



SPRING 2020

virginia

This is the first seasonal catalog we have produced since the untimely passing last May of our director, Mark Saunders. In the book business, the catalog is, of course, the cornerstone of marketing and sales, and Mark—who had come up through marketing and sales, first at Columbia University Press and later here at UVA Press, before becoming director—was deeply involved with the creation of the catalog over a span of many years. He was committed to a conceptually elegant, visually rich presentation. Mark's eye and his sense for how to communicate concisely were invaluable, and he was sincerely missed during the creation of the catalog you now hold in your hands. We dedicate this catalog and our spring 2020 list to his memory.

The Staff of the University of Virginia Press



UNIVERSITY OF VIRGINIA PRESS

SPRING 2020

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COVER ART

William Faulkner in Paris, 1925. (Albert and Shirley Small Special Collections, University of Virginia Library)
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The Life of William Faulkner

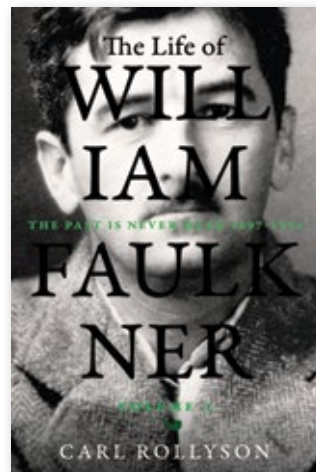
Volume 1, The Past Is Never Dead, 1897–1934

“Carl Rollyson has done a fine job here, bringing together a vast range of source materials, drawing a sharp and convincing portrait of Faulkner. This reads like a good story, and it is. It’s a great story, in fact, and all admirers of Faulkner should be grateful.”—JAY PARINI, author of *One Matchless Time: A Life of William Faulkner*

Awarded the Nobel Prize in Literature in 1949, William Faulkner was a southerner who became widely regarded as one of the greatest American writers of all time. Yet he was full of astonishing paradoxes, and to date no biography has been able to capture the complexities of the man and his work. In *The Life of William Faulkner*, acclaimed literary biographer Carl Rollyson portrays a new Faulkner. Based on extensive interviews with family and friends of Faulkner—as well as unparalleled access to primary and secondary source materials—this first of what will be a major two-volume work offers a dramatic narrative that breaks the bounds of the traditional literary biography.

Drenched in the culture of the Deep South, Faulkner wrote novels of enduring literary significance, yet his body of work also included Hollywood screenplays and potboilers for the *Saturday Evening Post*. A self-proclaimed renegade artist, Faulkner was also a dedicated family man. Integrating Faulkner’s fiction and life, Rollyson argues that the novelist deserves to be reread not just as a literary figure but as a force still relevant to the contemporary world. The culmination of years of research, *The Life of William Faulkner* offers a significant challenge and an essential contribution to Faulkner scholarship.

Carl Rollyson, Professor Emeritus at Baruch College, The City University of New York, has published numerous biographies of literary figures such as Sylvia Plath, Susan Sontag, Lillian Hellman, Amy Lowell, Rebecca West, and Norman Mailer. His writing has appeared in the *Wall Street Journal*, the *New Criterion*, and the *Washington Post*.



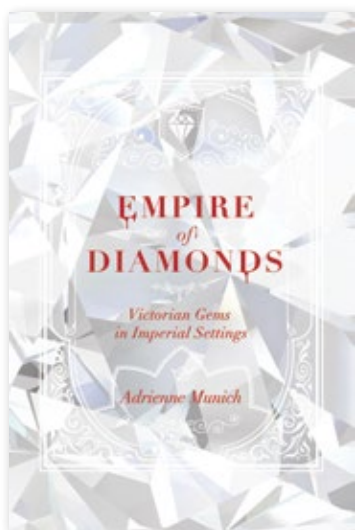
MARCH

496 pages
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ADRIENNE MUNICH

Empire of Diamonds

Victorian Gems in Imperial Settings



In 1850, the legendary Koh-i-noor diamond, gem of Eastern potentates, was transferred from the Punjab in India and, in an elaborate ceremony, placed into Queen Victoria's outstretched hands. This act inaugurated what author Adrienne Munich recognizes in her engaging new book as the empire of diamonds.

Diamonds were a symbol of political power—only for the very rich and influential. But, in a development that also reflected the British Empire's prosperity, the idea of owning a diamond came to be marketed to the middle class. In all kinds of writings, diamonds began to take on an affordable romance. Considering many of the era's most iconic voices—from Dickens and Tennyson to Kipling and Stevenson—as well as grand entertainments such as *The Moonstone*, *King Solomon's Mines*, and the tales of Sherlock Holmes, Munich explores diamonds as fetishes that seem to contain a living spirit exerting powerful effects, and shows how they scintillated the literary and cultural imagination.

Based on close textual attention and rare archival material, and drawing on ideas from material culture, fashion theory, economic criticism, and fetishism, *Empire of Diamonds* interprets the various meanings of diamonds, revealing a trajectory including Indian celebrity-named diamonds reserved for Asian princes, such as the Great Mogul and the Hope Diamond, their adoption by British royal and aristocratic families, and their discovery in South Africa, the mining of which devastated the area even as it opened the gem up to the middle classes. The story Munich tells eventually finds its way to America, as power and influence cross the Atlantic, bringing diamonds to a wide consumer culture.



EVERY OBJECT HAS A STORY

worth finding, worth telling



“Empire of Diamonds offers a sweeping, vivid, richly detailed, at times dazzling account of the diamond as a figure for empire in nineteenth-century British writing. Munich’s book is more than a sequence of sparkling interpretive rhapsodies: it has a genuine argument to make about the imaginary life of the Victorian empire.”

—IAN DUNCAN, University of California, Berkeley, author of *Human Forms: The Novel in the Age of Evolution*



Adrienne Munich is Professor Emerita of English, Art, Cultural Studies, and Gender Studies at Stony Brook University and author or editor of numerous books, including *Queen Victoria’s Secrets*.

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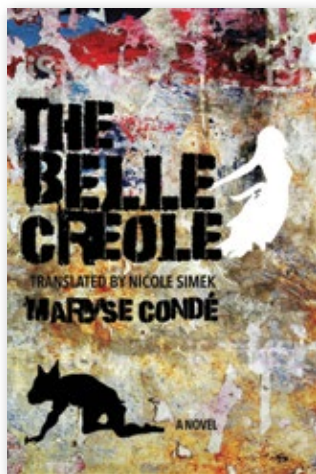
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Maryse Condé is Professor Emerita of French at Columbia University and author of the internationally celebrated novels *Segu* and *I, Tituba: Black Witch of Salem* (Virginia).

Nicole Simek is Cushing Eells Professor of Philosophy and Literature and Professor of French and Interdisciplinary Studies at Whitman College and author of *Hunger and Irony in the French Caribbean: Literature, Theory, and Public Life*.

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MARYSE CONDÉ

TRANSLATED BY **NICOLE SIMEK**

The Belle Créole

PRAISE FOR MARYSE CONDÉ:

"It is impossible to read her novels and not come away from them with both a sadder and more exhilarating understanding of the human heart, in all its secret intricacies, its contradictions and marvels."—*NEW YORK TIMES*

"Just as Impressionist painters created their effects with minute, separate brush strokes, Condé uses vignettes to produce a similar literary unity. . . . [She is] a formidable and versatile talent."—*LOS ANGELES TIMES*

Possessing one of the most vital voices in international letters, Maryse Condé added to an already acclaimed career the New Academy Prize in Literature in 2018. The fourteenth novel by this celebrated author revolves around an enigmatic crime and the young man at its center. Dieudonné Sabrina, a gardener, aged twenty-two and black, is accused of murdering his employer—and lover—Lorraine, a wealthy white woman descended from plantation owners. His only refuge is a sailboat, *La Belle Créole*, a relic of times gone by. Condé follows Dieudonné's desperate wanderings through the city of Port-Mahault the night of his acquittal, the narrative unfolding through a series of multivoiced flashbacks set against a forbidding backdrop of social disintegration and tumultuous labor strikes in turn-of-the-twenty-first-century Guadeloupe. Twenty-four hours later, Dieudonné's fate becomes suggestively intertwined with that of the French island itself, though the future of both remains uncertain in the end.

