavery: European Separatists, Southern Secession, and the American Civil War. He lives in Wels, Austria.

DUNCAN A. CAMPBELL is professor of history at National University in San Diego and the author of Unlikely Allies: Britain, America and the Victorian Origins of the Special Relationship.
“With an inventive use of sources and a strikingly original analysis, Shae Smith Cox shows that uniforms, flags, and insignia did more than express individual or group identity in the Civil War era. They provided the means to connect people to broader political ideas and social organizations, with sometimes surprising results. By centering material objects and their power in people’s lives, Cox discloses new elements of this oft-covered period in U.S. history.” —Laura F. Edwards, author of *Only the Clothes on Her Back: Clothing and the Hidden History of Power in the Nineteenth-Century United States*

Military uniforms, badges, flags, and other material objects have been used to represent the identity of Americans throughout history. In *The Fabric of Civil War Society*, Shae Smith Cox examines the material culture of America’s bloodiest conflict, offering a deeper understanding of the war and its commemoration.

Cox’s analysis traces the influence of sewn materials throughout the Civil War and Reconstruction as markers of power and authority for both the Union and the Confederacy. These textiles became cherished objects by the turn of the century, a transition seen in veterans replacing wartime uniforms with new commemorative attire and repatriating Confederate battle flags. Looking specifically at the creation of material culture by various commemoration groups, including the Grand Army of the Republic, the Woman’s Relief Corps, the United Confederate Veterans, and the United Daughters of the Confederacy, Cox reveals the ways that American society largely accepted their messages, furthering the mission of their memory work.

Through the lens of material culture, Cox sheds new light on a variety of Civil War topics, including preparation for war, nuances in relationships between Native American and African American soldiers, the roles of women, and the rise of postwar memorial societies.

**SHAE SMITH COX** is assistant professor of history at Nicholls State University.
Zouave Theaters
Transnational Military Fashion and Performance

CAROL E. HARRISON and THOMAS J. BROWN


“A brilliant and riveting book that chronicles the history of Zouaves all over the world. The uniform makes the soldier, or in this case, the uniform provides a unique and fascinating way to understand and compare military culture and its role in different societies.”—Ty Seidule, author of Robert E. Lee and Me: A Southerner’s Reckoning with the Myth of the Lost Cause

“In both France and the United States, Zouaves have been cultural Forrest Gumps, bopping up in all of the right places. Transnational history at its finest, Zouave Theaters is a must-read for anyone interested in military history, fashion history, the history of theater, French history, or American history.”—Stephen L. Harp, author of The Riviera, Exposed: An Ecohistory of Postwar Tourism and North African Labor

“This is the first scholarly, transnational examination of Zouaves, not just as militiants but as a wider cultural phenomenon. Expansive in scope and engagingly written, Zouave Theaters makes a tremendously valuable contribution to the fields of American and European cultural and military history.”—Lesley J. Gordon, author of A Broken Regiment: The 16th Connecticut’s Civil War

In this compelling new study, Carol E. Harrison and Thomas J. Brown chart the rise and fall of the Zouave military uniform, the nineteenth century’s most important fashion fad for men and women on both sides of the Atlantic. Originating in French colonial Algeria, the uniform was characterized by an open, collarless jacket, baggy trousers, and a fez. As Harrison and Brown demonstrate, the Zouaves embraced ethnic, racial, and gender crossing, liberating themselves from the strictures of bourgeois society. Some served as soldiers in Papal Rome, the United States, the British West Indies, and Brazil, while others acted in theatrical performances that combined drag and drill. Zouave Theaters analyzes the interaction of the stage and the military, and reveals that the Zouave persona influenced visual artists from painters and photographers to illustrators and filmmakers.

CAROL E. HARRISON is professor of history at the University of South Carolina and the author of Romantic Catholics: France’s Postrevolutionary Generation in Search of a Modern Faith.

The author of Civil War Monuments and the Militarization of America, THOMAS J. BROWN is professor of history at the University of South Carolina.
From Every Stormy Wind That Blows
The Idea of Howard College and the Origins of Samford University

S. JONATHAN BASS

Founded in 1841 in Marion, Alabama, Howard College provided a Christian liberal arts education for young men living along the old southwestern frontier. The founders named the school after eighteenth-century British reformer John Howard, whose words and deeds inspired the type of enlightened moral agent and virtuous Christian citizen the institution hoped to produce.

In From Every Stormy Wind That Blows, S. Jonathan Bass provides a comprehensive history of Howard College, which in 1965 changed its name to Samford University. According to Bass, the “idea” of Howard College emanated from its founders’ firm commitment to orthodox Protestantism, the tenets of Scottish philosophy, the British Enlightenment’s emphasis on virtue, and the moral reforms of the age. From the Old South, through the Civil War and Reconstruction, to the New South, Howard College adapted to new conditions while continuing to teach the necessary ingredients to transform young southern men into useful and enlightened Christian citizens.

Throughout its history, Howard College faced challenges both within and without. As with other institutions in the South, slavery played a central role in its founding, with most of the college’s principal benefactors, organizers, and board of trustees earning financial gains from enslaved labor. The Civil War swept away the college’s large endowment and growing student enrollment, and the school never regained a solid financial footing during the subsequent decades—barely surviving bankruptcy and public auction.

In 1887, with the continued decline of southern agriculture, Howard College moved to a new campus on the outskirts of Birmingham, where its president, Rev. Benjamin Franklin Riley, a well-known New South economic booster, fought to restore the college’s financial health. Despite his best efforts, Howard struggled economically until local bankers offered enough assistance to allow the institution to enter the twentieth century with a measure of financial stability.

