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Conscientious Thinking
Making Sense in an Age of Idiot Savants
David Bosworth

In Conscientious Thinking, David Bosworth cuts through all the noise of today’s political dysfunction and cultural wars to sound the deeper causes of our discontent. Americans are living, he argues, in a profoundly transitional era, one in which the commonsense beliefs of the first truly modern society are being undermined by the still crude but irreversible forces set loose by technology’s drastic revision of our everyday lives. He shows how this disruptive conflict between modern and post-modern modes of reasoning can be found in all advanced fields, including art, medicine, and science, and then traces its impact on our daily actions through such changes as the ways in which friends relate, money is made, crimes are committed, and mates are chosen.

Just as feudal values had to give way to a modern worldview that more effectively contained the new social reality generated by the printed book, so must our democracy reimagine itself in ways that can domesticate—civilize rather than merely “monetize”—a post-modern scene radically transformed by our digital machines. To that end, Conscientious Thinking supplies not only the means to make sense of our contentious times but also a provisional sketch of what a desirable post-modern America might look like.

“David Bosworth’s Conscientious Thinking is the most exhilarating cultural critique I have read in a very long time. Bosworth develops his idea of the idiot savant into a delightfully frightening analysis of how and why our leaders in all fields are smart but seldom wise. Bosworth is one of those rare, erudite thinkers who writes beautiful, shimmering prose. His project is nothing less than to show us the limits of scientific thinking and to suggest how we might re-ethicize science and revitalize it with artistic insights and humanistic concerns.”—Kent Meyers, author of Twisted Tree

“Bosworth’s panoramic sweep—from Henry Ford to Andy Warhol to Richard Dawkins—argues for how much intellectual history the essay can contain. Driven by a passionate mind, this work digs through the ruins of what he terms our ‘Idiot Savant’ cultural moment seeking a path toward ‘reintegration of the self with society and nature,’ a cry in the wilderness for wisdom.”—Alison Hawthorne Deming, author of Zoologies: On Animals and the Human Spirit

“David Bosworth is not only one of the sharpest, most perceptive cultural critics around, he has even come up with a way we might think our way out of the mess we are in. His argument is powerful and worth pondering. No one who cares about the condition of our culture can afford to ignore Conscientious Thinking.”—Jackson Lears, editor, Raritan

David Bosworth’s fiction, poetry, and literary and cultural essays have been published in numerous journals, including The Georgia Review, AGNI Review, Salmagundi, Ploughshares, and Raritan. He is the author of The Demise of Virtue in Virtual America: The Moral Origins of the Great Recession, The Death of Descartes, and From My Father, Singing. A resident of Seattle, Bosworth is a professor in, and the former director of, the University of Washington’s creative writing program.

ALSO IN THE SERIES

WHAT PERSISTS
Selected Essays on Poetry from The Georgia Review, 1988-2014
Judith Kitchen
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Sarah Gorham recounts her childhood education as a rebellious, insecure, angry girl shipped overseas to a tiny international school perched on a mountain shelf in Bernese-Oberland, Switzerland. There, boot camp style, she experienced deprivation, acute embarrassment, and keen educational guidance, all in the name of growing up. The Swiss landscape influenced her with its paradoxes: unforgiving slopes and peaks; government-controlled hills and valleys—so, too, the languages she’s obliged to learn: one ruffian, the other militaristic.

Though her stay lasted a mere two years, her time there was so crucial in her transition to adulthood that she returns to those years decades later, each and every night in memory and dream. There are brief forays into the science of surviving an avalanche; Sherlock Holmes’s faked demise at the Reichenbach Falls; the origins of meringue; and the history of homesickness and its spiritual twin, Sehnsucht. In her travels Gorham tracks an adolescent experience both agonizingly familiar and curiously exotic.

Sarah Gorham is a poet, essayist, and president and editor in chief at Sarabande Books, an independent literary press publishing poetry, short fiction, and essays. She is the author of, most recently, Study in Perfect (Georgia), which won the Association of Writers & Writing Programs Award for Creative Nonfiction. She lives in Prospect, Kentucky.

“Reading Alpine Apprentice is like curling under an eiderdown blanket beside an open window with a mountain view. The air is brisk, the atmosphere breathtaking: sentences climb and descend, glide and pivot, move backward and forward at once to capture the formative influence of Switzerland on Gorham’s imagination. With wisdom and charm she explores language, displacement, educational philosophy, moral behavior, and the pleasures—and dangers—of seductive terrain.”—Michele Morano, author of Grammar Lessons: Translating a Life in Spain

“Alpine Apprentice is an unforgettable curation of a moment in time, a journey, an education, and its bordering dreams. In tones stunningly crisp, rapturous, and sure, Sarah Gorham has taken the book-length essay to a place of high art.”—Mary Cappello, author of Life Breaks In: A Mood Almanack

ALPINE APPRENTICE
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Sarah Gorham
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Let Us Build Us a City
Tracy Daugherty

With *Let Us Build Us a City* Tracy Daugherty considers the principles of literary art in a series of essays that focus on the nature of artistic vision and the creative individual’s relationship to the world. The book reads like a master class on writing as practice, while performing a deep reading of art and life and looking to discern why liberal education matters so much to our society.

At its core, *Let Us Build Us a City* is a work of cultural and literary history, combining memoir (of the author’s experiences as a student and teacher of literature and writing) with analysis and speculation. Daugherty exploits a variety of forms to explore literary apprenticeship and mentoring, philosophy, politics, metaphysics, and American history.

In particular, Daugherty focuses on the creative impulse and the diverse ways in which individual writers apply their imaginations to their craft. Along the way, he offers multiple considerations of American culture and the place of creative practice within it. *Let Us Build Us a City* is a stirring defense and timely renewal of our national literary vision.

TRACY DAUGHERTY is the author of, most recently, *The Last Love Song: A Biography of Joan Didion*. He has also published four novels, six short story collections, and a book of personal essays as well as biographies of Donald Barthelme and Joseph Heller. He is Distinguished Professor Emeritus of English and Creative Writing at Oregon State University.

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Fireflies, Glow-worms, and Lightning Bugs
Identification and Natural History of the Fireflies of the Eastern and Central United States and Canada
Lynn Frierson Faust

“Fireflies, Glow-worms, and Lightning Bugs is the first-ever comprehensive firefly guide for eastern and central North America. It is written for all those who want to know more about the amazing world of lightning bugs and learn the secrets hidden in the flash patterns of the 75+ species found in the eastern and central United States and Canada. As an independent researcher working with numerous university teams, naturalist Lynn Frierson Faust, “The Lightning Bug Lady,” has spent decades tracking the behavior and researching the habitats of these fascinating creatures. Based on her twenty-five years of fieldwork, this book is intended to increase understanding and appreciation of bioluminescent insects while igniting enthusiasm in a fun and informative way. Species accounts are coupled with historical backgrounds and literary epigraphs to engage and draw readers young and old into the world of these tiny sparklers. A chart documenting the flash patterns of the various species will aid in identification.

Clear photos illustrate the insects’ distinguishing physical characteristics, while habitats, seasonality, and common names are provided in easy-to-understand yet scientifically accurate language. The guide will be welcomed by everyone who wants to learn more about fireflies’ and glow-worms’ unique traits and fragile niche in the ecosystem.

LYNN FRIERSON FAUST is an advisory consultant on firefly studies with state and national parks in Tennessee, South Carolina, Mississippi, Pennsylvania, and New York and an on-site scientific consultant with BBC Nature, the Discovery Channel, and National Geographic, among many other media outlets. She has also aided in identification and educational advisement for the Cincinnati Museum Center and published surveys of the fireflies of Mammoth Cave National Park, Congaree National Park, and the Allegheny National Forest. Faust has presented around the world on the topic of fireflies and published numerous scientific papers. She lives in Knoxville, Tennessee.

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ALSO OF INTEREST

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An influential master of modern landscape design who eschewed the traditions of the Beaux-Arts

JAMES ROSE
Dean Cardasis

An early pioneer of modernism in landscape architecture, James Rose (1913–91) influenced the trajectory of landscape design in the twentieth century. A classmate of Garrett Eckbo and Dan Kiley at Harvard, Rose was expelled in 1937 for refusing to design landscapes in the traditional Beaux-Arts manner. His rebellious approach to the profession took shape in a series of articles and books, including *Creative Gardens* (1958), *Gardens Make Me Laugh* (1965), and *The Heavenly Environment* (1987). Through his writing, Rose spread his views on theory and design, creating an alternative approach to conventional suburban and urban planning.

Rather than work within the confines of a design firm, Rose preferred the freedom and creativity of smaller projects in which he could control the final product, such as the private gardens he created for adventurous clients. His most famous garden is at his former home in Ridgewood, New Jersey, now the James Rose Center for Landscape Architecture Research and Design. Rose used recycled materials and incorporated the existing natural features of the landscape at Ridgewood, which became an ongoing demonstration of his personal approach to design as a never-ending process of change and development. He described his designs as “neither landscape nor architecture, but both; neither indoors, nor outdoors, but both,” as they sought to create a harmonious fusion of indoor and outdoor space.

DEAN CARDASIS, FASLA, is a professor of landscape architecture at Rutgers University and director of the James Rose Center for Landscape Architectural Research and Design in Ridgewood, New Jersey.