Echoes of Faulkner and Lawrence, and even Shakespeare's *Othello*, resonate in this tale, yet the drama's uniquely modern dynamics set it apart from any model in its exploration of love and hate, politics and stereotype, and the attempt to find connections with others across barriers. Through her vividly and intimately drawn characters, Condé paints a rich portrait of a contemporary society grappling with the heritage of slavery, racism, and colonization.

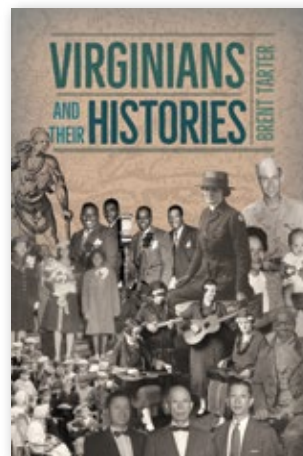
**CARAF BOOKS: CARIBBEAN AND AFRICAN LITERATURE
TRANSLATED FROM FRENCH**

Virginians and Their Histories

“The single best narrative history of Virginia that we now have. It represents the fruits of a lifetime of immersion in the relevant archival sources, and of study of the best historical scholarship available. Tarter is a living guide to the entire evidentiary record for the history of Virginia. His range and mastery are simply awe-inspiring.”—KEVIN HARDWICK, James Madison University, coeditor of *Virginia Reconsidered: New Histories of the Old Dominion*

Histories of Virginia have traditionally traced the same significant but narrow lines, overlooking whole swathes of human experience crucial to an understanding of the commonwealth. With *Virginians and Their Histories*, Brent Tarter presents a fresh, new interpretive narrative that incorporates the experiences of all residents of Virginia from the earliest times to the first decades of the twenty-first century, affording readers the most comprehensive and wide-ranging account of Virginia’s story.

Tarter draws on primary resources for every decade of the Old Dominion’s English-language history, as well as a wealth of recent scholarship that illuminates in new ways how demographic changes, economic growth, social and cultural changes, and religious sensibilities and gender relationships have affected the manner in which Virginians have lived. This groundbreaking work of scholarship—generously illustrated and engagingly written—will become the definitive account for general readers and all students of Virginia’s diverse and vibrant history.



Brent Tarter is a founding editor of the Library of Virginia’s *Dictionary of Virginia Biography* and author of *Gerrylanders: How Redistricting Has Protected Slavery, White Supremacy, and Partisan Minorities in Virginia* (Virginia).

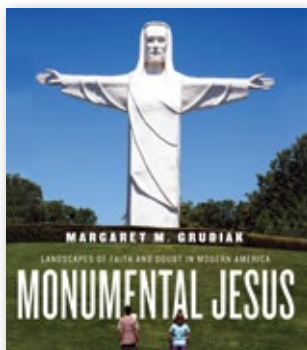


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For Sale of Negroes,
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Margaret M. Grubiak is Associate Professor of Architectural History at Villanova University and author of *White Elephants on Campus: The Decline of the University Chapel in America, 1920–1960*.

**FEBRUARY**

216 pages

7 x 8

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MARGARET M. GRUBIAK

Monumental Jesus

Landscapes of Faith and Doubt in Modern America

*“Elegant, original, and intellectually rigorous, **Monumental Jesus** is a timely contribution to the field of modern religious architectural history.”*—JOSEPH M. SIRY, Wesleyan University, author of *Beth Shalom Synagogue: Frank Lloyd Wright and Modern Religious Architecture*

The American landscape is host to numerous works of religious architecture, sometimes questionable in taste and large, if not titanic, in scale. In her lively study of satire and religious architecture, Margaret Grubiak challenges how we typically view such sites by shifting the focus from believers to doubters, and from producers to consumers. Grubiak considers an array of sacred architectural constructions—from “Touchdown Jesus” at the University of Notre Dame to *The Wizard of Oz* Mormon temple outside Washington D.C. to the Christ of the Ozarks statue, renamed “Gumby Jesus,” in Eureka Springs, Arkansas—and how such constructions are confronted by the doubt and dismissiveness articulated by the more skeptical of their viewers. These responses of doubt activate our religious built environment in ways unanticipated but illuminating, asking us, at times forcefully, to consider and clarify what it is we believe. Opening up new avenues of thinking about how people deal with theological questions in the vernacular, Grubiak’s book shows how religious doubt is made manifest in the humorous, satirical, blasphemous, and popular culture responses to religious architecture and image in modern America.



**MIDCENTURY:
ARCHITECTURE,
LANDSCAPE, URBANISM,
AND DESIGN**

Suicide

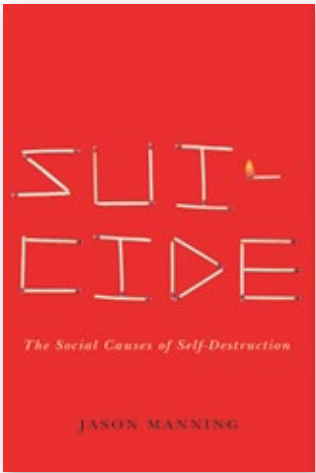
The Social Causes of Self-Destruction

“Sophisticated, original, and highly readable, Manning’s important new study offers an alternative to the incomplete psychiatric approach to understanding suicide.”

—MARK COONEY, University of Georgia, author of *Is Killing Wrong? A Study in Pure Sociology*

The conventional approach to suicide is psychiatric: ask the average person why people kill themselves, and they will likely cite depression. But this approach fails to recognize suicide’s social causes. People kill themselves because of breakups and divorces, because of lost jobs and ruined finances, because of public humiliations and the threat of arrest. While some psychological approaches address external stressors, this comprehensive study is the first to systematically examine suicide as a social behavior with social catalysts.

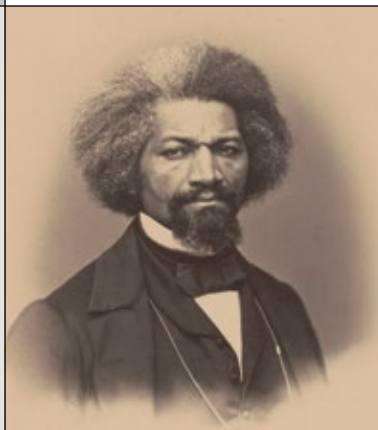
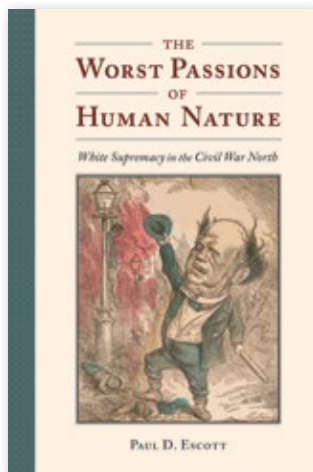
Drawing on Donald Black’s theories of conflict management and pure sociology, *Suicide* presents a new theory of the social conditions that compel an aggrieved person to turn to self-destruction. Interpersonal conflict plays a central but underappreciated role in the incidence of suicide. Examining a wide range of cross-cultural cases, Jason Manning argues that suicide arises from increased inequality and decreasing intimacy, and that conflicts are more likely to become suicidal when they occur in a context of social inferiority. As suicide rates continue to rise around the world, this timely new theory can help clinicians, scholars, and members of the general public to explain and predict patterns of self-destructive behavior.