The challenges and changes wrought by the years transformed Howard College irrevocably. While the original “idea” of the school endured through its classical curriculum, by the 1920s the school had all but lost its connections to John Howard and its founding principles. From Every Stormy Wind That Blows is a fascinating look into this storied institution’s history and Samford University’s origins.

Abraham Lincoln and Women in Film
One Hundred Years of Hollywood Mythmaking

FRANK J. WETTA and MARTIN A. NOVELLI

“Abraham Lincoln and Women in Film gets at the man behind the myth by examining the women in the life of the Great Emancipator. The book deconstructs Lincoln’s fabled persona across film, biography, and culture by considering the role his relationships with women played in its construction. By foregrounding gender, the authors offer a new way of understanding this much-studied figure while shedding light on the women who shaped Lincoln and his filmic representation.”—Jacqueline Pinkowitz, director of film studies at Mercer University

Frank J. Wetta and Martin A. Novelli’s Abraham Lincoln and Women in Film investigates how depictions of women in Hollywood motion pictures helped forge the myth of Lincoln. Exploring female characters’ backstories, the political and cultural climate in which the films appeared, and the contest between the moviemakers’ imaginations and the varieties of historical truth, Wetta and Novelli place the women in Lincoln’s life at the center of the study, including his mother, Nancy Hanks Lincoln; his stepmother, Sarah Bush Lincoln; his lost loves, Ann Rutledge and Mary Owens; and his wife and widow, Mary Todd Lincoln. Later, while inspecting Lincoln’s legacy, they focus on the 1930s child actor Shirley Temple and the 1950s movie star Marilyn Monroe, who had a well-publicized fascination with the sixteenth president.

Wetta and Novelli’s work is the first to deal extensively with the women in Lincoln’s life, both those who interacted with him personally and those appearing on screen. It is also among the first works to examine how scholarly and popular biography influenced depictions of Lincoln, especially in film.

FRANK J. WETTA is former vice president of academic affairs at Ocean County College in New Jersey and former lecturer and senior fellow in the Department of History at Kean University.

MARTIN A. NOVELLI is the former dean of humanities, fine arts, and media studies at Ocean County College in New Jersey.

Wetta and Novelli are coauthors of The Long Reconstruction: The Post–Civil War South in History, Film, and Memory and Last Stands from the Alamo to Benghazi: How Hollywood Turns Military Defeats into Moral Victories.

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A Peddler’s Tale
Religious Exile and Community in Early Modern Switzerland

KRISTINE WIRTS

“Kristine Wirts’s carefully researched and vividly written study of the Protestant peddler Jean Giraud exemplifies what microhistory should do. She uses Giraud’s life to explore big topics, including the plight of religious refugees, apocalypticism, global networks, the expansion of commercial capitalism, and the development of industrial technology. This book is a wonderful success.”—Keith Luria, author of Territories of Grace: Cultural Change in the Seventeenth-Century Diocese of Grenoble

“In this precise examination of a Huguenot merchant’s account book, Wirts offers fresh insights into the predicament of religious refugees in early modern Europe. The victims of Louis XIV’s repression of Protestantism acquire a human voice as a modest peddler becomes the prism through which to understand better religious persecution and forced migration.”—Raymond A. Mentzer, coeditor of A Companion to the Huguenots

In 1685, the revocation of the Edict of Nantes made Catholicism the only recognized religion in France and criminalized the practice of Calvinism, throwing the minority Protestant population into crisis. A Peddler’s Tale personifies these events in the story of Jean Giraud, a Protestant merchant-peddler, and his various communities. Drawing on Giraud’s account book; municipal, parish, and consistory records; and death inventories, Kristine Wirts ably reconstructs Giraud’s familial, commercial, and religious circles. She provides a detailed description of the persecution of Giraud and his fellow church members in La Grave, France, as well as their flight across the Alps to Vevey, Switzerland. The town’s residents did not welcome all refugees equally, often expelling Huguenots without social connections or financial resources. Those allowed to stay worked diligently to reestablish their lives and fortunes. Once settled in Vevey, Giraud and his extended family supported themselves by moneylending and peddling books, watch parts, and lace products.

In contrast to past studies on the Huguenot diaspora that often depicted those fleeing France in heroic terms, A Peddler’s Tale exposes the harsh economic realities many exiles faced, as well as the importance of social relationships and the necessity of having financial means to secure passage and sanctuary. Wirts contends that Huguenot refugees who succeeded in obtaining permanent residency in Vevey shared one important element: many derived their livelihood from the burgeoning economic ties and social bonds that emerged with the rise of capitalist markets. A compelling microhistory, A Peddler’s Tale ultimately illustrates the role and power of informal networks in sustaining and fostering early modern communities.

KRISTINE WIRTS is associate professor of history at the University of Texas–Rio Grande Valley.
Playing Cleopatra
Inventing the Female Celebrity in Third Republic France

HOLLY GROUT

Questions about the meaning of womanhood and femininity loomed large in late nineteenth- and early twentieth-century French culture. In Playing Cleopatra, Holly Grout uses the theater—specifically, Parisian stage performances of the Egyptian queen Cleopatra by Sarah Bernhardt, Colette, and Josephine Baker—to explore these cultural and political debates. How and why did portrayals of Cleopatra influence French attitudes regarding race, sexuality, and gender? To what extent did Bernhardt, Colette, and Baker manipulate the image of Cleopatra to challenge social norms and to generate new models of womanhood? Why was Cleopatra—an ancient, mythologized queen—the chosen vehicle for these spectacular expressions of modern womanhood?