“This is the book that the history of a half-century of American landscape architecture is missing. We all owe a great debt to Cardasis for his decades-long work to protect and extend the legacy of James Rose.”—Patrick M. Condon, author of *Seven Rules for Sustainable Communities: Design Strategies for the Post-Carbon World*
MASTERS OF MODERN LANDSCAPE DESIGN

The Library of American Landscape History (LALH) is dedicated to expanding the general public’s understanding of North American landscape design history and those who have shaped it. In partnership with the University of Georgia Press, LALH has launched a series of accessibly written, highly illustrated books that illuminate the modern through the careers of pioneering landscape architects who transformed the profession.

Each book begins with a biographical essay on the early life, education, design principles, and legacy of the featured landscape architect. This context is followed by analyses of a selection of ten to fifteen projects representing significant contributions to the field. As a series, these books document the birth of the modern in the profession and the extent to which contemporary practice is indebted to the masters of modern landscape design.

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The inaugural series title is on Ruth Shellhorn (1909–2006). Titles to appear next in the series will focus on landscape architects whose work, like Shellhorn’s, influenced their profession. Subsequent volumes will look at pioneering figures from both earlier and later periods of the twentieth century.

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A. E. BYE (1919–2001)
An atypical wartime courtship, conducted entirely through letters

PRACTICAL STRANGERS
The Courtship Correspondence of Nathaniel Dawson and Elodie Todd, Sister of Mary Todd Lincoln
Edited by Stephen Berry and Angela Esco Elder

These letters chronicle the wartime courtship of a Confederate soldier and the woman he loved—a sister-in-law of Abraham Lincoln. It is a relative rarity for the correspondence of both writers in Civil War letter collections to survive, as they have here. Rarer still is how frequently and faithfully the two wrote, given how little they truly knew each other at the start of their exchange. As a romantic pair, Nathaniel Dawson and Elodie Todd had no earlier history; they had barely met when separated by the war. Letters were their sole lifeline to each other and their sole means of sharing their hopes and fears for a relationship (and a Confederacy) they had rashly embraced in the heady, early days of secession.

The letters date from April 1861, when Nathaniel left for war as a captain in the Fourth Alabama Infantry, through April 1862, when the couple married. During their courtship through correspondence, Nathaniel narrowly escaped death in battle, faced suspicions of cowardice, and eventually grew war weary. Elodie had two brothers die while in Confederate service and felt the full emotional weight of belonging to the war’s most famous divided family. Her sister Mary not only sided with the Union (as did five other Todd siblings) but was also married to its commander in chief.

Here is an engrossing story of the Civil War, of Abraham Lincoln’s shattered family, of two people falling in love, of soldiers and brothers dying nobly on the wrong side of history. The full Dawson–Todd correspondence comprises more than three hundred letters. It has been edited for this volume to focus tightly on their courtship. The complete, annotated text of all of the letters, with additional supporting material, will be made available online.

“Blunt and yearning, shrewd and funny by turns, Elodie and Nathaniel’s letters also carry the emotional energy of wartime. Desperate to connect—Elodie because her family was shattering, Nathaniel because he might die—the two were driven to inhabit their words and not to hide behind them. In these letters, two people flirt, fight, make up, and fumble toward each other, always trying to guess what the other is thinking, and what the other needs.”—from the introduction

STEPHEN BERRY is the Amanda and Greg Gregory Professor of the Civil War Era at the University of Georgia. He is the author or editor of several books, including Weirding the War: Stories from the Civil War’s Ragged Edges (Georgia).

ANGELAESCO ELDER is the Virginia Center for Civil War Studies Postdoctoral Fellow at Virginia Tech. Her research interests focus on the antebellum and Civil War era, with an emphasis on gender, emotion, family, and trauma in the American South.

ALSO OF INTEREST

LENS OF WAR
Exploring Iconic Photographs of the Civil War
Edited by J. Matthew Gallman and Gary W. Gallagher

NEW PERSPECTIVES ON THE CIVIL WAR ERA
36 x 493 to 190x726
Practical Strangers is the inaugural title of the University of Georgia Press’s series New Perspectives on the Civil War Era. This series is dedicated to the publication of primary sources (letters, diaries, speeches, etc.) of the Civil War era from a wide diversity of perspectives—respecting the soldier’s voice but not privileging it over every other as do most such edited volumes. It recognizes that a great many diverse voices from the Civil War era need to be heard. Soldiers, civilians on the home front, slaves, political officials, government bureaucrats, newspaper correspondents, diplomats, and foreign observers all have a particular insight into that great conflict and deserve a forum to have their stories told. An additional digital component will enhance each volume in the series and make it more appealing for classroom adoption.
During more than two decades (1932–1954), William Faulkner worked on approximately fifty screenplays for studios, including MGM, 20th Century–Fox, and Warner Bros., and was credited on such classic films as *The Big Sleep* and *To Have and Have Not*. The scripts that Faulkner wrote for film—and, later on, television—constitute an extensive and, until now, thoroughly underexplored archival source. Stefan Solomon not only analyzes the majority of these scripts but compares them to the novels and short stories Faulkner was writing at the same time. Solomon’s aim is to reconcile two aspects of a career that were not as distinct as they first might seem: Faulkner as a screenwriter and Faulkner as a high modernist, Nobel Prize–winning author.

Faulkner’s Hollywood sojourns took place during a period roughly bounded by the publication of *Light in August* (1932) and *A Fable* (1954) and that also saw the publication of *Absalom, Absalom!*; *Go Down, Moses*; and *Intruder in the Dust*. As Solomon shows Faulkner attuning himself to the idiosyncrasies of the screenwriting process (a craft he never favored or admired), he offers insights into Faulkner’s compositional practice, thematic preoccupations, and understanding of both classic cinema and the emerging medium of television. In the midst of this complex exchange of media and genres, much of Faulkner’s fiction of the 1930s and 1940s was directly influenced by his protracted engagement with the film industry.

Solomon helps us to see a corpus integrating two vastly different modes of writing and a restless author, sensitive to the different demands of each. Faulkner was never simply the southern novelist or the West Coast “hack writer” but always both at once. Solomon’s study shows that Faulkner’s screenplays are crucial in any consideration of his far more esteemed fiction—and that the two forms of writing are more porous and intertwined than the author himself would have us believe. Here is a major American writer seen in a remarkably new way.

STEFAN SOLOMON is a postdoctoral researcher in film at the University of Reading. He is coeditor, with Julian Murphet, of *William Faulkner in the Media Ecology*.
This book contains the complete texts of all known correspondence between Samuel L. Clemens (Mark Twain) and Joseph Hopkins Twichell. Theirs was a rich exchange. The long, deep friendship of Clemens and Twichell—a Congregationalist minister of Hartford, Connecticut—rarely fails to surprise, given the general reputation Twain has of being antireligious. Beyond this, an examination of the growth, development, and shared interests characterizing that friendship makes it evident that as in most things about him, Mark Twain defies such easy categorization or judgment.

From the moment of their first encounter in 1868, a rapport was established. When Twain went to dinner at the Twichell home, he wrote to his future wife that he had “got up to go at 9.30 PM, & never sat down again—but [Twichell] said he was bound to have his talk out—and I was willing—and so I only left at 11.” This conversation continued, in various forms, for forty-two years—in both men’s houses, on Hartford streets, on Bermuda roads, and on Alpine trails.

The dialogue between these two men—one an inimitable American literary figure, the other a man of deep perception who himself possessed both narrative skill and wit—has been much discussed by Twain biographers. But it has never been presented in this way before: as a record of their surviving correspondence; of the various turns of their decades-long exchanges; of what Twichell described in his journals as the “long full feast of talk” with his friend, whom he would always call “Mark.”

Although Clemens corresponded intimately and at length with a number of individuals, nowhere does he stand more revealed than in his letters to Joe Twichell. The voice that emerges in these pages—by turns lyrical, ebullient, wrathful, and achingly melancholic—offers a glimpse into the writer’s truest, most candid self. As such, this collection is an invaluable addition to the field of Mark Twain studies.”—Kerry Driscoll, University of Saint Joseph

“Two friends talking. You get more of Mark Twain the unguarded person from these conversations between two friends than from the biographies. They traveled the footpaths of Europe together, their wives and children enriched their friendship, they could say what they wanted and know they’d get away with it. This is special.”

—Hal Holbrook

HAROLD K. BUSH is a professor English at Saint Louis University and the author of three books, including Mark Twain and the Spiritual Crisis of His Age.

PETER MESSENT is the emeritus professor of modern American literature at the University of Nottingham and the author several books, including Mark Twain and Male Friendship: The Twichell, Howells, and Rogers Friendships.

STEVE COURTNEY is the publicist and publications editor of the Mark Twain House. He is the author of Joseph Hopkins Twichell: The Life and Times of Mark Twain’s Closest Friend and the coeditor (with Peter Messent) of The Civil War Letters of Joseph Hopkins Twichell: A Chaplain’s Story (both Georgia).

JOSEPH HOPKINS TWICHELL
The Life and Times of Mark Twain’s Closest Friend
Steve Courtney
PAPER $29.95
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ALSO OF INTEREST
This wide-ranging interdisciplinary collection—the first of its kind—invites us to reconsider the politics and scope of the Roots phenomenon of the 1970s. Alex Haley’s 1976 book was a publishing sensation, selling over a million copies in its first year and winning a National Book Award and a special Pulitzer Prize. The 1977 television adaptation was more than a blockbuster miniseries—it was a galvanizing national event, drawing a record-shattering viewership, earning thirty-eight Emmy nominations, and changing overnight the discourse on race, civil rights, and slavery.