Jason Manning is Associate Professor of Sociology at West Virginia University and coauthor of *The Rise of Victimhood Culture: Microaggressions, Safe Spaces, and the New Culture Wars*.

**STUDIES IN
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**A NATION DIVIDED:
STUDIES IN THE CIVIL
WAR ERA**

MARCH

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PAUL D. ESCOTT

The Worst Passions of Human Nature

White Supremacy in the Civil War North

“Paul Escott deftly weaves together an avalanche of direct evidence to challenge the celebratory view that the Civil War substantially changed white racial attitudes.”

—DANIEL CROFTS, The College of New Jersey, author of *Lincoln and the Politics of Slavery: The Other Thirteenth Amendment and the Struggle to Save the Union*

The American North’s commitment to preventing a southern secession rooted in slaveholding suggests a society united in its opposition to slavery and racial inequality in general. The reality, however, was far more complex and troubling. In his latest book, Paul Escott lays bare the nearly ubiquitous racism that flourished in all American society and culture, including the Civil War North.

Contradicting much recent scholarship, Escott argues that the North’s Democratic Party was consciously and avowedly “the white man’s party,” as an extensive examination of Democratic newspapers, as well as congressional debates and other speeches by Democratic leaders, proves. The Republican Party, meanwhile, defended emancipation as a war measure but did little to attack racism or fight for equal rights. Most Republicans propagated a message that emancipation would not disturb northern race relations or the interests of northern white voters: freed slaves, it was felt, would either leave the nation or remain in the South as subordinate laborers.

Although emancipation represented enormous progress, racism flourished in the North, and assumptions of white supremacy remained powerful and nearly ubiquitous throughout America.

Paul D. Escott is Reynolds Professor of History Emeritus at Wake Forest University and author of *Slavery Remembered: A Record of Twentieth-Century Slave Narratives*, winner of the Mayflower Cup, and *Lincoln’s Dilemma: Blair, Sumner, and the Republican Struggle over Racism and Equality in the Civil War Era* (Virginia).

The False Cause

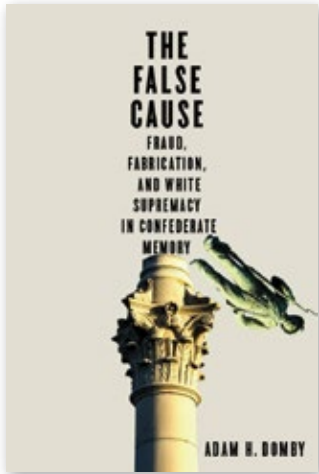
Fraud, Fabrication, and White Supremacy in Confederate Memory

“A fascinating, original, and highly readable book that makes a meaningful contribution to understanding the Lost Cause and Civil War memory.”

—DAVID SILKENAT, University of Edinburgh, author of *Raising the White Flag: How Surrender Defined the Civil War*

The Lost Cause ideology that emerged after the Civil War and flourished in the early twentieth century sought to recast a struggle to perpetuate a slaveholding culture as a heroic defense of the South. As Adam Domby reveals in his new book, this was not only an insidious goal; it was founded on falsehoods. *The False Cause* focuses on North Carolina to examine the role of lies and exaggeration in the creation of the Lost Cause narrative. In the process the book shows how these lies have long obscured the past and been used to buttress white supremacy in ways that resonate to this day.

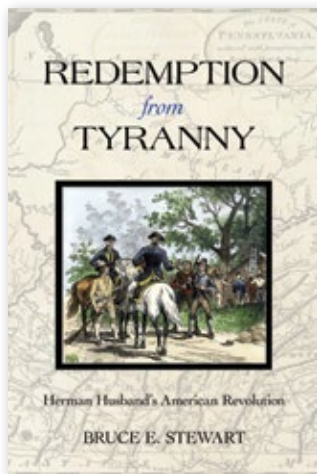
Domby explores how fabricated narratives about the war’s cause, Reconstruction, and slavery—as expounded at monument dedications and political rallies—were crucial to Jim Crow. He questions the persistent myth of the Confederate army as one of history’s greatest, revealing a convenient disregard of deserters, dissent, and Unionism, and exposes how pension fraud facilitated a myth of unwavering support of the Confederacy among nearly all white Southerners. Domby shows how the dubious concept of “black Confederates” was spun from a small number of elderly and indigent African American North Carolinians who got pensions by presenting themselves as “loyal slaves.” The book concludes with a penetrating examination of how the Lost Cause narrative and the lies on which it is based continue to haunt the country today and still work to maintain racial inequality.



Adam H. Domby is Assistant Professor of History at the College of Charleston.



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Bruce E. Stewart is Associate Professor of History at Appalachian State University and editor of *Blood in the Hills: A History of Violence in Appalachia*.



FEBRUARY
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BRUCE E. STEWART

Redemption from Tyranny

Herman Husband's American Revolution

"The world has waited long enough for a scholarly biography of Herman Husband, and Stewart fills the void wonderfully with this insightful and clearly written narrative. With his new archival discoveries, he is able to depict Husband as considerably more complex than the heroic figure of legend."—WOODY HOLTON, University of South Carolina, author of *Abigail Adams*

For many common people, the American Revolution offered an opportunity to radically reimagine the wealth and power structures in the nascent United States. Yet in the eyes of working-class activists, the U.S. Constitution favored the interests of a corrupt elite and betrayed the lofty principles of the Declaration of Independence. The discontent of these ordinary revolutionaries sparked a series of protest movements throughout the country during the 1780s and 1790s.

Redemption from Tyranny explores the life of a leader among these revolutionaries. A farmer, evangelical, and political activist, Herman Husband (1724–1795) played a crucial role in some of the most important anti-establishment movements in eighteenth-century America—the Great Awakening, the North Carolina Regulation, the American Revolution, and the Whiskey Rebellion. Husband became a famous radical, advocating for the reduction of economic inequality among white men.

Drawing on a wealth of newly unearthed resources, Stewart uses the life of Husband to explore the varied reasons behind the rise of economic populism and its impact on society during the long American Revolution. Husband offers a valuable lens through which we can view how “labouring, industrious people” shaped—and were shaped by—the American Revolution and its aftermath.

EARLY AMERICAN HISTORIES

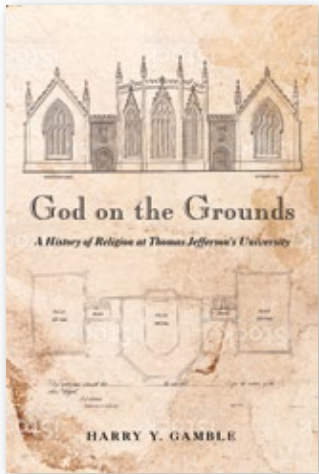
God on the Grounds

A History of Religion at Thomas Jefferson's University

“Harry Gamble has produced a very impressive work of scholarship on the religious history of the University of Virginia, including the best shorter treatments of Jefferson’s religion I have seen.”—JOHN FEA, Messiah College, author of *Was America Founded as a Christian Nation?*

Free-thinking Thomas Jefferson established the University of Virginia as a secular institution and stipulated that the university should not provide any instruction in religion. Yet over the course of the nineteenth century and into the early twentieth, religion came to have a prominent place in the university, which today maintains the largest department of religious studies of any public university in America. Given his intentions, how did Jefferson’s university undergo such remarkable transformations?