In the context of late nineteenth-century Egyptomania, Cleopatra's eroticized image—as well as her controversial legacy of female empowerment—resonated in new ways with a French public engaged in reassessing feminine sexuality, racialized beauty, and national identity. By playing Cleopatra, Bernhardt, Colette, and Baker did more than personify a character; they embodied the myriad ways in which celebrity was racialized, gendered, and commoditized, and they generated a model of female stardom that set the stage for twentieth-century celebrity long before the Hollywood machine's mass manufacture of "stars." At the same time, these women engaged with broader debates regarding the meaning of womanhood, celebrity, and Frenchness in the tumultuous decades before World War II.

Drawing on plays, periodicals, autobiographies, personal letters, memoirs, novels, works of art, and legislation, Playing Cleopatra contributes to a growing body of literature that examines how individuals subverted the prevailing gender norms that governed relations between the sexes in liberal democratic regimes. By offering employment, visibility, and notoriety, the theater provided an especially empowering world for women, in which the roles they played both reflected and challenged contemporary cultural currents. Through the various iterations in which Bernhardt, Colette, and Baker played Cleopatra, they not only resurrected an ancient queen but also appropriated her mystique to construct new narratives of womanhood.

HOLLY GROUT is associate professor of history at the University of Alabama and the author of The Force of Beauty: Transforming French Ideas of Beauty in the Third Republic.

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*Ready Reader One* explores the many ways literature depicts, engages with, and imagines videogames and gamers. The diverse group of authors included in this collection take an expansive view of “videogame literature,” with essays that consider written works ranging from life writing to speculative fiction to videogame guides created for the internet. In an age of ever-increasing gamification, in which gaming literacy is important to understanding popular culture and technological power, *Ready Reader One* examines the role of videogame literature in explaining not only how we play videogames, but how we read and write about them.

**MEGAN AMBER CONDIS** is assistant professor of communication studies at Texas Tech University and the author of *Gaming Masculinity: Trolls, Fake Geeks, and the Gendered Battle for Online Culture*. She serves on the editorial boards of *Resilience: A Journal of the Environmental Humanities* and *Journal of Gaming and Virtual Worlds*.

America’s Imagined Revolution
The Historical Novel of Reconstruction

TOMOS WALLBANK-HUGHES

“This illuminating book examines one of the central paradoxes of Reconstruction, namely, how the event of emancipation, a radical historical break, can still seem like an unfinished or aborted revolution—perhaps even a mirage or ‘nonevent.’ America’s Imagined Revolution takes up this puzzle and turns it into a lens for rethinking the very concept of revolution itself. Tomos Wallbank-Hughes’s canny, penetrating analyses of historical novels about Reconstruction and its aftermath uncover new ways to understand emancipation as a complex, ‘epoch-making force.’ By the end, we are able to see literature anew as an exhilarating ‘terrain for theorizing revolution.’ A real achievement of lasting importance.”—Nancy Bentley, author of Frantic Panoramas: American Literature and Mass Culture, 1870–1920

America’s Imagined Revolution explores the Reconstruction period after the Civil War to ask narratological, historiographical, and theoretical questions about how slave emancipation has (and has not) been theorized as revolution. Reading historical fiction by authors such as George Washington Cable, Albion Tourgée, Charles Chesnutt, Frances Harper, and W. E. B. Du Bois in dialogue with nineteenth-century historical writing—and the era’s legal, political, and print culture—Tomas Wallbank-Hughes excavates an evanescent form of historicist writing sensitive to the revolutionary changes that shaped life in the emancipation-era South.

As an aesthetic form, the historical novel of Reconstruction poses questions about revolutionary experience in plantation societies, and in the process challenges critical assumptions about historical time in the nineteenth century: How do authors narrate epochal change that also feels like retrenchment? In what direction does history travel if it does not progress? What narratives of race, class, and region encompass both continued domination and ruptured power? By plumbing the situations that give it form, the historical novel of Reconstruction provides a window into the literary culture of the South’s long nineteenth century in which, rather than a storehouse of tradition, the region became a terrain for interpreting social revolution and uncovering slavery’s revolutionary afterlives.

America’s Imagined Revolution offers a new interpretation of the literary and historiographical significance of the Reconstruction period and its relationship to American literary history.

TOMOS WALLBANK-HUGHES is a Leverhulme Early Career Research Fellow in the Department of English and Comparative Literary Studies at the University of Warwick.
Dangerous Innocence
White Men, Mass Culture, and the Southern Outsider’s Appeal, 1960–2020
WILLIAM P. MURRAY

“Drawing on a diverse range of texts, William P. Murray brilliantly examines the U.S. South as a space key to licensing and sustaining national fantasies of white innocence. In analyzing the ‘southern outsider’ figure, Dangerous Innocence offers a relevant and compelling case for how region mediates individual and collective understandings of history, race, and power.”—Lisa Hinrichsen, author of Possessing the Past: Trauma, Imagination, and Memory in Post-Plantation Southern Literature

“Murray’s analysis and historicization of southern literature and television deftly maps the trajectory that deployments of white innocence carved through the past six decades. An incredibly timely and immensely necessary contribution to southern studies, literary studies, critical race and whiteness studies, and more.”—Ryan Sharp, assistant professor of English, Baylor University

“The vast archive of this book—from seemingly banal midcentury television to post-9/11 prestige literature—demonstrates a curious continuity in the fictive conversation about race in America: a promised reckoning that never quite arrives. Murray refuses that deferral, effectively staging the conversation through accessible, generous prose.”—Jennie Lightweis-Goff, author of Blood at the Root: Lynching as American Cultural Nucleus

Dangerous Innocence investigates how prevailing constructions of white masculinity in the U.S. South help feed and reinforce systems of racial inequity. Tracing the rise of the “southern outsider” in literature and on television from 1960 to 2020, William P. Murray probes white Americans’ enduring desire to assert their own blamelessness even though such acts of self-justification facilitate continued violence against historically oppressed populations. Dangerous Innocence courses from popular television such as The Andy Griffith Show and The Waltons through influential fiction by Eudora Welty, Walker Percy, and other prominent southern authors—alongside forceful challenges voiced by Black writers including Chester Himes and Ernest Gaines—before turning to works created after the September 11 attacks that reinscribe cultural logics predicated on protecting white innocence and power.