These essays—from emerging and established scholars in history, sociology, film, and media studies—interrogate Roots, assessing the ways that the book and its dramatization recast representations of slavery, labor, and the black family; reflected on the promise of freedom and civil rights; and engaged discourses of race, gender, violence, and power in the United States and abroad. Taken together, the essays ask us to reconsider the limitations and possibilities of this work, which, although dogged by controversy, must be understood as one of the most extraordinary media events of the late twentieth century, a cultural touchstone of enduring significance.

Erica L. Ball is a professor of American studies at Occidental College. She is author of To Live an Antislavery Life: Personal Politics and the Antebellum Black Middle Class (Georgia).

Kellie Carter Jackson is an assistant professor of history at Hunter College, CUNY, and the author of Force and Freedom: Black Abolitionists and the Politics of Violence.

“I am pleased that a rising generation of scholars more likely to know LeVar Burton as the genial and book-loving host of PBS’s Reading Rainbow than as the original Kunta Kinte is now interested in giving Roots a fresh and rigorous scholarly treatment, one that befits its importance as a cultural multiplier while also wrestling with the critiques leveled against it. . . . In doing so, they are making it possible for readers to engage Roots in a comprehensive way so that they can grapple both with the heated debates it sparked in the world of letters among historians, literary critics, and genealogists, as well as with its larger significance to the African American—and to the American—saga.” —from the foreword by Henry Louis Gates Jr.
This is the first full history of Operation Breadbasket, the interfaith economic justice program that transformed into Jesse Jackson’s Operation PUSH (now the Rainbow PUSH Coalition). Begun by Martin Luther King Jr. during the 1966 Chicago Freedom Movement, Breadbasket was directed by Jackson. Author Martin L. Deppe was one of Breadbasket’s founding pastors. He digs deeply into the program’s past to update the meager narrative about Breadbasket, add details to King’s and Jackson’s roles, and tell Breadbasket’s little-known story.

Under the motto “Your Ministers Fight for Jobs and Rights,” the program put bread on the tables of the city’s African American families in the form of steady jobs. Deppe details how Breadbasket used the power of the pulpit to persuade businesses that sought black dollars to also employ a fair share of blacks. Though they favored negotiations, Breadbasket pastors also organized effective boycotts, as they did after one manager declared that he was “not about to let Negro preachers tell him what to do.” Over six years, Breadbasket’s efforts netted forty-five hundred jobs and sharply increased commerce involving black-owned businesses. Economic gains on Chicago’s South Side amounted to $57.5 million annually by 1971.

Deppe traces Breadbasket’s history from its early “Don’t Buy” campaigns through a string of achievements related to black employment and black-owned products, services, and businesses. To the emerging call for black power, Breadbasket offered a program that actually empowered the black community, helping it engage the mainstream economic powers on an equal footing. Deppe recounts plans for Breadbasket’s national expansion; its sponsored business expos; and the Saturday Breadbasket gatherings, a hugely popular black-pride forum. Deppe shows how the program evolved in response to growing pains, changing alliances, and the King assassination. Breadbasket’s rich history, as told here, offers a still-viable model for attaining economic justice today.

MARTIN L. DEPPE is a retired United Methodist Church pastor in Chicago. He attended the first organizing meeting of Operation Breadbasket and worked with Breadbasket until its close.
The Flint River is arguably Georgia’s most beautiful river, and in terms of the terrain through which it flows on its 344-mile journey, there is not another Georgia river that exposes the river traveler to more diverse vistas. From the bottomland swamps in its headwaters, through soaring views of Pine Mountain and rapids in the Piedmont, to breathtakingly clear springs in the Coastal Plain, the Flint is filled with surprises at virtually every bend.

The Flint River User’s Guide, the fourth in a series of Georgia River Network recreational guidebooks, is a portal to adventure on this spectacular river. The book brings to life the river’s cultural and natural heritage while providing all the details needed to get out on the river and enjoy it via canoe, kayak, paddleboard, or motorized vessel.

Whether in your canoe, on the river, or on your couch at home, the Flint River User’s Guide will immerse you in the story of the river, which also happens to be the story of those communities along its course—from the headwaters in the suburbs of metro Atlanta to the backwaters of Lake Seminole near the Florida state line.

JOE COOK serves as the advocacy and communication coordinator of the Coosa River Basin Initiative and coordinator of Georgia River Network’s annual Paddle Georgia events. His photography has been widely published, and he is the author of Etowah River User’s Guide, Chattahoochee River User’s Guide, and Broad River User’s Guide (all Georgia) and coauthor with Monica Cook of River Song: A Journey down the Chattahoochee and Apalachicola Rivers.

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Whether in your canoe, on the river, or on your couch at home, the Flint River User’s Guide will immerse you in the story of the river, which also happens to be the story of those communities along its course—from the headwaters in the suburbs of metro Atlanta to the backwaters of Lake Seminole near the Florida state line.

JOE COOK serves as the advocacy and communication coordinator of the Coosa River Basin Initiative and coordinator of Georgia River Network’s annual Paddle Georgia events. His photography has been widely published, and he is the author of Etowah River User’s Guide, Chattahoochee River User’s Guide, and Broad River User’s Guide (all Georgia) and coauthor with Monica Cook of River Song: A Journey down the Chattahoochee and Apalachicola Rivers.
Sapelo, a state-protected barrier island off the Georgia coast, is one of the state’s greatest treasures. Presently owned almost exclusively by the state and managed by the Georgia Department of Natural Resources, Sapelo features unique nature characteristics that have made it a locus for scientific research and ecological conservation. Beginning in 1949, when then Sapelo owner R. J. Reynolds Jr. founded the Sapelo Island Research Foundation and funded the research of biologist Eugene Odum, UGA’s study of the island’s fragile wetlands helped foster the modern ecology movement.

With this book, Buddy Sullivan covers the full range of the island’s history, including Native American inhabitants; Spanish missions; the antebellum plantation of the innovative Thomas Spalding; the African American settlement of the island after the Civil War; Sapelo’s two twentieth-century millionaire owners, Howard E. Coffin and R. J. Reynolds Jr., and the development of the University of Georgia Marine Institute; the state of Georgia acquisition; and the transition of Sapelo’s multiple African American communities into one.

Sapelo Island’s history also offers insights into the unique cultural circumstances of the residents of the community of Hog Hammock. Sullivan provides in-depth examination of the important correlation between Sapelo’s culturally significant Geechee communities and the succession of private and state owners of the island. The book’s thematic approach is one of “people and place”: how prevailing environmental conditions influenced the way white and black owners used the land over generations, from agriculture in the past to island management in the present. Enhanced by a large selection of contemporary color photographs of the island as well as a selection of archival images and maps, Sapelo documents a unique island history.

BUDDY SULLIVAN (right) was manager of the Sapelo Island National Estuarine Research Reserve from 1993 to 2013 and is a native of McIntosh County in coastal Georgia. He is the author of twenty books about the history of Georgia and coastal Georgia, including the comprehensive Early Days on the Georgia Tidewater and The Darien Journal of John Girardeau Legare, Ricegrower (Georgia). His recent books include Georgia: A State History and “All Under Bank”: Roswell King, Jr. and Plantation Management in Tidewater Georgia.

BENJAMIN GALLAND, photographer and partner with the h2o Creative Group in Brunswick, is the photographer for Jingle Davis’s Island Time: An Illustrated History of St. Simons Island, Georgia and Island Passages: An Illustrated History of Jekyll Island, Georgia (both Georgia).

ALSO OF INTEREST

ISLAND TIME
An Illustrated History of St. Simons Island, Georgia
Jingle Davis
Photographs by Benjamin Galland
HARDCOVER $34.95T
978-0-8203-4245-0
A Friends Fund publication
In 2010, Ted Geltner drove to Gainesville, Florida, to pay a visit to Harry Crews and ask the legendary author if he would be willing to be the subject of a literary biography. His health rapidly deteriorating, Crews told Geltner he was on board and would even sit for interviews and tell his stories one last time. “Ask me anything you want, bud,” Crews said. “But you’d better do it quick.” The result is Blood, Bone, and Marrow, the first full-length biography of one of the most unlikely figures in twentieth-century American literature, a writer who emerged from a dirt-poor South Georgia tenant farm and went on to create a singularly unique voice in fiction. Crews’s outlaw life, his distinctive voice and the context in which he lived combine to form the elements of a singularly compelling narrative about an underappreciated literary treasure.

Ted Geltner is an associate professor of journalism at Valdosta State University, adviser to the campus newspaper, and author of Last King of the Sports Page: The Life and Career of Jim Murray. He worked for seventeen years as a writer and editor at a number of newspapers, including the Gainesville Sun, the Scranton Times-Tribune, and the Ocala Star-Banner.