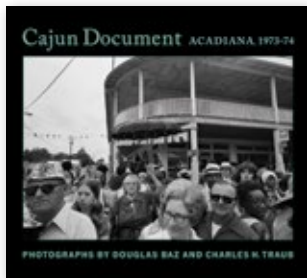
In *God on the Grounds*, esteemed religious studies scholar Harry Gamble offers the first history of religion’s remarkably large role—both in practice and in study—at UVA. Jefferson’s own reputation as a religious skeptic and infidel was a heavy liability to the University, which was widely regarded as injurious to the faith and morals of its students. Consequently, the faculty and Board of Visitors were eager throughout the nineteenth century to make the University more religious. Gamble narrates the early, rapid, and ongoing introduction of religion into the University’s life. He then looks at how—only in the mid-twentieth century—the University began to retreat from its religious entanglements and reclaim its secular character as a public institution. Not only a vital contribution to the institutional history of UVA, *God on the Grounds* sheds light on the history of higher education in the United States, American religious history, and the development of religious studies as an academic discipline.



Harry Y. Gamble is Professor Emeritus of Religious Studies at the University of Virginia and author of *Books and Readers in the Early Church: A History of Early Christian Texts*, among other works.



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Douglas Baz is a fine art photographer whose work is held in the Museum of Modern Art, the Smithsonian Institution, and numerous other permanent collections. A graduate of the Institute of Design, in Chicago, he founded the department of photography at Bard College in 1975.

Charles H. Traub, former chair of the photography department at Columbia College Chicago, founded the MFA program in photography, video, and related media at the School of Visual Arts, New York. He has had more than sixty major exhibitions in galleries and museums throughout the world.

MARCH

160 pages

11 x 10

163 b&w photographs

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DOUGLAS BAZ AND CHARLES H. TRAUB

Cajun Document


Acadiana, 1973–74

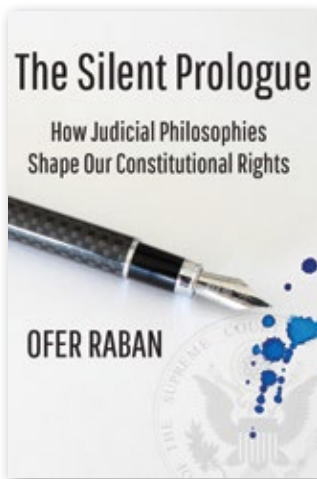
For six months in 1974, two young photographers, fresh out of art school in Chicago, traveled through Cajun country, documenting the people, festivals, material culture, and haunting landscapes of Acadiana and its coastal outposts. Never before published or exhibited as a group, the 163 black-and-white images in *Cajun Document* illuminate south-central Louisiana as it stood poised on the verge of enormous change.

Coastal erosion, a boom in oil and natural gas production, and worldwide interest in Cajun music and Cajun food would shortly transform the landscape, the economy, and the culture of Acadiana forever. Douglas Baz and Charles H. Traub's sensitive, insightful photographs preserve an image of Cajun country less well known and less subject to outside influences than it would ever be again.



DISTRIBUTED FOR THE HISTORIC NEW ORLEANS COLLECTION

EDITED AND TRANSLATED BY CLINT BRUCE		POETRY / LITERARY STUDIES
<h1>Afro-Creole Poetry in French from Louisiana's Radical Civil War—Era Newspapers</h1> <p>A BILINGUAL EDITION</p>		
<p>Collected here for the first time, eighty-nine poems published in the Civil War—era Afro-Creole New Orleans newspapers <i>L'Union</i> and <i>La Tribune</i>—most unavailable anywhere but in archives—bring to life a close-knit, politically progressive French-speaking community of artists and intellectuals whose cultural and legal legacies were monumental. The original French poems appear here alongside Clint Bruce's sensitive English translations, mindful of meaning, meter, and sound.</p> <p>A comprehensive introduction, biographies of the poets, and extensive annotations immerse readers in Civil War—era Louisiana. In his research for the volume, Bruce unearthed crucial issues of <i>La Tribune</i> long thought lost and discovered the extent of a poetic hoax undetected for nearly 150 years.</p>	DISTRIBUTED FOR THE HISTORIC NEW ORLEANS COLLECTION	
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EDITED BY JAY TOLSON , PREFACE BY JAMES DAVISON HUNTER		CULTURAL STUDIES
<h1>The Hedgehog Review Reader</h1> <h2>Two Decades of Critical Reflections on Contemporary Culture</h2> 		
<p>For twenty years, the <i>Hedgehog Review</i> has offered critical reflections on contemporary culture: how we shape it, and how it shapes us. Published three times a year by the Institute for Advanced Studies in Culture, the journal draws on the best scholarship and thought from the humanities and social sciences to craft an interdisciplinary approach that illuminates the puzzles, vexations, and dilemmas that characterize the modern predicament. Since 1999, the review has invited major thinkers from various disciplines to address such topics as celebrity culture, work and dignity, science and the moral life, the current crisis of attention, the precarious state of the American Dream, and the ways we think about poverty. To celebrate its twentieth anniversary, many of the <i>Hedgehog Review's</i> finest pieces are now collected in this volume.</p>	<p>James Davison Hunter, Founder and Executive Director of the Institute for Advanced Studies in Culture and LaBrosse-Levinson Distinguished Professor of Religion, Culture, and Social Theory at the University of Virginia, is author of <i>Culture Wars: The Struggle to Define America</i>, among others.</p> <p>Jay Tolson is editor of the <i>Hedgehog Review</i>.</p>	
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Ofer Raban is Professor of Law at the University of Oregon and author of *Modern Legal Theory* and *Judicial Impartiality*.

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OFER RABAN

The Silent Prologue

How Judicial Philosophies Shape Our Constitutional Rights

The U.S. Federal Constitution contains a series of rights and liberties operating as restrictions on the powers of government, and courts have the final authority to determine what these often nebulous restrictions require. But judges are deeply divided over the correct methodology to follow in making these determinations: different judges employ different judicial philosophies—and may consequently reach different constitutional results. Understanding these methodological disagreements is therefore crucial for anyone wishing to attain a full understanding of our constitutional law, or to appraise the legitimacy of our institutional arrangements—especially that of judicial review. In *The Silent Prologue*, Ofer Raban provides an engaging examination of the interpretive theories judges use to reach their verdicts. Using key case histories as illustration, Raban illuminates the rationales and assumptions behind competing points of view that have far-reaching implications for the rights of American citizens.

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Lighting the Way

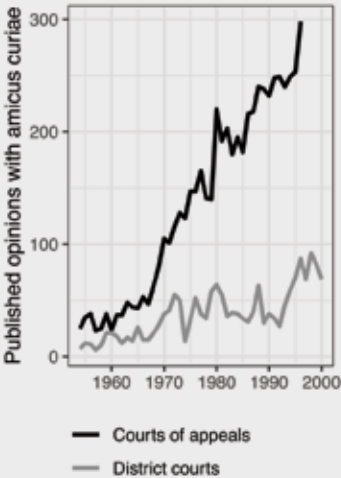
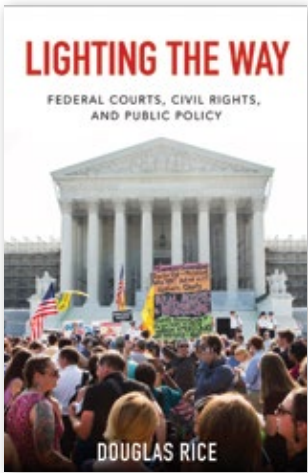
Federal Courts, Civil Rights, and Public Policy

“Thoughtfully integrating research, policy models, and analysis in an original conceptual framework, Rice offers a rigorous and timely assessment of the agenda-setting role of courts in the American political system.”—SUSAN B. HAIRE, University of Georgia, coauthor of *Diversity Matters: Judicial Policy Making in the U.S. Courts of Appeals*

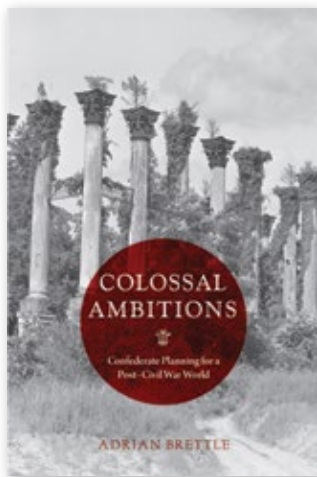
Do our federal courts, including the Supreme Court, lead or merely implement public policy? This is a critical question in the study and practice of law, with a long history of continued dispute and contradictory evidence. In *Lighting the Way*, Douglas Rice systematically examines both sides of this debate.