Concluding on a note of praxis, Dangerous Innocence argues that reattaching southern outsiders to a communal identity encourages an honest assessment about what whiteness represents and what it means to belong to a nation steeped in commitments to white supremacy.

WILLIAM P. MURRAY is assistant professor of English at Tennessee Wesleyan University.
Professing Darkness
Cormac McCarthy’s Catholic Critique of American Enlightenment

D. MARCEL DeCOSTE

“Thoroughly researched, persuasively argued, and elegantly written, this groundbreaking and fruitful monograph fulfills its ambition to establish Cormac McCarthy as a thinker profoundly influenced by primary Roman Catholic ideas that pervade and inform his work.”—Russell M. Hillier, author of Morality in Cormac McCarthy’s Fiction: Souls at Hazard

“This book is indispensable for both McCarthy scholars and those interested in the interplay between faith and literature in its consideration of the indelible imprint that McCarthy’s Catholic childhood left upon him. It skillfully reveals how that foundational faith and training manifest themselves subtly throughout his writing.”—Scott D. Yarbrough, coeditor of Carrying the Fire: Cormac McCarthy’s “The Road” and the Apocalyptic Tradition

Professing Darkness confirms the centrality of Catholic thought, imagery, and sacrament to the spiritual and ethical outlook of the work of Cormac McCarthy and, more specifically, its consistent assessment of Enlightenment values and their often-catastrophic realization in American history. D. Marcel DeCoste surveys McCarthy’s fiction from both his Tennessee and Southwest periods, with chapters devoted to eight of his published novels—from Outer Dark to The Road—and a conclusion that examines the writer’s screenplay for The Counselor and the duology of The Passenger and Stella Maris.

DeCoste’s attentive, wide-ranging interpretations demonstrate that McCarthy’s work mounts a sustained critique of core Enlightenment ideals and their devastating results in the American context, especially for Indigenous peoples, the environment, the viability of community, and the integrity of a self irreducible to the status of a commodity. Professing Darkness shows that Roman Catholic understandings of Penance and Eucharist, along with specific Catholic teachings—such as those regarding the goodness of Creation, the nature of evil, the insufficiency of the self, and the radical invitation to conversion—enable McCarthy’s revelatory engagement with American Enlightenment.

An important contribution to the ever-expanding critical literature on a towering contemporary author, Professing Darkness offers an innovative reading of both the spiritual and political valences of McCarthy’s writing.

D. MARCEL DeCOSTE, professor of English at the University of Regina, is the author of The Vocation of Evelyn Waugh: Faith and Art in the Post-War Fiction.

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Literary Studies / Religious Studies

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James Salter
Pilot, Screenwriter, Novelist

JEFFREY MEYERS

“This is a superb evocation of Salter’s singular life and brilliant work by Jeffrey Meyers, one of our greatest living biographers.”—Paul Theroux, bestselling author of The Mosquito Coast

“Passionately engaged, thoroughly well-researched, Jeffrey Meyers’s perceptive study tracks the rich interaction between James Salter’s life and work, the way that his extraordinary style, a way of perceiving the world, turned perishable experience into imperishable art.”—Edward Hirsch, author of The Heart of American Poetry

Biographer and critic Jeffrey Meyers knew the novelist James Salter (1925–2015) during the last decade of his life, visited him twice on Long Island, and received eighty letters from him. Meyers’s knowledge of Salter’s life provides many new insights about the personal, literary, and historical background of his work. This appreciative book, the first full-length study in twenty-six years, is intended to introduce Salter to new readers and show his achievement as a writer of novels, stories, screenplays, memoirs, and travel essays.

Salter had an extraordinary range of experience as West Point graduate; fighter pilot in the Korean War; downhill skier, rock climber, and mountain climber; screenwriter and film director; connoisseur of food and wine; world traveler and sophisticated observer. In an elegant blend of literary criticism and intimate memoir, with crisp prose and an eye for telling detail, Meyers discusses Salter’s family and friends; the significance of his book and chapter titles; characters’ names and cultural allusions; literary influences, especially Ernest Hemingway and F. Scott Fitzgerald; development of his fictional style and techniques; awareness of weather and light; supreme delineation of sexual ecstasy; recurrent themes of war and love; strange career and late recognition. A detailed chronology tracks the key dates and events in Salter’s life, and a chronological bibliography shows the development of his literary reputation.

For Meyers, Salter’s lyrical evocation of people and places, of luxurious decadence and the danger of death, are unsurpassed in contemporary literature. This book appears just before the centenary of Salter’s birth.