"A lean and pleasingly consumable book . . . Harry Crews led a big, strange, sad, and somehow very American life. It is well told here."—New York Times

"Does real justice to a complicated, outsized literary figure . . . Trying to separate the conjoined twins of Harry Crews, the shit-kicking, vodka-swilling legend, and Harry Crews, the person, is a delicate, messy operation. Blood, Bone, and Marrow manages to do it without either dying on the table."—New Republic

"Geltner brilliantly renders the life of the late writer Harry Crews in this well-researched and vivid biography. It captures the wild spirit of an unflinching American writer."—Publishers Weekly (starred review)

"An absorbing but sad chronicle of a tormented writer."—Kirkus Reviews

"Crews can rest assured that his biographer, Geltner, has done his job right, splendidly and powerfully bringing Crews back to hellacious, pugnacious, hard-driven life, and living up to Crews’ own dictum: ‘I want my work to turn them back upon themselves and force them to look into their own hearts.’”—No Depression

The first biography of Harry Crews, writer of the “Dirty South” and wildman extraordinaire

BLOOD, BONE, AND MARROW
A Biography of Harry Crews
Ted Geltner
With a foreword by Michael Connelly

In 2010, Ted Geltner drove to Gainesville, Florida, to pay a visit to Harry Crews and ask the legendary author if he would be willing to be the subject of a literary biography. His health rapidly deteriorating, Crews told Geltner he was on board and would even sit for interviews and tell his stories one last time. “Ask me anything you want, bud,” Crews said. “But you’d better do it quick.” The result is Blood, Bone, and Marrow, the first full-length biography of one of the most unlikely figures in twentieth-century American literature, a writer who emerged from a dirt-poor South Georgia tenant farm and went on to create a singularly unique voice in fiction. Crews’s outlaw life, his distinctive voice and the context in which he lived combine to form the elements of a singularly compelling narrative about an underappreciated literary treasure.

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ALSO OF INTEREST

A CHILDBOOD
The Biography of a Place
Harry Crews
Illustrations by Michael McCurdy
HARDCOVER $29.95
978-0-8203-1799-5
**Study in Perfect**

*Essays*

Sarah Gorham

*Study in Perfect* is an exploration of perfection. In “Moving Horizontal” a Victorian house loses its charm over time, especially when compared with a modernist contemporary filled with light. Family life is dense with pleasure, as is the perfect vacation described in “Marking Time in Door County,” and in “Neriage, or What Is the Secret to a Long Marriage,” where an ancient Japanese ceramic technique has much in common with shaping a close relationship. There is such a thing as a perfect cup of tea, depending on who is preparing and drinking it (“Perfect Tea”). And schmaltzy show tunes flowing from a black-lacquered piano in a Chinese restaurant can be genuinely moving (“Sentimental à la Carte”).

Naturally, Gorham must embrace imperfection. The poisonous mushrooms in “Darling Amanita” lead to a consideration of our darker impulses, like obsessive love, even murder. And there is pain: “The Shape of Fear” relates the story of a child stricken with a deadly staph infection, as it considers the function and form of fear. And alcoholism, the family disease no one wants to talk about, is poised against *The Cat in the Hat*, a story everyone has read and enjoyed.

*Study in Perfect* winds its way around and through the many permutations of this most hermetic and exalted concept and proceeds with the full consciousness that perfection’s exact definition is subjective, reliant on who is speaking, and easily unmoored by time, geography, and the vagaries of taste.

**Sarah Gorham** is a poet, essayist, and president and editor in chief at Sarabande Books, an independent literary press publishing poetry, short fiction, and essays. Her newest book is *Alpine Apprentice* (Georgia). She lives in Lexington, Kentucky.

“Essays and musings considering the elusive and evocative idea of perfection. . . . Fear during a daughter’s life-threatening illness, grief over her mother’s death, nostalgia for family gatherings in summers past: All lead Gorham to consider how perfection is interleaved with pain, desire, and even sin. A contemplative, lyrical, splendid collection.” —Kirkus Reviews (starred review)

“*Study in Perfect* is a well-curated essay collection that examines the breadth and depth of the ideal of perfection. . . . Every detail has been attended to, from the project level to the sentence level. The cover is serene and appealing; it echoes perfectly (starred review) [Kirkus] splendid collection.”

“Study in Perfect is a fine collection of essays that are chatty, playful, whimsical, wry, feisty, sincere, and often profound.” —Choice

“A fine collection of essays that are chatty, playful, whimsical, wry, feisty, sincere, and often profound.” —Fourth Genre

“An important addition to a solid and growing collection of new works devoted to the French essayist, his writings, his influence, and his importance now and in times past.” —River Teeth

**February**

5.5 x 8.5 | 224 pp.

PAPER $19.95T/$29.95 CAD | 978-0-8203-5143-8

Association of Writers & Writing Programs Award for Creative Nonfiction

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**After Montaigne**

*Contemporary Essayists Cover the Essays*

Edited by David Lazar and Patrick Madden

Writers of the modern essay can trace their chosen genre all the way back to Michel de Montaigne (1533–1592). But save for the recent notable bestseller *How to Live: A Life of Montaigne* by Sarah Bakewell, Montaigne is largely ignored. *After Montaigne*—a collection of twenty-eight new personal essays intended as tribute—aims to correct this collective lapse of memory and introduce modern readers and writers to their stylistic forebear. Each of the contributors has chosen one of Montaigne’s 107 essays and has written his/her own essay of the same title and on the same theme, using a quote from Montaigne’s essay as an epigraph. The overall effect is akin to a covers album, with each writer offering his or her own interpretation and stylistic verve to Montaigne’s themes in ways that both reinforce and challenge the French writer’s prose, ideas, and forms. Featuring a who’s-who of contemporary essayists, *After Montaigne* offers a startling engagement with Montaigne and the essay form while also pointing the way to the genre’s potential new directions.

DAVID LAZAR is professor of the Nonfiction Program at Columbia College Chicago and the editor of the journal *Hotel Amerika*. His books include *Occasional Desire*, *The Body of Brooklyn*, and *Truth in Nonfiction*. He was awarded an Ohio State Individual Artists Award and a Guggenheim Fellowship for 2015–16.

PATRICK MADDEN is associate professor of English at Brigham Young University and author of *Quotidiana* and *Sublime Physick*. His work has appeared in the *Iowa Review*, *Portland Magazine*, *Fourth Genre*, and the *Best Creative Nonfiction* and the *Best American Spiritual Writing* anthologies.

“Though Montaigne wrote more than 400 years ago, he feels ageless to these writers. . . . With flair, wit, and imagination, these writers embrace and often challenge their mentor, with results that will inspire readers to also seek out the originals.” —Publishers Weekly

“The collection is accessible and invites readers to dip in anywhere, to read all or only a few. Reading these ‘covers’ alongside Montaigne’s originals would make an engaging activity for aspiring essayists or composition students.” —Choice

“An important addition to a solid and growing collection of new works devoted to the French essayist, his writings, his influence, and his importance now and in times past.” —River Teeth

**February**

6 x 9 | 272 pp.

1 B&W PHOTO + 1 GRAPHIC ESSAY

PAPER $24.95T/$37.50 CAD | 978-0-8203-5137-7
THIEVES I’VE KNOWN
Stories by Tom Kealey

In these wondrously strange and revealing stories, Tom Kealey chronicles the struggles and triumphs of the young and marginalized as they discover many ways of growing up. Thieves I’ve Known is a collection of powerful, moving stories about the lives of a redemptive and peculiar cast of young characters who become easy to know and difficult to forget.

“Tom Kealey might be my favorite short story writer and this astonishing collection is long overdue.”—Stephen Elliott, author of The Adderall Diaries

TOM KEALEY is the author of The Creative Writing MFA Handbook. His stories have appeared in Best American NonRequired Reading, Glimmer Train, Story Quarterly, Prairie Schooner, and the San Francisco Chronicle. His nonfiction has appeared in Poets & Writers and The Writer. He received his MFA in creative writing from the University of Massachusetts Amherst, where he received the Distinguished Teaching Award. Kealey has taught creative writing at Stanford University since 2003.

THE VIEWING ROOM
Stories by Jacquelin Gorman

In The Viewing Room, two hospital chaplains console the living during the moments when they look upon their beloved dead for one last time in a large urban hospital in Los Angeles. But this room is also a character, linking stories together and bearing witness in chilling testimony of grief and wisdom. This moving and unsettling collection of stories shines a piercing light on the dark corners of our modern world, illuminating necessary truths that convey a clearer and, undoubtedly, greater vision of humanity.

“The Viewing Room is a short quick read, but it will linger in mind for a very long time.”—Marian Betancourt, PlainViews

JACQUELIN GORMAN is the author of The Seeing Glass, a memoir. She grew up in a family of physicians in the shadow of Johns Hopkins Hospital and spent a great deal of time in Maryland’s hospitals as a girl. She has practiced as a health-care lawyer in Los Angeles and as a hospital chaplain, and she is currently the program director at the National Alliance on Mental Illness. Her stories have appeared in Slake magazine, Kenyon Review, ScreamOnline, The Journal, and Readers Digest.

VISIBLE MAN
The Life of Henry Dumas
Jeffrey B. Leak

Henry Dumas (1934–68) was a writer who did not live to see most of his fiction and poetry in print. Dumas was shot and killed in 1968 in Harlem, months before his thirty-fourth birthday, by a white transit policeman under circumstances never fully explained. After his death he became a kind of literary legend, but one whose full story was unknown. With Visible Man, Jeffrey B. Leak offers a full examination of both Dumas’s life and his creative development. Given unprecedented access to the Dumas archival materials and numerous interviews with family, friends, and writers who knew him in various contexts, Leak opens the door to Dumas’s rich and at times frustrating life, giving us a layered portrait of an African American writer and his coming of age during one of the most volatile and transformative decades in American history.