Introducing compelling new data on the policy focuses of federal courts, Rice presents the first long-term, comprehensive consideration of the judicial agenda. In doing so, he details the essential role of the Supreme Court and other federal courts in directing attention to issues in American politics through influential relationships with Congress, the presidency, and the public. The dynamics Rice illustrates grow from the strengths of political constituencies in various policy areas and the constitutional powers accorded to the courts. *Lighting the Way* provides strong evidence that, as long argued but never empirically demonstrated, the courts systematically lead the attention of other institutions on civil rights. The research speaks to a broad and growing literature in political science and sociological research on the interactive nature of policymaking and the critical role of legal institutions and social movements in shaping policy agendas.

Douglas Rice is Assistant Professor of Political Science and Legal Studies at the University of Massachusetts Amherst.



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Adrian Brettle is Lecturer and Associate Director of the Political History and Leadership Program in the School of Historical, Philosophical, and Religious Studies at Arizona State University.

**A NATION DIVIDED:
STUDIES IN THE CIVIL
WAR ERA**

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ADRIAN BRETTLE

Colossal Ambitions

Confederate Planning for a Post-Civil War World

“Colossal Ambitions is a polished, well-researched, and well-written book. Brettle has provided a significant work that will help readers grasp what is at stake in understanding the imagination of Confederate thinkers and planners.”—JOHN MAJEWSKI, University of California, Santa Barbara, author of *Modernizing a Slave Economy: The Economic Vision of the Confederate Nation*

Leading politicians, diplomats, clerics, planters, farmers, manufacturers, and merchants preached a transformative, world-historical role for the Confederacy, persuading many of their compatriots to fight not merely to retain what they had but to gain their future empire. Impervious to reality, their vision of future world leadership—territorial, economic, political, and cultural—provided a vitally important, underappreciated motivation to form an independent Confederate republic.

In *Colossal Ambitions*, Adrian Brettle explores how leading Confederate thinkers envisioned their postwar nation—its relationship with the United States, its place in the Americas, and its role in the global order. Brettle draws on rich caches of published and unpublished letters and diaries, Confederate national and state government documents, newspapers published in North America and England, conference proceedings, pamphlets, contemporary and scholarly articles, and more to engage the perspectives of not only modern historians but some of the most salient theorists of the Western world in the eighteenth and nineteenth centuries. An impressive and complex undertaking, *Colossal Ambitions* concludes that while some Confederate commentators saw wartime industrialization as pointing toward a different economic future, most Confederates saw their society as revolving once more around coercive labor, staple crop production, and exports in the war’s wake.

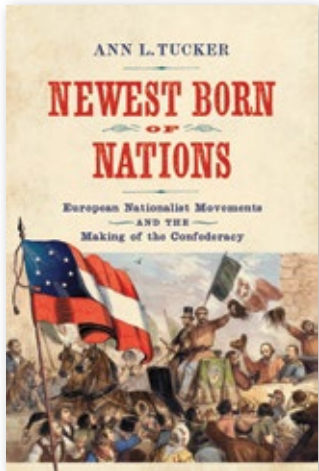
Newest Born of Nations

European Nationalist Movements and the Making of the Confederacy

*“Ann Tucker’s work offers the most complete and thorough analysis to date of the global dimensions of southern nationalist thought.”—ANDRE M. FLECHE, Castleton State College, author of *The Revolution of 1861: The American Civil War in the Age of Nationalist Conflict**

From the earliest stirrings of southern nationalism to the defeat of the Confederacy, analysis of European nationalist movements played a critical role in how southerners thought about their new southern nation. Southerners argued that because the Confederate nation was cast in the same mold as its European counterparts, it deserved independence.

In *Newest Born of Nations*, Ann Tucker utilizes print sources such as newspapers and magazines to reveal how elite white southerners developed an international perspective on nationhood that helped them clarify their own national values, conceive of the South as distinct from the North, and ultimately define and legitimize the Confederacy. While popular at home, claims to equivalency with European nations failed to resonate with Europeans and northerners, who viewed slavery as incompatible with liberal nationalism. Forced to reevaluate their claims about the international place of southern nationalism, some southerners redoubled their attempts to place the Confederacy within the broader trends of nineteenth-century nationalism. More conservative southerners took a different tack, emphasizing the distinctiveness of their nationalism, claiming that the Confederacy actually purified nationalism through slavery. Southern Unionists similarly internationalized their case for national unity. By examining the evolution of and variation within these international perspectives, Tucker reveals the making of a southern nationhood to be a complex, contested process.



Ann L. Tucker is Assistant Professor of History at the University of North Georgia.

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The final volume of the Presidential Series covers Madison's last ten months in office, during which he maintained a busy schedule despite taking the longest summer vacation in all his time in Washington. Foreign policy was dominated by crises with Spain and Algiers. Negotiations with Great Britain continued over trade access and the implementation of the Treaty of Ghent. On the home front, new treaties were negotiated with Indian nations on the frontier, and Madison issued several proclamations on the sale of public lands. The Treasury Department negotiated an agreement with leading banks to restore specie payments, laying the foundation for a uniform system of currency. Before returning to Washington for his final meeting with Congress, Madison wrote a sketch for a biography that never appeared. After delivering a farewell address to the nation, Madison concluded his public service with a controversial veto on his last day in office.

EDITED BY **ADRINA GARBOOSHIAN-HUGGINS**



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JANE TOMPKINS

Reading through the Night

Jane Tompkins, a celebrated literature professor and award-winning author, thought she knew what reading was until, struck by a debilitating illness, she finds herself reading day and night because sometimes it's all she can do. She learns, as if by accident, that when you pay close attention to your reactions as you read, literature can be a path to self-discovery.

Tompkins's inner journey begins, surprisingly, with an account of the friendship between Paul Theroux and V. S. Naipaul, writers to whom she'd given little thought. Unable to work, and often confined to her home, she expands her reading to include authors such as Henning Mankell and Ann Patchett, Alain de Botton, Elena Ferrante, and Anthony Trollope. Her experience as a reader attentive to what she feels, intensified by the sense of powerlessness that comes with chronic illness, provides unexpected insights. Through loss, she comes to a new understanding of her life.

Jane Tompkins is author of critical works as well as the celebrated memoir *A Life in School: What the Teacher Learned*.



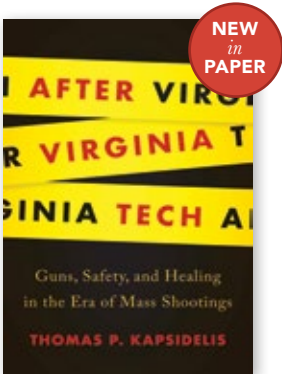
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MEMOIR / LITERATURE

THOMAS P. KAPSIDELIS

After Virginia Tech Guns, Safety, and Healing in the Era of Mass Shootings

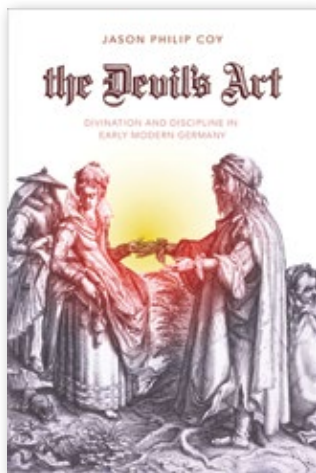
In what has become the era of the mass shooting, we are routinely taken to scenes of terrible violence. Often neglected, however, is the long aftermath, including the efforts to effect change in the wake of such tragedies. In *After Virginia Tech*, award-winning journalist Thomas Kapsidelis examines the decade after the Virginia Tech massacre through the experiences of survivors and community members who advocated for reforms in gun safety, campus security, trauma recovery, and mental health. Undaunted by the expansion of gun rights, they continued their national leadership despite an often-hostile political environment and repeated mass violence. The stories told here show how people and communities affected by profound loss ultimately persevere long after the initial glare and attention inevitably fade. Reaching beyond policy implications, *After Virginia Tech* illuminates personal accounts of recovery and resilience that can offer a ray of hope to millions of Americans concerned about the consequences of gun violence.