JEFFREY MEYERS, one of twelve Americans in the Royal Society of Literature, is the author of fifty-five books of biography and literary criticism. His work has been translated into fourteen languages and published on six continents. He has received a grant from the Guggenheim Foundation as well as an Award in Literature from the American Academy of Arts and Letters “to honor exceptional achievement.” In 2012, he gave the Seymour Lectures in Biography at the National Libraries of Australia.
Hemingway’s Art of Revision
The Making of the Short Fiction

JOHN BEALL

“John Beall’s dazzling contribution to Hemingway scholarship is the first full-length study based on all extant archival material. It provides crucial insights into Hemingway’s process of creation from initial fragments and ideas, through the development and continual revisions, to the final versions of the stories. Thoroughly original and persuasive, this is a must-read for anyone interested in Hemingway or the writing of fiction.”—Robert Paul Lamb, author of Art Matters: Hemingway, Craft, and the Creation of the Modern Short Story

“Beall’s thoughtful, probing inquiries into Hemingway’s short fiction examine these narratives not as fixed artifacts but rather as fluid texts that variously evolved through multiple drafts. This archival approach explodes the popular illusions of spontaneous artistry and confident style to reveal the nagging uncertainties that compelled the author to revise obsessively.”—J. Gerald Kennedy, editor of the Norton Critical Edition of In Our Time

In Hemingway’s Art of Revision, John Beall analyzes more than a dozen pieces of the author’s celebrated short fiction, with a focus on manuscripts and typescripts, as part of a broader examination of how Ernest Hemingway crafted his distinctive prose through a rigorous process of revision.

Ranging from two vignettes in the first version of In Our Time through early touchstones such as “Indian Camp” and “The Killers” to later masterpieces including “Fathers and Sons,” Beall’s study considers the modernist influences, aesthetic choices, and experimental effects that characterized Hemingway’s approach to the short story. Revisions to “Big Two-Hearted River,” for example, were not simply cuts and omissions, but involved adding paragraphs to slow down the narrative and represent Nick Adams’s careful observations of fish as he watched their shadows on the river. For “A Way You’ll Never Be,” Hemingway’s revisions developed Nick’s interior monologues, manic lecture about grasshoppers, and wacky sense of humor to show the character restoring a sense of emotional balance despite his traumatic memories of being wounded.

By drawing attention to the meticulous omissions, additions, and replacements that shaped these texts, Beall reveals how extensively and richly Hemingway revised his drafts. Hemingway’s Art of Revision gives a detailed view of a great prose stylist at work.

JOHN BEALL taught at Collegiate School in New York City for thirty years. An independent scholar, he has published essays in the James Joyce Quarterly, Hemingway Review, MidAmerica, and Paideuma.

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Melted Away
A Memoir of Climate Change and Caregiving in Peru

BARBARA DRAKE-VERA

“From the New Jersey suburbs to the rapidly disappearing glaciers of the Peruvian Andes, Barbara Drake-Vera takes us on a personal journey of discovery. With her adept storytelling and brutally honest introspection, she helps humanize the pain of the unfolding climate crisis.”—Michael E. Mann, author of The New Climate War: The Fight to Take Back Our Planet

“Drake-Vera’s wonderful memoir scales both the Andes and the towering mystery of how to care for an unlovable father. Melted Away is about compassion, for both a declining family member and a failing environment.”—Jill Ciment, author of The Body in Question

“An exquisite blend of memoir and environmental reporting from the precipice of the climate crisis.”—Cynthia Barnett, author of The Sound of the Sea: Seashells and the Fate of the Oceans

A prolific poet as a child, Barbara Drake-Vera loved writing almost as much as she adored her father, a moody postal employee with an elaborate comb-over and a fondness for Mahler. But when her successes sparked his rage, Barbara silenced her voice for years, terrified even to see her name in print. By age forty-nine, she was a professional journalist living in Peru and collaborating with her husband, a Peruvian-born photographer, to report on melting glaciers in the Andes, far from the reach of her father.

Melted Away recounts what happens after her father is diagnosed with advancing Alzheimer’s and Barbara takes him into her home in Lima, beginning a process of self-discovery that uncovers a path toward personal and family healing. A diverse group of allies support her on this quest: a trio of caregiving women from the provinces, who serve as home-health aides; a mischievous, Cervantes-quoting, nonagenarian suitor; and a stubborn alpaca herder who lives beneath a long-worshipped, life-sustaining Andean glacier now melting from rapid climate change.

Candid, poignant, and deeply researched, Melted Away is the true story of how a writer at midlife reclaims her agency, and an ardent plea to care for the planet by embracing collectivism and mutual aid.

BARBARA DRAKE-VERA is an award-winning fiction writer and journalist who lives in Gainesville, Florida. From 2007 to 2014, she resided in Peru, where she worked as a field producer for NBC Nightly News and the TODAY Show.
Bring Out Your Dead
Elegies from the Plague Year

CHAD DAVIDSON

“Just when I thought all the space in my head for pandemic literature had been filled, along comes this shockingly good essay collection; I found myself clearing an entire mental shelf to savor it. Witty and erudite, observant and feeling, these essays nail the strange attunement—to our environments, our relationships, our fear and grief—that became a byproduct of our most recent plague years. And if that wasn’t enough, this book also sports the best essay on the band Kiss that I’ve ever read.”—Elena Passarello, author of Animals Strike Curious Poses

Could the shlock-rock ’70s band Kiss in any way affect the outcome of a death-dealing twenty-first-century virus? Is Bob Ross—that permed, inimitable painter of Edenic nostalgia on PBS—actually an emissary from the land of personal loss? Might the work of Edward Hopper reflect facets of a global plague? What is the grammar, finally, of grief, of isolation?