“In this beautifully written biography of African American poet and fiction writer Henry Dumas (1934–68), Leak transports readers back to Depression-era rural Arkansas in the 1930s, the promise and excitement of Harlem in the 1940s and 1950s, and the turbulent racial politics of the 1960s.”—Choice

JEFFREY B. LEAK is a professor of English and director of the Center for the Study of the New South at the University of North Carolina—Charlotte. He is the editor of Rac(e)ing to the Right: Selected Essays of George S. Schuyler and Racial Myths and Masculinity in African American Literature.
ALONE ATOP THE HILL
The Autobiography of Alice Dunnigan, Pioneer of the National Black Press
Edited by Carol McCabe Booker
Foreword by Simeon Booker

In 1942 Alice Allison Dunnigan, a sharecropper’s daughter from Kentucky, made her way to the nation’s capital and a career in journalism that eventually led her to the White House. With Alone atop the Hill, Carol McCabe Booker has condensed Dunnigan’s 1974 self-published autobiography to appeal to a general audience and added scholarly annotations that provide historical context. Dunnigan’s dynamic story reveals her importance to the civil rights movement, and creates a compelling portrait of a groundbreaking American.

“Alice Dunnigan's autobiography tells a story that is still all too frequently unavailable—that of immense professional accomplishments as a pioneering, African American woman in the white, male-dominated field of journalism.” —Jacqueline Thomas, former Washington bureau chief of the Detroit News

CAROL MCCABE BOOKER is a former journalist and Washington, D.C., attorney. She is coauthor with her husband, journalist Simeon Booker, of the highly acclaimed history Shocking the Conscience: A Reporter’s Account of the Civil Rights Movement. Carol Booker has written and edited for Voice of America; freelanced for the Washington Post, Reader’s Digest, Ebony, Jet, and Black Stars; and reported from Africa, including the Nigerian warfront, for Westinghouse Broadcasting (Group W stations).

FEBRUARY
6 x 9 | 240 PP.
27 B&W PHOTOS
PAPER $24.95 / £37.50 CAD | 978-0-8203-5138-4
A Sarah Mills Hodge Fund publication

PENN CENTER
A History Preserved
Orville Vernon Burton with Wilbur Cross
Foreword by Emory S. Campbell

The Gullah people of St. Helena Island still relate that their people wanted to “catch the learning” after northern abolitionists founded Penn School in 1862, less than six months after the Union army captured the South Carolina sea islands. In this comprehensive history Orville Vernon Burton and Wilbur Cross range across the past 150 years to reacquaint us with the far-reaching impact of a place where many daring and innovative social justice endeavors had their beginnings.

“One of the most critical aspects of this book is that it recounts the story of Penn Center from the diaries, writings, observations, and feelings of women teachers, activists, social workers, and midwives—highlighting the significant role women played throughout the course of the school’s history.... Their stories and the many others provided in this book about visitors such as Martin Luther King Jr. are informative and compelling. I positively recommend this book.” —Journal of American History

ORVILLE VERNON BURTON is a creativity professor of humanities at Clemson University. He is emeritus University Distinguished Teacher Scholar, University Scholar, professor of history, African American studies, and sociology at the University of Illinois, and author or editor of twenty books, including The Age of Lincoln.

WILBUR CROSS is a former Time editor and author of some fifty books, including Gullah Culture in America.

FEBRUARY
6.125 X 9.25 | 232 PP.
42 B&W PHOTOS, 4 TABLES, 2 MAPS
PAPER $32.95 / £49.50 CAD | 978-0-8203-5142-1
A Sarah Mills Hodge Fund publication

RECONSTRUCTING DEMOCRACY
Grassroots Black Politics in the Deep South after the Civil War
Justin Behrend

Historians have long noted the role of African American slaves in the fight for their emancipation and their many efforts to secure their freedom and citizenship. Yet, surprisingly, the system of governance that freedpeople helped to fashion has largely been neglected. Justin Behrend argues that during Reconstruction freedpeople replaced the oligarchic rule of slaveholders and Confederates with a new grassroots democracy. Reconstructing Democracy tells this story through the experiences of ordinary people who lived in the Natchez District, a region of the Deep South where black political mobilization was very successful. Behrend shows how freedpeople set up a political system rooted in egalitarian values wherein local communities rather than powerful individuals held power and ordinary people exercised unprecedented influence in governance.

“Behrend’s exploration of the coherence, no less than the contradictions, of popular mobilization is memorable. Here is a book for scholar and activist alike.” —American Historical Review

JUSTIN BEHREND is an associate professor of history at the State University of New York at Geneseo.

APRIL
6 x 9 | 376 PP.
7 B&W PHOTOS, 1 TABLE, 1 MAP
PAPER $32.95 / £49.50 CAD | 978-0-8203-5142-1
A Sarah Mills Hodge Fund publication
FAREWELL, MY LOVELIES
Poems by Diann Blakely

Paying homage to the hardboiled crime-noir writing of Raymond Chandler, Diann Blakely’s second collection of poetry plays on the dark desires and lusty appetites that motivate and move us. Originally published in 2000, FAREWELL, MY LOVELIES delivers unflinching truths harnessed in musical eloquence. Within these poems, Blakely visits funeral parlors and lovers’ trysts; backyard barbecues and class reunions; the markets of the Yucatan and the death of Kurt Cobain.

“Blakely is a poet who drives us into the twenty-first century with an intelligent blast without letting go of the impact and implacability of history and the human story.”—ForeWord

DIANN BLAKELY (1957–2014) was a former poetry editor at the Antioch Review and New World Writing. Blakely was also the author of Cities of Flesh and the Dead, which won Elixir Press’s seventh annual publication prize after being distinguished by the Poetry Society of America’s Alice Fay di Castagnola Award, given for a year’s best manuscript-in-progress.

HURRICANE WALK
Poems by Diann Blakely

Hurricane Walk is Diann Blakely’s first volume of poetry. Originally published in 1992, it was named one of the ten best verse collections published that year by the St. Louis Post-Dispatch. With this collection, Blakely artfully mines the empathic center of each poem, fearlessly crafting an achingly personal portrait of contemporary life and family that is both sweet and razor sharp.

“Throughout Hurricane Walk, her first collection, Blakely shows herself capable of providing art’s sly double vision, poems offering the equivalent of the word ‘red’ printed in green ink. . . . Hurricane Walk is rich in wit, humor, and irony, from the ingenuous opening line of ‘Planning a Family’ (‘I love and want babies—my husband could have them’) to the subtler, supple metaphors of ‘Go in Good Health.’ Blakely prefers understatement and control, even when describing an attempted rape (‘The Attempt’) or imagining ‘Gauguin in Alaska.’ Her lines lop . . . the effect is that of a song hummed under the poet’s breath. Always stretching her poems in more than one direction, Diann Blakely reveals both ambition and skill.”—Ploughshares

DIANN BLAKELY (1957–2014) was a former poetry editor at the Antioch Review and New World Writing. Blakely was also the author of Cities of Flesh and the Dead, which won Elixir Press’s seventh annual publication prize after being distinguished by the Poetry Society of America’s Alice Fay di Castagnola Award, given for a year’s best manuscript-in-progress.

MARCH
6 x 9 | 80 PP.
PAPER $19.95T/$29.95 CAD | 978-0-8203-5070-7
EBOOK AVAILABLE

MARSH MUD AND MUMMICHOGS
An Intimate Natural History of Coastal Georgia
Evelyn B. Sherr

“This book,” writes marine biologist Evelyn B. Sherr, “is meant to give others an understanding of the fascinating life of the region, from the smallest creatures in marsh mud and estuarine water, to the mummichogs and multitudes of other animals that find food and shelter in the vast expanses of marsh grass, in the sounds, and along the beaches of the Georgia Isles.” Sherr is the ideal companion with whom to discover coastal Georgia. She points out its swimming, running, flying, drifting, and wriggling wildlife—and tells how it all exists in balance in a landscape subject to its own daily ebbs and flows, its own seasonal cycles. As we learn about Georgia’s distinctive intertidal salt marshes, subtidal estuaries, and open beaches and dunes, Sherr reveals the creatures that support—and are supported by—these habitats.

“Marsh Mud and Mummichogs is a motivating introduction to the natural history of coastal Georgia. It is perhaps the most in-depth yet friendly natural history that I have ever read, and the scope will expand the knowledge and understanding of everyone with an interest in the coast.”—Clay L. Montague, Associate Professor Emeritus of Ecology, University of Florida

EVELYN B. SHER, an emeritus professor of oceanic and atmospheric sciences at Oregon State University, has published widely in the fields of ocean ecology and biogeochemistry. She was a research scientist at the University of Georgia Marine Institute from 1974 to 1990.

APRIL
6 x 9 | 248 PP.
30 B&W PHOTOS, 1 MAP
PAPER $24.95T/$37.50 CAD | 978-0-8203-5140-7
A WORMSLEE FOUNDATION NATURE BOOK

NEW IN PAPERBACK
How the specter of a race war has justified violence, molded collective memory, and permeated the rhetoric of slavery and freedom

**A CURSE UPON THE NATION**

Race, Freedom, and Extermination in America and the Atlantic World

Kay Wright Lewis

From the inception of slavery as a pillar of the Atlantic World economy, both Europeans and Africans feared their mass extermination by the other in a race war. In the United States, says Kay Wright Lewis, this ingrained dread nourished a preoccupation with slave rebellions and would later help fuel the Civil War, thwart the aims of Reconstruction, justify Jim Crow, and even inform civil rights movement strategy. And yet, says Lewis, the historiography of slavery is all but silent on extermination as a category of analysis. Moreover, little of the existing sparse scholarship interrogates the black perspective on extermination. A Curse upon the Nation addresses both of these issues.