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Jason Philip Coy is Professor of History at the College of Charleston and coeditor of *Migrations in the German Lands, 1500–2000*.

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JASON PHILIP COY

The Devil's Art

Divination and Discipline in Early Modern Germany

“This book will fill a major lacuna in scholarship and will be a touchstone for years to come, in magic/witchcraft studies and for the study of early modern popular culture. A major contribution to the topic of European disenchantment.”—MICHAEL BAILEY, Iowa State University, author of *Fearful Spirits, Reasoned Follies: The Boundaries of Superstition in Late Medieval Europe*

In early modern Germany, soothsayers known as wise women and men roamed the countryside and were fixtures of village life, identifying thieves and witches, reading palms, and casting horoscopes. Jason Philip Coy brings this enchanted world to life by examining theological discourse alongside archival records of prosecution for popular divination in Thuringia in central Germany.

The century after 1550 saw intense confessional conflict accompanied by widespread censure and disciplinary measures, with prominent Lutheran theologians and demonologists preaching that divination was a demonic threat to the Christian community and that soothsayers deserved the death penalty. Rulers, however, refused to treat divination as a capital crime, and the populace continued to embrace it as a crucial adjunct to official Christianity. *The Devil's Art* highlights the limits of Reformation-era disciplinary efforts and demonstrates the extent to which reformers' efforts to inculcate new cultural norms relied upon the support of secular authorities and the acquiescence of parishioners. Various factors blunted official reform efforts and ensured that occult activities persisted and even flourished in Germany into the modern era, surviving Reformation-era preaching and Enlightenment-era ridicule alike.

STUDIES IN EARLY MODERN GERMAN HISTORY

After Print

Eighteenth-Century Manuscript Cultures

*“The strength of this collection lies in its diversity of both subject matter and methodology, opening an important and exciting field in eighteenth-century literary history and the history of the book.”—GEORGE JUSTICE, Arizona State University, author of *The Manufacturers of Literature: Writing and the Literary Marketplace in Eighteenth-Century England**

The eighteenth century has generally been understood as the Age of Print, when the new medium revolutionized the literary world and rendered manuscript culture obsolete. *After Print*, however, reveals that the story isn’t so simple. Manuscript remained a vital, effective, and even preferred forum for professional and amateur authors working across fields such as literature, science, politics, religion, and business through the Romantic period.

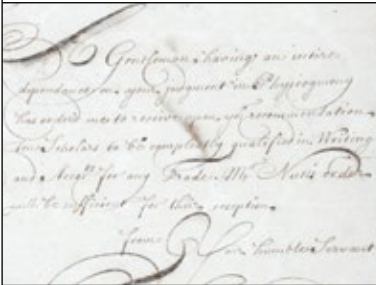
The contributors to this book offer a survey of the manuscript culture of the time, discussing handwritten culinary recipes, the poetry of John Keats, Benjamin Franklin’s letters about his electrical experiments, and more. Collectively, the essays demonstrate that what has often been seen as the amateur, feminine, and aristocratic world of handwritten exchange thrived despite the spread of the printed word. In so doing, they undermine the standard print-manuscript binary and advocate for a critical stance that better understands the important relationship between the media.

Bringing together work from literary scholars, librarians, and digital humanists, the diverse essays in *After Print* offer a new model for archival research, pulling from an exciting variety of fields to demonstrate that manuscript culture did not die out but, rather, may have been revitalized by the advent of printing.

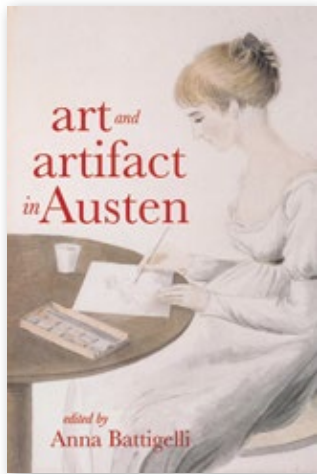
Contributors: Leith Davis, Simon Fraser University * Margaret J. M. Ezell, Texas A&M University * Emily C. Friedman, Auburn University * Collin Jennings, Miami University of Ohio * Kathryn R. King, University of Montevallo * Michelle Levy, Simon Fraser University * Marissa Nicosia, Penn State Abington * Philip S. Palmer, Morgan Library and Museum * Colin T. Ramsey, Appalachian State University * Brian Rejack, Illinois State University * Beth Fowkes Tobin, University of Georgia * Andrew O. Winckles, Adrian College



Rachael Scarborough King is Associate Professor of English at the University of California, Santa Barbara, and author of *Writing to the World: Letters and the Origins of Modern Print Genres*.



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Anna Battigelli is Professor of English at SUNY Plattsburgh and author of *Margaret Cavendish* and *The Exiles of the Mind*.

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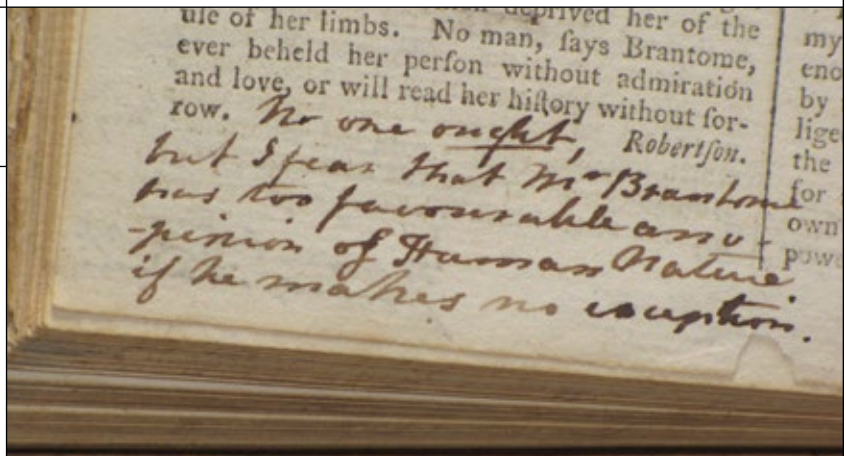
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EDITED BY **ANNA BATTIGELLI**

Art and Artifact in Austen

"This book, with twelve essays by emerging and well-known Austen scholars, makes a persuasive case for Jane Austen's deep and fruitful immersion in the arts and material culture of her day. It is an excellent book, offering new insights into all manner of art, music, and theater in Austen's life and in her fiction."—DEVONEY LOOSER, Arizona State University, author of *The Making of Jane Austen*

Jane Austen distinguished herself with genius in literature, but she was immersed in all of the arts. Austen loved dancing, played the piano proficiently, meticulously transcribed piano scores, attended concerts and art exhibits, read broadly, wrote poems, sat for portraits by her sister Cassandra, and performed in theatricals. For her, art functioned as a social bond, solidifying her engagement with community and offering order. And yet Austen's hold on readers' imaginations owes a debt to the omnipresent threat of disorder that often stems—ironically—from her characters' socially disruptive artistic sensibilities and skill. Drawing from a wealth of recent historicist and materialist Austen scholarship, this timely work explores Austen's ironic use of art and artifact to probe selfhood, alienation, isolation, and community in ways that defy simple labels and acknowledge the complexity of Austen's thought.