The essays in Chad Davidson’s Bring Out Your Dead: Elegies from the Plague Year mainly concern the loss of the author’s father directly before the onset of the COVID-19 pandemic, and the ways in which the pandemic itself provided a strangely ideal backdrop to grieving. Refracted through the kaleidoscopic, yet strangely stagnant, isolation period in the first year of COVID, his father’s death—another plague visited on the author—found its way into all his waking hours, coloring whatever he tried to write, particularly when he tried not to let it. Friends both lost and nearly so, the burning of Notre Dame in Paris, even the seemingly inconsequential discovery of a rash of chew toys in the yard: these events assumed an unmistakable gravity, considered in the midst of a pandemic and the ruins of personal grief.

Bring Out Your Dead adds Davidson’s father to the growing list of loved ones lost in—and, in this case, right before—the pandemic. It’s a personal memorial, given over to a father’s memory and the grief endured while living through dueling plagues (one viral, the other psychological). In the end, the book becomes more about the ways we eulogize, how we remember those who are gone, why their memories persist, and what summons them back into our thoughts, our language, and our lives.

CHAD DAVIDSON is the author of the essay collection Terra Cognita: Dispatches from an Over-Traveled Italy and four volumes of poetry, most recently Unearth. He lives in Carrollton, Georgia.
The Elephant of Silence
Essays on Poetics and Cinema

JOHN WALL BARGER

“What a pleasure to follow poet John Wall Barger’s singular, brilliant, unpretentious, generous mind, as he writes in an utterly natural and precise way about subjects notoriously difficult to discuss: poetry, film, writing, marriage, even silence.” —Matthew Zapruder, author of Story of a Poem

“If you can’t go to the movies with Barger, do the next best thing and enjoy these sensitive, playful essays on what he’s watched, read, and observed, with a poet’s blend of thought and feeling.” —Adrienne Su, author of Peach State

“Barger’s essays are all, in some way, about the creative process itself and the audience’s role as a vital participant in that process. An author has defined a set of parameters, yet it is up to us, the viewer, to bring our own lived experience to bear it out. Barger navigates this terrain with the ease and imagination of an expert tour guide, a ‘Stalker’—in the spirit of Tarkovsky—who understands our own pivotal involvement in helping to create this world we inhabit.” —Bill Morrison, director of Dawson City: Frozen Time

“A poem is an act of faith because the poet believes in it,” contends John Wall Barger in The Elephant of Silence, a collection of essays exploring forms of knowing (and not knowing) that awaken a poetic mind. By considering poetry, film, and the intersections among aesthetic moments and our lives, Barger illuminates the foundations of poetic craft but also probes how to be alive, creative, and open in the world. Each piece investigates unanswerable questions and indefinable words: Lorca’s duende, Nabokov’s poshlost, Bashō’s underglimmer, Huizinga’s ludic, Tarkovsky’s Zona. Influenced by poets such as Glück and Ruefle, and filmmakers such as Kubrick and Lynch, Barger writes—first always sharing his own personal life stories—on the nature of perception, experience, and the human mind. With lyric eloquence and disarming candor, The Elephant of Silence tackles how to live an imaginative life, how to gravitate toward the silence from which art comes, and how the mystical is also the everyday.

JOHN WALL BARGER is the author of six collections of poems, including Smog Mother. An editor for Frontenac House, he lives in Vermont and lectures in the writing program at Dartmouth College.
On the Overnight Train
New and Selected Poems

ALICE FRIMAN

“Alice Friman writes poems like no other. Whether rummaging the storehouse of memory, humanizing the celestial, or pondering from the ‘high / hill of age’ poetry’s ageless subjects—life, love, and death—she refracts it all through the dual prisms of her inimitable wit and her pain-etched but supremely open heart. Prepare, reader, to laugh as she breaks yours.”—Mark Drew

“Stricken, amused, this poet welcomes the dire, the ordinary, the strange, love from all angles into years and years. Under the autobiographical, it’s the Greeks, the Bible, great paintings, great literature: backdrop and wild intervention in our motley human business. The playful beauty can’t fool us. A dead-earnest curiosity’s at work. Reverence. A poet telling us what we must know.”—Marianne Boruch

On the Overnight Train collects a lifetime of thought and writing by Alice Friman, presenting poems of passion and permission, gravity and humor, alongside a great deal of truth telling peppered with the salt of invention. Here even the dead clink glasses and remain as alive and present as ever. Here the old stories abide and the new ones, written at the tail end of a life, face the inevitable with clear-eyed candor, wit, and grace.

As Stephen Corey writes in his introduction, “Friman’s poetry is still kicking ass and breaking hearts as she steams toward ninety,” and On the Overnight Train captures the world of a distinctive poet whose work is vivid, understandable, and emotionally honest.

ALICE FRIMAN is professor emerita of English and creative writing at the University of Indianapolis. She now lives in Georgia, where she was poet-in-residence at Georgia College. Winner of the Georgia Author of the Year Award in Poetry, she is a recipient of two Pushcart Prizes and is featured in Best American Poetry.

In the first movie I ever saw, Fred and Ginger danced inside a cloud of longing. His body, holding her tight to the music—the lean length of him, a magic wand in the swirl of her skirts. And when the music swelled, opening the floodgates to the question only bodies can answer, my three-year-old heart lifted to breaking, and I knew that all I’d ever receive from the earth would never be enough, for here already in black and white was perfection.