To explain how this belief in an impending race war shaped eighteenth- and nineteenth-century American politics, culture, and commerce, Lewis examines a wide range of texts including letters, newspapers, pamphlets, travel accounts, slave narratives, government documents, and abolitionist tracts. She foregrounds her readings in the long record of exterminatory warfare in Europe and its colonies, placing lopsided reprisals against African slave revolts—or even rumors of revolts—in a continuum with past brutal incursions against the Irish, Scots, Native Americans, and other groups out of favor with the empire. Lewis also shows how extermination became entwined with ideas about race and freedom from early in the process of enslavement, making survival an important form of resistance for African peoples in America.

For African Americans, enslaved and free, the potential for one-sided violence was always present and deeply traumatic. This groundbreaking study reevaluates how extermination shaped black understanding of the Atlantic slave trade and the political, social, and economic worlds in which it thrived.

**KAY WRIGHT LEWIS** is an assistant professor of history at Norfolk State University.

**MARY TURNER AND THE MEMORY OF LYNCHING**

Julie Buckner Armstrong

Paper $29.95

978-0-8203-3766-1
Historical accounts of racial discrimination in transportation have focused until now on trains, buses, and streetcars and their respective depots, terminals, stops, and other public accommodations. It is essential to add airplanes and airports to this narrative, says Anke Ortlepp. Air travel stands at the center of the twentieth century’s transportation revolution, and airports embodied the rapidly mobilizing, increasingly prosperous, and cosmopolitan character of the postwar United States. When segregationists inscribed local definitions of whiteness and blackness onto sites of interstate and even international transit, they not only brought the incongruities of racial separation into sharp relief but also obligated the federal government to intervene.

Ortlepp looks at African American passengers; civil rights organizations; the federal government and judiciary; and airport planners, architects, and managers as actors in shaping aviation’s legal, cultural, and built environments. She relates the struggles of black travelers—to enjoy the same freedoms on the airport grounds that they enjoyed in the aircraft cabin—in the context of larger shifts in the postwar social, economic, and political order. Jim Crow terminals, Ortlepp shows us, were both spatial expressions of sweeping change and sites of confrontation over the renegotiation of racial identities. Hence, this new study situates itself in the scholarly debate over the multifaceted entanglements of “race” and “space.”

ANKE ORTLEPP is a professor of British and American history at the University of Kassel. Her books include Germans and African Americans: Two Centuries of Exchange, coedited with Larry A. Greene.
How print culture and visual representations of slavery informed the abolitionist movement

THE ILLUSTRATED SLAVE
Empathy, Graphic Narrative, and the Visual Culture of the Transatlantic Abolition Movement, 1800–1852
Martha J. Cutter

From the 1787 Wedgwood antislavery medallion featuring the image of an enchained and pleading black body to Quentin Tarantino’s *Django Unchained* (2012) and Steve McQueen’s *Twelve Years a Slave* (2013), slavery as a system of torture and bondage has fascinated the optical imagination of the transatlantic world. Scholars have examined various aspects of the visual culture that was slavery, including its painting, sculpture, pamphlet campaigns, and artwork. Yet an important piece of this visual culture has gone unexamined: the popular and frequently reprinted antislavery illustrated books published prior to Harriet Beecher Stowe’s *Uncle Tom’s Cabin* (1852) that were utilized extensively by the antislavery movement in the first half of the nineteenth century.

*The Illustrated Slave* analyzes some of the more innovative works in the archive of antislavery illustrated books published from 1800 to 1852 alongside other visual materials that depict enslavement. Martha J. Cutter argues that some illustrated narratives attempt to shift a viewing reader away from pity and spectatorship into a mode of empathy and interrelationship with the enslaved. She also contends that some illustrated books characterize the enslaved as obtaining a degree of control over narrative and lived experiences, even if these figurations entail a sense that the story of slavery is beyond representation itself. Through exploration of famous works such as *Uncle Tom’s Cabin*, as well as unfamiliar ones by Amelia Opie, Henry Bibb, and Henry Box Brown, she delineates a mode of radical empathy that attempts to destroy divisions between the enslaved individual and the free white subject and between the viewer and the viewed.

MARTHA J. CUTTER is a professor of English and Africana studies at the University of Connecticut. She is the author of *Lost and Found in Translation: Contemporary Ethnic American Writing and the Politics of Language Diversity* and *Unruly Tongue: Identity and Voice in American Women’s Writing, 1850–1930.*
This is the first analysis of periodicals’ key role in U.S. feminism’s formation as a collective identity and set of political practices in the 1970s. Between 1968 and 1973, more than five hundred different feminist newsletters and newspapers were published in the United States. Agatha Beins shows that the repetition of certain ideas in these periodicals—ideas about gender, race, solidarity, and politics—solidified their centrality to feminism.

Beins focuses on five periodicals of that era, comprising almost three hundred different issues: Distaff (New Orleans, Louisiana); Valley Women’s Center Newsletter (Northampton, Massachusetts); Female Liberation Newsletter (Cambridge, Massachusetts); Ain’t I a Woman? (Iowa City, Iowa); and L.A. Women’s Liberation Newsletter, later published as Sister (Los Angeles, California). Together they represent a wide geographic range, including some understudied sites of feminism. Beins examines the discourse of sisterhood, images of women of color, feminist publishing practices, and the production of feminist spaces to demonstrate how repetition shaped dominant themes of feminism’s collective identity. Beins also illustrates how local context affected the manifestation of ideas or political values, revealing the complexity and diversity within feminism.

With much to say about the study of social movements in general, Liberation in Print shows feminism to be a dynamic and constantly emerging identity that has grown, in part, out of a tension between ideological coherence and diversity. Beins’s investigation of repetition offers an innovative approach to analyzing collective identity formation, and her book points to the significance of print culture in activist organizing.

AGATHA BEINS is an assistant professor of multicultural women’s and gender studies at Texas Woman’s University.
How black lawyers in a southern state helped lay the cornerstones for the modern civil rights revolution

ALL FOR CIVIL RIGHTS
Black Lawyers in South Carolina, 1868–1968
W. Lewis Burke

“The history of the black lawyer in South Carolina,” writes W. Lewis Burke, “is one of the most significant untold stories of the long and troubled struggle for equal rights in the state.” Beginning in Reconstruction and continuing to the modern civil rights era, 168 black lawyers were admitted to the South Carolina bar. All for Civil Rights is the first book-length study devoted to those lawyers’ struggles and achievements in the state that had the largest black population in the country, by percentage, until 1930—and that was a majority black state through 1920.

Examining court processes, trials, and life stories of the lawyers, Burke offers a comprehensive analysis of black lawyers’ engagement with the legal system. Some of that study is set in the courts and legislative halls, for the South Carolina bar once had the highest percentage of black lawyers of any southern state, and South Carolina was one of only two states to ever have a black majority legislature. However, Burke also tells who these lawyers were (some were former slaves, while others had backgrounds in the church, the military, or journalism); where they came from (nonnatives came from as close as Georgia and as far away as Barbados); and how they were educated, largely through apprenticeship.

Burke argues forcefully that from the earliest days after the Civil War to the heyday of the modern civil rights movement, the story of the black lawyer in South Carolina is the story of the civil rights lawyer in the Deep South. Although All for Civil Rights focuses specifically on South Carolinians, its argument about the legal shift in black personhood from the slave era to the 1960s resonates throughout the South.

W. Lewis Burke is Distinguished Professor Emeritus of the University of South Carolina School of Law. His books include At Freedom’s Door: African American Founding Fathers and Lawyers in Reconstruction South Carolina.

ALSO IN THE SERIES

GENDER AND THE JUBILEE
Black Freedom and the Reconstruction of Citizenship in Civil War Missouri
Sharon Romeo
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This comparative study looks at the laws concerning the murder of slaves by their masters and at how these laws were implemented. Andrew T. Fede cites a wide range of cases—across time, place, and circumstance—to illuminate legal, judicial, and other complexities surrounding this regrettably common occurrence. These laws had evolved to limit in different ways the masters’ rights to severely punish and even kill their slaves while protecting valuable enslaved people, understood as “property,” from wanton destruction by hirers, overseers, and poor whites who did not own slaves.

To explore the conflicts of masters’ rights with state and colonial laws, Fede shows how slave homicide law evolved and was enforced not only in the United States but also in ancient Roman, Visigoth, Spanish, Portuguese, French, and British jurisdictions. His comparative approach reveals how legal reforms regarding slave homicide in antebellum times, like past reforms dictated by emperors and kings, were the products of changing perceptions of the interests of the public; of the individual slave owners; and of the slave owners’ families, heirs, and creditors.

Although some slave murders came to be regarded as capital offenses, the laws consistently reinforced the second-class status of slaves. This influence, Fede concludes, flowed over into the application of law to free African Americans and would even make itself felt in the legal attitudes that underlay the Jim Crow era.

Andrew T. Fede is a law partner of Archer & Greiner, P.C., based in New Jersey, and, since 1986, has been an adjunct professor of law at Montclair State University. He is the author of Roadblocks to Freedom: Slavery and Manumission in the United States South and People without Rights: An Interpretation of the Fundamentals of the Law of Slavery in the U.S. South.
Economists have described the Upcountry Georgia poultry industry as the quintessential agribusiness. Following a trajectory from Reconstruction through the Great Depression to the present day, Monica R. Gisolfi shows how the poultry farming model of semivertical integration perfected a number of practices that had first underpinned the cotton-growing crop-lien system, ultimately transforming the poultry industry in ways that drove tens of thousands of farmers off the land and rendered those who remained dependent on large agribusiness firms.