Realism and Role-Play

The Human Figure in French Art from Callot to the Brothers Le Nain

“In this highly original study, the visual examples chosen are rich, the visual analyses are compelling, and there is a varied array of broader cultural contextualization brought into play, from theater to literature and social history.”—GENEVIEVE WARWICK, University of Edinburgh, coeditor of *Art and Technology in Early Modern Europe*

After the heroic nudes of the Renaissance and depictions of the tortured bodies of Christian saints, early seventeenth-century French artists turned their attention to their fellow humans, to nobles and beggars seen on the streets of Paris, to courtesans standing at their windows, to vendors advertising their wares, to peasants standing before their landlords. Fascinated by the intricate politics of the encounter between two human beings, artists such as Jacques Callot, Daniel Rabel, Abraham Bosse, Claude Vignon, Georges de la Tour, Jean de Saint-Igny, the Brothers Le Nain, Pierre Brébiette, Jean I Le Blond, and Charles David represented the human figure as a performer acting out a social role. The resulting figures were everyday types whose representations in series of prints, painted galleries, and illustrated books created a repertoire of such contemporary roles. *Realism and Role-Play* draws on literature, social history, and affect theory in order to understand the way that figuration performed social positions.



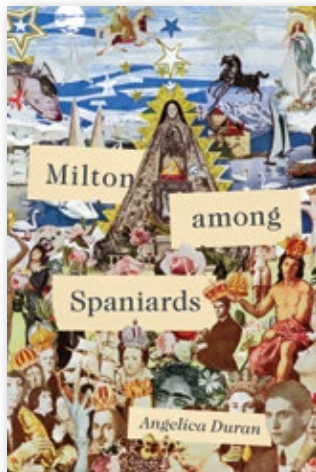
Marika Knowles is Lecturer in Art History at the University of Saint Andrews.

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ANGELICA DURAN

Milton among Spaniards

“This is a superbly documented study of the reception and comprehension of Milton’s work in Spain. The book is a major achievement, a wholly original contribution to our knowledge of Milton and an excellent meditation on his lasting impact in Spain. Duran’s scholarship is excellent. She seems to have read and absorbed everything relevant to her topic, and she draws from sources in theory, philosophy, religion, literature, art history, and drama criticism.”—DAVID GIES, University of Virginia, coeditor of *The Eighteenth Centuries: Global Networks of Enlightenment*

Firmly grounded in literary studies but drawing on religious studies, translation studies, drama, and visual art, *Milton among Spaniards* is the first book-length exploration of the afterlife of John Milton in Spanish culture, illuminating underexamined Anglo-Hispanic cultural relations. This study calls attention to a series of powerful engagements by Spaniards with Milton’s works and legend, following a general chronology from the eighteenth to the early twenty-first century, tracing the overall story of Milton’s presence from indices of prohibited works during the Inquisition, through the many Spanish translations of *Paradise Lost*, to the author’s depiction on stage in the nineteenth-century play *Milton*, and finally to the representation of *Paradise Lost* by Spanish visual artists.

Angelica Duran is Professor of English at Purdue University and author of *The Age of Milton and the Scientific Revolution*.

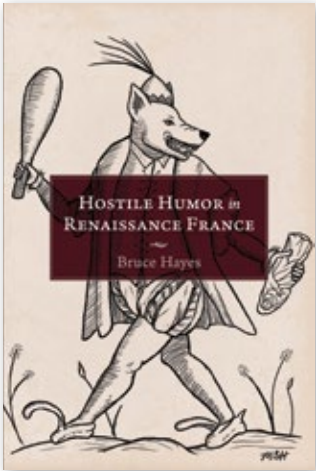
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Hostile Humor in Renaissance France

“Bruce Hayes not only places satires in the context of a chain of historical events but also argues for their historical life, agency, and function, with the necessary close readings that allow readers better to understand these fairly obscure texts. The result is a clear and lively discussion of a tense social milieu through some biting literary texts and performances. This is an original contribution to the fields of French early modern literature and culture and the history of the Reformation.”—ANTÓNIA SZABARI, University of Southern California, author of *Less Rightly Said: Scandals and Readers in Sixteenth-Century France*

In sixteenth-century France, the level of jokes, irony, and ridicule found in pamphlets and plays became aggressively hostile. In *Hostile Humor in Renaissance France*, Bruce Hayes investigates this period leading up to the French Wars of Religion, when a deliberately harmful and destructive form of satire appeared.

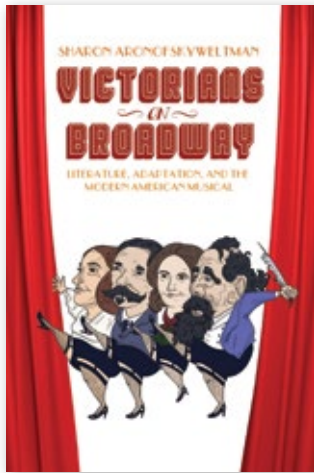
This study examines both pamphlets and plays to show how this new form of humor emerged that attacked religious practices and people in ways that forever changed the nature of satire and religious debate in France. Hayes explores this phenomenon in the context of the Catholic and Protestant conflict to reveal new insights about the society that both exploited and vilified this kind of satire.



Bruce Hayes is Associate Professor of French and Chair of the Department of French and Italian at the University of Kansas.

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Sharon Aronofsky Weltman,
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SHARON ARONOFSKY WELTMAN

Victorians on Broadway

Literature, Adaptation, and the Modern American Musical

“Victorians on Broadway promises to become the authoritative account of its topic for years to come.”—JOHN O. JORDAN, University of California, Santa Cruz, author of *Supposing “Bleak House”*

Broadway productions of musicals such as *The King and I*, *Oliver!*, *Sweeney Todd*, and *Jekyll and Hyde* became huge theatrical hits. Remarkably, all were based on one-hundred-year-old British novels or memoirs. What could possibly explain their enormous success?

Victorians on Broadway is a wide-ranging interdisciplinary study of live stage musicals from the mid- to late twentieth century adapted from British literature written between 1837 and 1886. Investigating musical dramatizations of works by Charles Dickens, Charlotte Brontë, Christina Rossetti, Robert Louis Stevenson, and others, Sharon Aronofsky Weltman reveals what these musicals teach us about the Victorian books from which they derive and considers their enduring popularity and impact on our modern culture.

Providing a front row seat to the hits (as well as the flops), Weltman situates these adaptations within the history of musical theater: the Golden Age of Broadway, the concept musicals of the 1970s and 1980s, and the era of pop mega-musicals, revealing Broadway’s debt to melodrama. With an expertise in Victorian literature, Weltman draws on reviews, critical analyses, and interviews with such luminaries as Stephen Sondheim, Polly Pen, Frank Wildhorn, and Rowan Atkinson to understand this popular trend in American theater. Exploring themes of race, religion, gender, and class, Weltman focuses attention on how these theatrical adaptations fit into aesthetic and intellectual movements while demonstrating the complexity of their enduring legacy.