—from “On Beauty, White Tie, and the Absolutes”
“X in the Tickseed is a gorgeous, riveting meditation on memory, mortality, art-making, and the complications of living. Equal parts lyric, narrative, and philosophical, Ed Falco’s poems remind us that the world is beautiful and terrible in equal measures.”—Erika Meitner

“In its masterful control of language and form, its clarity and layered complexity, this book is itself a work of beauty, one that will last for a long while.”—Eric Nelson

“Both smart and heartfelt, these poems are meant to be not nibbled but devoured, again and again.”—David Kirby

From discursive essay-poems to tightly constructed lyrics, Ed Falco’s X in the Tickseed examines a world that reveals itself through its mysteries, reflecting upon the ephemeral nature of all things. In the series of poems that bookend the collection, a speaker identified only as X reviews personal history and relationships, speculating, pondering, and questioning in the face of a baffling universe. Peppered between the X poems, artists as varied as Artemisia Gentileschi, Frank O’Connor, and Nick Cave surface, usually in poems posing as essays about their art. Other poems range from explorations of cultural perspective, as in “A Few Words to a Young American Killed in the Tet Offensive,” where a war resister addresses a young man of his generation who died in Vietnam, to the often playful “An Alphabet of Things.” Throughout, Falco’s poems speculate on matters of life and faith, intensified by an awareness of death.

ED FALCO is the author of a dozen books, including novels, short story collections, and poetry. A recipient of the Robert Penn Warren Prize in Poetry from the Southern Review and the Emily Clark Balch Prize for Fiction from the Virginia Quarterly Review, he teaches in the MFA program in creative writing at Virginia Tech.

3. Isolation

Summer of the pandemic summer of stay home
Turns out Oreo fudge-dipped mint crème cookies
Sales soared along with fig Newtons and Nutter Butters as we grazed our kitchens for relief for
Comfort locked-in with the endless silence turns
Out we’d been avoiding all along the night hum
Rain patter wind song of nothing the oceanic
Note of forever sounding through the hall
Filling the bedroom’s nightscape whispering
Our names.

—from “Three Thoughts on the Summer of 2020"
Mom in Space
Poems

LISA AMPLEMAN

“In these moving and incisive poems and essays, body and planet are intertwined, mother and astronaut orbit one another, and the everyday and the miraculous are one and the same. Like a skilled pilot, Lisa Ampleman expertly navigates through fertility clinics and lunar lava tubes, through Minecraft and spacecraft, through history and memory and earthrise.”—Catherine Pierce

“Mom in Space intertwines lyricism and sonic play alongside a deep investigation of the history of space flight and the men and women who’ve left the earth and come back changed. It’s a riveting consideration of the threats to life on our planet and the thrills and consequences of our desire to explore the worlds beyond.”—Nancy Reddy

Mom in Space is a complicated love letter to both the intergalactic and the terrestrial. Using the lens of spaceflight, Lisa Ampleman explores subjects ranging from the personal to the political, from fertility tests and parenting to climate change and civil rights.

As NASA and commercial space companies gear up for Artemis missions to the moon, Mom in Space offers new conceptions of women in space, incorporating both fictional and real female astronauts, among them the first mom in space (Anna Fisher) and the first Black woman in space (Mae Jemison). With a sense of both awe and informed inquiry, Mom in Space considers what spaceflight means not just for those who get rocketed into space but for those who stay home.

LISA AMPLEMAN is the author of the poetry collections Full Cry and Romances. She is the managing editor of the Cincinnati Review and the poetry series editor at Acre Books.

In space, to move is to translate,

as in her body translated to the heavens,

the equigravisphere, hanging between her two worlds, the child who was forged and welded into being, and the other just stardust and antineutrinos; she’s been tranquil in the silence of the theoretical one—it knows how to soothe her in its neverness—but finally she’s ready to get pulled into the calamity, slurry, gristle of reality, its forceful gravity, its robust communications array. She fires a booster on her jetpack, lets the planet’s liquid iron core translate her into orbit once again.

—from “Mom in Space”

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Newly Not Eternal
Poems
GEORGE DAVID CLARK

“George David Clark’s new book of poems is as much a musical event as it is a literary one. This poet truly listens to every last word he sets to paper—good luck resisting the urge to give voice to these poems as you read them! A treasure of a book.”—Amit Majmudar

“Clark’s poems are precise and memorable—songs in which deep feeling provokes startlingly fresh language. They are passionate poems, and the music that they make is true to the experience, reliably so, and amply.”—David Yezzi

“Clark’s beautiful and moving second collection of poems, Newly Not Eternal, is a wonderful showcase for his formidable formal talents. The subtle display of formal variations here enhances his deeply contemplative project—that of interrogating faith with a poet’s ear and eye and a generous, open heart.”—Sidney Wade

Equal parts elegy and ode, Newly Not Eternal explores the startling suffering and sentiment implicit in human mortality. At the heart of this collection, a son has died on the cusp of his first breath, but the book’s stakes are larger and more universal than a single, silent, foreshortened life. Ranging from personal lyrics to monologues in persona, from triolets to a modified crown of sonnets, from surreal fantasy to natural landscape, George David Clark’s poems sing of the brutality of time and the beauty that transcends it.

GEORGE DAVID CLARK was born in Savannah, Georgia, and now lives in McMurray, Pennsylvania, with his wife and their four children. The editor of 32 Poems, he is associate professor of English at Washington & Jefferson College. His previous collection, Reveille, won the Miller Williams Poetry Prize.