Gisolfi argues that the inequalities inherent in the structure of modern poultry farming have led to steep human and environmental costs. Agribusiness firms—many of them descended from the cotton-era South’s furnishing merchants—brought farmers into a system of feed-conversion contracts that placed all production decisions in the hands of the poultry corporations but at least half of the capital risks on the farmers. Along the way, the federal government aided and abetted—sometimes unwittingly—the consolidation of power by poultry firms through direct and indirect subsidies and favorable policies. Drawing on USDA files, oral history, congressional records, and poultry publications, Gisolfi puts a local face on one of the twentieth century’s silent agribusiness revolutions.

**Monica R. Gisolfi** is an associate professor of history at the University of North Carolina, Wilmington.
Another addition to the Southern Women series, *Alabama Women* celebrates women’s histories in the Yellowhammer State by highlighting the lives and contributions of women and enriching our understanding of the past and present. Exploring such subjects as politics, arts, and civic organizations, this collection of eighteen biographical essays provides a window into the social, cultural, and geographic milieus of women’s lives in Alabama.


*SUSAN YOUNGBLOOD ASHMORE* is an associate professor of history at Oxford College of Emory University and the author of *Carry It On: The War on Poverty and the Civil Rights Movement in Alabama, 1964–1972* (Georgia).

*LISA LINDQUIST DORR* is an associate professor of history and the associate dean for social sciences at the University of Alabama. She is the author of *White Women, Rape, and the Power of Race in Virginia, 1900–1960.*

Contributors

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CONFLICT DYNAMICS
Civil Wars, Armed Actors, and Their Tactics
Alethia H. Cook and Marie Olson Lounsbery

Conflict Dynamics presents case studies of six nation-states: Sierra Leone, the Republic of Congo, Sri Lanka, Myanmar, Indonesia, and Peru. In the book, Alethia H. Cook and Marie Olson Lounsbery examine the evolving nature of violence in intrastate conflicts, as well as the governments and groups involved, by focusing on the context of the relationships involved, the capacities of the conflict’s participants, and the actors’ goals. The authors first present a theoretical framework through which the changeable mix of relative group capacities and the resulting tactical decisions can be examined systematically and as conflicts evolve over time. They then apply that framework to the six case studies to show its usefulness in better understanding conflicts individually and in comparison.

While previous research on civil wars has tended to focus on causes and outcomes, Conflict Dynamics takes a more comprehensive approach to understanding conflict behavior. The shifting nature of relative group capacity (measured in many different ways), coupled with dynamic group goals, determines the tactical decisions of civil war actors and the paths a rebellion will take. The case studies illustrate the relevance of third parties to this process and how their interventions can influence tactics.

The progression of violence in conflicts is inextricably linked to the decisions made in their midst. These influence future iterations of the conflictual relationship. Complex groups on both sides both drive and are driven by the decisions made. Understanding conflicts requires that these reciprocal impacts be considered. The comparative framework demonstrated in this book allows one to flesh out this complexity.

ALETHIA H. COOK is an associate professor of political science at East Carolina University. She is author of Emergency Response to Domestic Terrorism: How Bureaucracies Reacted to the 1995 Oklahoma City Bombing and coauthor, with Jalil Roshandel, of The United States and Iran: Policy Challenges and Opportunities.

MARIE OLSON LOUNSBERRY is an associate professor of political science at East Carolina University. She is coauthor, with Frederic Pearson, of Civil Wars: Internal Struggles, Global Consequences.
Nowhere has the U.S. military established more bases, lost more troops, or spent more money in the last thirty years than in the Middle East and Central Asia. These regions fall under the purview of United States Central Command (CENTCOM); not coincidentally, they include the most energy-rich places on earth. From its inception, CENTCOM was tasked with the military and economic security of this key strategic area, the safeguarding of commercial opportunities therein, and ultimately the policing of a pivotal yet precarious space in the broader global economy. CENTCOM calls this mission its “Long War.” This book tells the story of that long war: a war underpinned by a range of entangled geopolitical and geoeconomic visions and involving the use of the most devastating Western interventionary violence of our time.

Starting with a historical perspective, John Morrissey explores CENTCOM's Cold War origins and evolution, before addressing key elements of the command's grand strategy, including its interventionary rationales and use of the law in war. Engaging a wide range of scholarship on neoliberalism, imperialism, geopolitics, and Orientalism, the book then looks in-depth at the military interventions CENTCOM has spearheaded and critically assesses their consequences in terms of human geography.

Recent books on CENTCOM have focused on command structures, intelligence issues, and interpersonal rivalries. In contrast, The Long War asks critical questions about CENTCOM's leading role in shaping and enacting U.S. foreign policy over the last thirty years. The book positions CENTCOM pivotally in the story of U.S. global ambition over this period by documenting its efforts to oversee a global security strategy defined in military-economic terms and enabled via specific legal-territorial tactics. This is an important new study on the blurring of war and economic aims on a global scale.

JOHN MORRISSEY is a senior lecturer in geography and associate director of the Moore Institute for Humanities at National University of Ireland, Galway.

JUNE
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Geographies of Justice and Social Transformation

This publication was grant-aided by the Publications Fund of National University of Ireland, Galway and by a Publication Prize awarded by the Senate of the National University of Ireland.
A reframing of New Orleans’s historical geography through the lens of Blues epistemology

DEVELOPMENT DROWNED AND REBORN
The Blues and Bourbon Restorations in Post-Katrina New Orleans
Clyde Woods
Edited by Jordan T. Camp and Laura Pulido

Development Drowned and Reborn is a “Blues geography” of New Orleans, one that compels readers to return to the history of the Black freedom struggle there to reckon with its unfinished business. Reading contemporary policies of abandonment against the grain, Clyde Woods explores how Hurricane Katrina brought long-standing structures of domination into view. In so doing, Woods delineates the roots of neoliberalism in the region and a history of resistance.

Written in dialogue with social movements, this book offers tools for comprehending the racist dynamics of U.S. culture and economy. Following his landmark study, Development Arrested, Woods turns to organic intellectuals, Blues musicians, and poor and working people to instruct readers in this future-oriented history of struggle. Through this unique optic, Woods delineates a history, methodology, and epistemology to grasp alternative visions of development.

Woods contributes to debates about the history and geography of neoliberalism. The book suggests that the prevailing focus on neoliberalism at national and global scales has led to a neglect of the regional scale. Specifically, it observes that theories of neoliberalism have tended to overlook New Orleans as an epicenter where racial, class, gender, and regional hierarchies have persisted for centuries. Through this Blues geography, Woods excavates the struggle for a new society.

CLYDE WOODS (1957–2011) was an associate professor of Black studies and acting director of the Center for Black Studies Research at the University of California, Santa Barbara, author of Development Arrested: The Blues and Plantation Power in the Mississippi Delta, and editor of In the Wake of Hurricane Katrina: New Paradigms and Social Visions.

JORDAN T. CAMP is a postdoctoral fellow in race and ethnicity and international public affairs at Brown University.

LAURA PULIDO is a professor of ethnic studies and geography at the University of Oregon.

Photo courtesy of the University of California
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We Want Land to Live
Making Political Space for Food Sovereignty
Amy Trauger

We Want Land to Live explores the current boundaries of radical approaches to food sovereignty. First coined by La Via Campesina (a global movement whose name means “the peasant’s way”), food sovereignty is a concept that expresses the universal right to food. Amy Trauger uses research combining ethnography, participant observation, field notes, and interviews to help us understand the material and definitional struggles surrounding the decommodification of food and the transformation of the global food system’s political-economic foundations.

Trauger’s work is the first of its kind to analytically and coherently link a dialogue on food sovereignty with case studies illustrating the spatial and territorial strategies by which the movement fosters its life in the margins of the corporate food regime. She discusses community gardeners in Portugal; small-scale, independent farmers in Maine; Native American wild rice gatherers in Minnesota; seed library supporters in Pennsylvania; and permaculturists in Georgia.

The problem in the food system, as the activists profiled here see it, is not markets or the role of governance but that the right to food is conditioned by what the state and corporations deem to be safe, legal, and profitable—and not by what eaters think is right in terms of their health, the environment, or their communities. Useful for classes on food studies and active food movements alike, We Want Land to Live makes food sovereignty issues real as it illustrates a range of methodological alternatives that are consistent with its discourse: direct action (rather than charity, market creation, or policy changes), civil disobedience (rather than compliance with discriminatory laws), and mutual aid (rather than reliance on top-down aid).

AMY TRAUGER is an associate professor of geography at the University of Georgia. She is the editor of Food Sovereignty in International Context: Discourse, Politics, and Practice of Place.

MARCH

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Geographies of Justice and Social Transformation
Indian interaction with Virginia colonists played a central role in the formation of modern Virginia

BROTHERS AND FRIENDS

Kinship in Early America

Natalie R. Inman

By following key families in Cherokee, Chickasaw, and Anglo-American societies from the Seven Years’ War through 1845, this study illustrates how kinship networks—forced out of natal, marital, or fictive kinship relationships—enabled and directed the actions of their members as they decided the futures of their nations. Natalie R. Inman focuses in particular on the Chickasaw Colbert family, the Anglo-American Donelson family, and the Cherokee families of Attakullakulla (Little Carpenter) and Major Ridge. Her research shows how kinship facilitated actions and goals for people in early America across cultures, even if the definitions and constructions of family were different in each society. To open new perspectives on intercultural relations in the colonial and early republic eras, Inman describes the formation and extension of these networks, their intersection with other types of personal and professional networks, their effect on crucial events, and their mutability over time.

The Anglo-American patrilineal kinship system shaped patterns of descent, inheritance, and migration. The matrilineal native system was an avenue to political voice, connections between towns, and protection from enemies. In the volatile trans-Appalachian South, Inman shows, kinship networks helped to further political and economic agendas at both personal and national levels even through wars, revolutions, fiscal change, and removals.

Comparative analysis of family case studies advances the historiography of early America by revealing connections between the social institution of family and national politics and economies. Beyond the British Atlantic world, these case studies can be compared to other colonial scenarios in which the cultures and families of Europeans collided with native peoples in the Americas, Africa, Australia, and other contexts.

**NATALIE R. INMAN** is an assistant professor of history at Cumberland University.

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In the Shadow of Dred Scott
St. Louis Freedom Suits and the Legal Culture of Slavery in Antebellum America
Kelly M. Kennington

The Dred Scott suit for freedom, argues Kelly M. Kennington, was merely the most famous example of a phenomenon that was more widespread in antebellum American jurisprudence than is generally recognized. The author draws on the case files of more than three hundred enslaved individuals who, like Dred Scott and his family, sued for freedom in the local legal arena of St. Louis. Her findings open new perspectives on the legal culture of slavery and the negotiated processes involved in freedom suits. As a gateway to the American West, a major port on both the Mississippi and Missouri Rivers, and a focal point in the rancorous national debate over slavery’s expansion, St. Louis was an ideal place for enslaved individuals to challenge the legal systems and, by extension, the social systems that held them in forced servitude.

Kennington offers an in-depth look at how daily interactions, webs of relationships, and arguments presented in court shaped and reshaped legal debates and public attitudes over slavery and freedom in St. Louis. Kennington also surveys more than eight hundred state supreme court freedom suits from around the United States to situate the St. Louis example in a broader context. Although white enslavers dominated the antebellum legal system in St. Louis and throughout the slaveholding states, that fact did not mean that the system ignored the concerns of the subordinated groups who made up the bulk of the American population. By looking at a particular example of one group’s encounters with the law—and placing these suits into conversation with similar encounters that arose in appellate cases nationwide—Kennington sheds light on the ways in which the law responded to the demands of a variety of actors.

Kelly M. Kennington is an assistant professor of history at Auburn University.

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Early American Places
This series is supported by the Andrew W. Mellon Foundation
The work of considering, imagining, and theorizing the U.S. South in regional, national, and global contexts is an intellectual project that has been going on for some time. Scholars in history, literature, and other disciplines have developed an advanced understanding of the historical, social, and cultural forces that have helped to shape the U.S. South. However, most of the debates on these subjects have taken place within specific academic disciplines, with few attempts to cross-engage. *Navigating Souths* broadens these exchanges by facilitating transdisciplinary conversations about southern studies scholarship. The fourteen original essays in *Navigating Souths* articulate questions about the significances of the South as a theoretical and literal “home” base for social science and humanities researchers. They also examine challenges faced by researchers who identify as southern studies scholars, as well as by those who live and work in the regional South, and show how researchers have responded to these challenges. In doing so, this book project seeks to reframe the field of southern studies as it is currently being practiced by social science and humanities scholars and thus reshape historical and cultural conceptualizations of the region.

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**MICHLE GRIGSBY COFFEY** is an instructor of history at the University of Memphis. Her work has been published in the edited collection *South Carolina Women: Their Lives and Times* (Georgia), *Louisiana History*, and in the *Encyclopedia of U.S. Political History*.

**JODI SKIPPER** is assistant professor of sociology and anthropology at the University of Mississippi. Her work has been published in the *Journal of Community Archaeology & Heritage*, the *Southern Quarterly*, the *Black Scholar*, *Community Development*, and *Sociology of Race and Ethnicity*.

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**KEYWORDS FOR SOUTHERN STUDIES**

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How and why the South became associated with and perpetuated notions of hospitality

THE SOUTHERN HOSPITALITY MYTH
Ethics, Politics, Race, and American Memory
Anthony Szczesiul

Hospitality as a cultural trait has been associated with the South for well over two centuries, but the origins of this association and the reasons for its perseverance often seem unclear. Anthony Szczesiul looks at how and why we have taken something so particular as the social habit of hospitality—which is exercised among diverse individuals and is widely varied in its particular practices—and so generalized it as to make it a cultural trait of an entire region of the country.

Historians have offered a variety of explanations of the origins and cultural practices of hospitality in the antebellum South. Economic historians have at times portrayed southern hospitality as evidence of conspicuous consumption and competition among wealthy planters, while cultural historians have treated it peripherally as a symptomatic expression of the southern code of honor. Although historians have offered different theories, they generally agree that the mythic dimensions of southern hospitality eventually outstripped its actual practices. Szczesiul examines why we have chosen to remember and valorize this particular aspect of the South, and he raises fundamental ethical questions that underlie both the concept of hospitality and the cultural work of American memory, particularly in light of the region’s historical legacy of slavery and segregation.

ANTHONY SZCZESIUL is an associate professor and chair of English at the University of Massachusetts, Lowell.
**LOVE AND NARRATIVE FORM IN TONI MORRISON’S LATER NOVELS**

Jean Wyatt

In *Love and Narrative Form in Toni Morrison’s Later Novels*, Jean Wyatt explores the interaction among ideas of love, narrative innovation, and reader response in Toni Morrison’s seven later novels. Love comes in a new and surprising shape in each of the later novels; for example, *Love* presents it as the deep friendship between little girls; in *Home* it acts as a disruptive force producing deep changes in subjectivity; and in *Jazz* it becomes something one innovates and recreates each moment—like jazz itself. Each novel’s unconventional idea of love requires a new experimental narrative form.

Wyatt analyzes the stylistic and structural innovations of each novel, showing how disturbances in narrative chronology, surprise endings, and gaps mirror the dislocated temporality and distorted emotional responses of the novels’ troubled characters and demand that the reader situate the present-day problems of the characters in relation to a traumatic African American past. The narrative surprises and gaps require the reader to become an active participant in making meaning. And the texts’ complex narrative strategies draw out the reader’s convictions about love, about gender, about race—and then prompt the reader to reexamine them, so that reading becomes an active ethical dialogue between text and reader. Wyatt uses psychoanalytic concepts to analyze Morrison’s narrative structures and how they work on readers. *Love and Narrative Form* devotes a chapter to each of Morrison’s later novels: *Beloved, Jazz, Paradise, Love, A Mercy, Home*, and *God Help the Child*.

**JEAN WYATT** is professor of English at Occidental College. She is the author of *Risking Difference: Identification, Race, and Community in Contemporary Fiction and Feminism*. Recently, she has written articles on Louise Erdrich’s *The Painted Drum* and Toni Morrison’s *Tar Baby*.
New insights on an enduring classic of African American literature

NEW PERSPECTIVES ON JAMES WELDON JOHNSON’S THE AUTOBIOGRAPHY OF AN EX-COLORED MAN
Edited by Noelle Morrissette

James Weldon Johnson (1871–1938) exemplified the ideal of the American public intellectual as a writer, educator, songwriter, diplomat, key figure of the Harlem Renaissance, and first African American executive of the NAACP. Originally published anonymously in 1912, Johnson’s novel *The Autobiography of an Ex-Colored Man* is considered one of the foundational works of twentieth-century African American literature, and its themes and forms have been taken up by other writers, from Ralph Ellison to Teju Cole.

Johnson’s novel provocatively engages with political and cultural strains still prevalent in American discourse today, and it remains in print over a century after its initial publication. *New Perspectives* contains fresh essays that analyze the book’s reverberations, the contexts within which it was created and received, the aesthetic and intellectual developments of its author, and its continuing influence on American literature and global culture.

NOELLE MORRISSETTE is associate professor and class of 1952 distinguished scholar of English at the University of North Carolina at Greensboro. She is the author of *James Weldon Johnson’s Modern Soundscapes*.

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JULY

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A Sarah Mills Hodge Fund publication
Exploring Thomas Pynchon’s depiction of power on a global scale and his vision for resisting it

OCCUPY PYNCHON
Politics after Gravity’s Rainbow
Sean Carswell

Occupy Pynchon examines power and resistance in the writer’s post–Gravity’s Rainbow novels. As Sean Carswell shows, Pynchon’s representations of global power after the neoliberal revolution of the 1980s shed the paranoia and metaphysical bent of his first three novels and share a great deal in common with the work of Michael Hardt and Antonio Negri’s critical trilogy, Empire, Multitude, and Commonwealth. In both cases, the authors describe global power as a horizontal network of multinational corporations, national governments, and supranational institutions. Pynchon, as do Hardt and Negri, theorizes resistance as a horizontal network of individuals who work together, without sacrificing their singularities, to resist the political and economic exploitation of empire.

Carswell enriches this examination of Pynchon’s politics—as made evident in Vineland (1990), Mason & Dixon (1997), Against the Day (2006), Inherent Vice (2009), and Bleeding Edge (2013)—by reading the novels alongside the global resistance movements of the early 2010s. Beginning with the Arab Spring and progressing into the Occupy Movement, political activists engaged in a global uprising. The ensuing struggle mirrored Pynchon’s concepts of power and resistance, and Occupy activists in particular constructed their movement around the same philosophical tradition from which Pynchon, as well as Hardt and Negri, emerges. This exploration of Pynchon shines a new light on Pynchon studies, recasting his post-1970s fiction as central to his vision of resisting global neoliberal capitalism.

SEAN CARSWELL is an assistant professor at the California State University, Channel Islands.

Photo by Matt Stasi

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