I take the drought.
I bake flood off again.
I make fools rich enough
that for a while
they fool the rich enough
to dictate style.
I beautify. I muscle up.
I thin.
I pheromone.
I woo. I violin
the mood. I penthouse suite
and private isle.
I ease death out of view,
but never smile,
and only everlast
what’s always been.
—from “Song of the Genie”
How to Drown a Boy
Poems

J. BRUCE FULLER

“J. Bruce Fuller’s *How to Drown a Boy* is both a chronicle of hard living in the Louisiana of the poet’s youth and a love song to the place he calls home. Read these poems to learn about fathers and sons, and about families making their way on the ragged edge of twenty-first-century America.” —Patrick Phillips

“Conceived by a desert exile imagination and constructed in contemporary psalmic linguistics, these are poems of every faith, every belief, and beyond. Fuller has given us what we are rarely capable of seeing: a glimpse into the terrifying beauty of being human.” —Darrell Bourque

“It’s so rare I find a book of poetry capable of taking me back home that I hardly know how to react whenever I do. Every page of *How to Drown a Boy* does just that, like the sound of family coming in through the screen door or the feel of a cool breeze on my neck.” —Jack B. Bedell

*How to Drown a Boy*, a debut collection of poems by J. Bruce Fuller, investigates how boyhood and fatherhood entwine to create cycles that mimic decaying and dangerous natural surroundings. The woods, the water, the oil rigs, and the men who work them all have a powerful effect on the speaker from childhood through adulthood. These poems examine the weight of family and culture against a backdrop of climate change and environmental disaster.

J. BRUCE FULLER’s poems have appeared in the *Southern Review* and *Best New Poets 2022*, among other publications. He has received scholarships from Bread Loaf, Sewanee, and Stanford University, where he served as a Wallace Stegner Fellow. He teaches at Sam Houston State University and is the director of Texas Review Press.

they said

they said blood is made in the bones but oil comes from the gulf
and when the storms rock the rigs the chaplain takes confessions
and the boys cross themselves all night
they said big dan got blown up and burned all over
and now he lights his cigarettes with his ring finger
they said the settlement money is long gone
they said when the rigs catch fire some boys jump
they said them boys burn and even the water can’t put em out

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For Today
Poems

CAROLYN HEMBREE

“Startling poems. A wondrous recreation of form.”—Toi Derricotte

“Caroly n Hembree’s For Today is a wild ride of formal innovation, odes, and elegies. Any reader would be taken with the poet’s modified sonnet crown, her villanelle, her prose poems, and the musical opus that is the gorgeously long title poem. But I am most impressed by how Hembree manages all of this while also daring to write a poetry so sharp and bare it aims at nothing but the heart.”—Jericho Brown

A revelatory collection of poems set in the Gulf South, Carolyn Hembree’s For Today chronicles the experience of a woman who becomes a mother shortly after her father’s death and struggles to raise her child amid private and public turmoil. Written in closed and nonce forms that give way to the field composition of the maximalist title poem, the work explores grief, rage, and love in a community vulnerable to Anthropocene climate disasters. Through relationships with her daughter, neighbors, friends, ancestors, other poets (living and dead), and the earth, the speaker is freed to accept and celebrate her own perishability.

CAROLYN HEMBREE is the author of Skinny and Rigging a Chevy into a Time Machine and Other Ways to Escape a Plague. She is associate professor at the University of New Orleans and serves as poetry editor of Bayou Magazine.

Nocturne

My daughter molds a gun from bread.
Why do gods make us eat? Witness divine
stovetop resurrection of yesterday’s sides!
I scrape my plate. August, so long, sweat
your bullets of stars over our shrinking soirée:
alluvial-fluted trunks, swamp iris, lone owl
in the live oak, dropped brass of avenue magnolias,
this shotgun home’s gable rookery, these leftovers.

Her flimsy Sunbeam pistol to my head:
I am not and do not like you, Mother.

Don’t play with your food, Pistol. Copper skitters
on the fire. Something’s done, something unfed.

I’ll have my drink. What’s got my get may get me too.
Play dead, each day a shallow sucking wound.

ALSO OF INTEREST

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In Ghostlight
Poems

RYAN WILSON

“These are brilliantly clear poems to read and read again, poems to study and to love. Few American poets working in rhyme and meter today could write poems to match them.”—Shane McCrae

“I have been waiting for a poet like Ryan Wilson, an unapologetic formalist whose metrical agility is precise and varied, and whose uncamouflaged rhymes unleash an intelligence that is at once wild and sensible.”—Rodney Jones

“In Ghostlight is a major book. With it, Wilson places himself among the best poets of his generation.”—Dana Gioia

In Ghostlight, a long-awaited second collection of original poems by Ryan Wilson, considers the haunting of the contemporary mind. With virtuosic formal variety and masterful craft, these poems range from rural America to Italy to the Holy Land, as they chronicle the dynamism of a spiritual odyssey toward the eternal through both past and present. Wilson employs sonnets, Pindaric and ballad stanzas, alliterative hemistichs in imitation of the Anglo-Saxon, and other ancient forms to enlighten the modern experience, from smartphones and Facebook to jumbo jets, entangled in a reciprocal relationship with myths, sacred literature, and traditions.

Revealing that the past and the everlasting can inform the present at any given moment, In Ghostlight conveys how a vision acknowledging this dual illumination helps us understand ourselves and others in our fraught, complex era.

RYAN WILSON is editor-in-chief of Literary Matters and author of The Stranger World; How to Think Like a Poet; and Proteus Bound: Selected Translations, 2008–2020. Raised in Georgia, he now lives in Carroll County, Maryland, and teaches at the Catholic University of America and in the University of St. Thomas–Houston’s MFA program.

The changeful days were changeless,
And I was most alive when numbered dead,
When the unexpected angels
Of daily observation crowned my head
As mayflies form a halo over
A lily in the clover
Nobody’s ever seen. But now, instead
Of that, the TV blares,
I e-mail different people. Memory fades.
We’re dying. No one cares.
They feed us burnt steaks. We wield plastic blades,
And wish we’d known the naïve joy
Of those love felled at Troy,
Who don’t now live as shades among the shades.
—from “Philoctetes, Long Afterward”

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