Falling Short

The Bildungsroman and the Crisis of Self-Fashioning

“Falling Short is an utterly compelling study that deftly interweaves literary and historical sources to create exciting new readings of canonical texts.”—TOBIAS BOES, University of Notre Dame, author of *Formative Fictions: Nationalism, Cosmopolitanism, and the Bildungsroman*

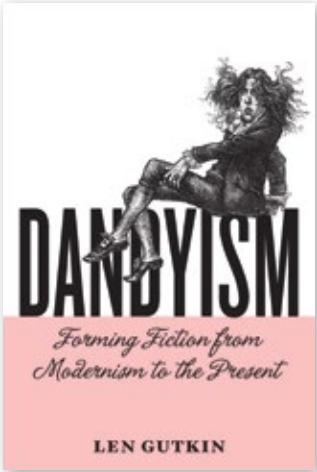
A paradox haunts the bildungsroman: few protagonists successfully complete the process of maturation and socialization that ostensibly defines the form. From the despondent endings of Dickens’s *Great Expectations* and Meredith’s *The Ordeal of Richard Feverel* to the suicide of Balzac’s Lucien de Rubempré and the demise of Eliot’s Maggie and Tom Tulliver, the nineteenth-century bildungsroman offers narratives of failure, paralysis, and destruction; goals cannot be achieved, identities are impossible to forge, and the narrative of socialization routinely crumbles. Examining the novels of Stendhal, Honoré de Balzac, Charles Dickens, Charlotte Brontë, Henry James, Samuel Butler, James Joyce, and Marcel Proust, *Falling Short* reveals not only a crisis of character development but also a crisis of plotting and narrative structure.

From the inception of literary realism in the 1830s to the height of modernism a century later, the bildungsroman presents itself as a key symptom of modern Europe’s inability to envision either coherent subjectivity or successful socialization. Rather than articulating an arc of personal development, Stević argues, the bildungsroman tends to condemn its heroes to failure because our modern understanding of both individual subjectivity and social success remains riddled with contradictions. Placing primary texts in conversation with the central historical debates of their time, *Falling Short* offers a revisionist history of the realist and modernist bildungsroman, unearthing the neglected role of defeat in the history of the genre.



Aleksandar Stević is Assistant Professor of English at Qatar University.

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UNIVERSITY OF VIRGINIA PRESS		<div>LEN GUTKIN</div> <div> <h1>Dandyism</h1> <h2>Forming Fiction from Modernism to the Present</h2> </div>
SPRING 2020	<p>Len Gutkin is Associate Editor at the <i>Chronicle Review</i>.</p>	<p><i>“Learned, lively, and original, this fascinating study traces surprising manifestations of dandyism throughout literary history.”</i>—JESSICA FELDMAN, University of Virginia, author of <i>Victorian Modernism: Pragmatism and the Varieties of Aesthetic Experience</i></p> <p>The “dandy,” a nineteenth-century character and concept exemplified in such works as Wilde’s <i>The Picture of Dorian Gray</i>, reverberates in surprising corners of twentieth- and twenty-first-century culture. Establishing this character as a kind of shorthand for a diverse range of traits and tendencies, including gentlemanliness, rebelliousness, androgyny, aristocratic pretension, theatricality, and extravagance, Len Gutkin traces Victorian aesthetic precedents in the work of the modernist avant-garde, the noir novel, Beatnik experimentalism, and the postmodern thriller.</p> <p>As defined in the period between the fin de siècle and modernism, dandyism was inextricable from representations of queerness. But, rinsed of its suspect associations with the effeminate, dandyism would exert influence over such macho authors as Hemingway and Chandler, who harnessed its decadent energy. Dandyism, Gutkin argues, is a species of gendered charisma. The performative masquerade of Wilde’s decadent dandy is an ancestor to both the gender performance at work in American cowboy lore and the precious self-presentation of twenty-first-century hipsters. We cannot understand modernism and postmodernism’s negotiation of gender, aesthetic abstraction, or the culture of celebrity without the dandy.</p>
LITERARY STUDIES / CULTURAL STUDIES	<div>CULTURAL FRAMES, FRAMING CULTURE</div> <div> MARCH 264 6 x 9 \$65.00 X Cloth ISBN 978-0-8139-4389-3 \$32.50 X Paper ISBN 978-0-8139-4390-9 Ebook available </div>	<p>Analyzing the characteristic focus on costume, consumption, and the well-turned phrase in readings of figures ranging from Wyndham Lewis, Djuna Barnes, and William Burroughs to Patricia Highsmith, Bret Easton Ellis, and Ben Lerner, <i>Dandyism</i> reveals the Victorian dandy’s legacy across the twentieth century, providing a revisionist history of the relationship between Victorian aesthetics and twentieth-century literature.</p>
28		

Neoliberal Nonfictions

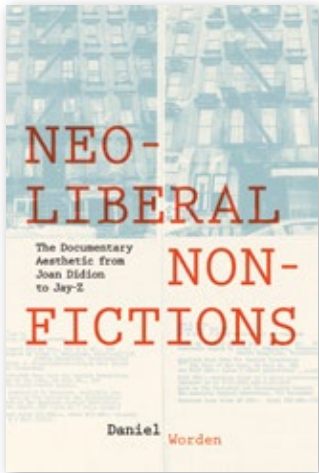
The Documentary Aesthetic from Joan Didion to Jay-Z

*“Beautifully written and exceptionally smart, **Neoliberal Nonfictions** is essential to understanding the origins and effects of the nonfiction form that dominates today’s literature and art.”*—RACHEL GREENWALD SMITH, Saint Louis University, author of *Affect and American Literature in the Age of Neoliberalism*

With the ascendancy of neoliberalism in American culture beginning in the 1960s, the political structures governing private lives became more opaque and obscure. *Neoliberal Nonfictions* argues that a new style of documentary art emerged to articulate the fissures between individual experience and reality in the era of finance capitalism.

In this wide-ranging study, Daniel Worden touches on issues ranging from urban poverty and criminal justice to environmental collapse and international politics. He examines the impact of local struggles and global markets on music, from D. A. Pennebaker’s infamous Dylan documentary *Don’t Look Back* to Kendrick Lamar’s breakthrough album *Good Kid, M.A.A.D. City*. He details the emergence of the hustler as an icon of neoliberal individualism in Jay-Z’s autobiography *Decoded*, Alex Haley’s *Autobiography of Malcom X*, and Hunter S. Thompson’s “gonzo” journalism. He looks at how contemporary works such as Maggie Nelson’s memoir *The Red Parts* and Taryn Simon’s photography series *The Innocents* challenge the moral simplifications of traditional true crime writing. In his conclusion, he explores the dominance of memoir as a literary mode in the neoliberal era, particularly focusing on works by Joan Didion and Dave Eggers.

Documentary has become the aesthetic of our age, harnessing the irconcilable distance between individual and society as a site for aesthetic experimentation across media, from journalism and photography to memoir, music, and film. Both a symptom of and a response to the emergence of economic neoliberalism, the documentary aesthetic is central to how we understand ourselves and our world today.



Daniel Worden is Associate Professor of English at the Rochester Institute of Technology and author of *Masculine Style: The American West and Literary Modernism*.

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HOWARD RAMBSY II

Bad Men

Creative Touchstones of Black Writers

“In this highly original study, Howard Ramsby offers cogent and thoughtful analyses of black writing and puts a wide variety of contemporary African American literary and cultural works in creative conversation with creative theory.”—CANDICE JENKINS, University of Illinois at Urbana-Champaign, author of *Black Bourgeois: Class and Sex in the Flesh*

How have African American writers drawn on “bad” black men and black boys as creative touchstones for their evocative and vibrant art? This is the question posed by Howard Ramsby’s new book, which explores the bad man as a central, recurring, and understudied figure in African American creative works. By focusing on how various iterations of the bad black man figure serve as creative muse and inspiration for literary production, Ramsby puts a wide variety of contemporary African American literary and cultural works in conversation with creativity research for the first time.

Employing concepts such as playfulness, productivity, divergent thinking, and problem finding, Ramsby examines the works of a wide range of writers—including Elizabeth Alexander, Amiri Baraka, Paul Beatty, Ta-Nehisi Coates, Tyehimba Jess, Trymaine Lee, Adrian Matejka, Aaron McGruder, Evie Shockley, and Kevin Young—who have drawn on notions of bad black men and boys to create innovative and challenging works in a variety of genres. Through groundbreaking readings, Ramsby demonstrates the fruitfulness of viewing black literary art through the lens of creativity research.

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Cultural Entanglements

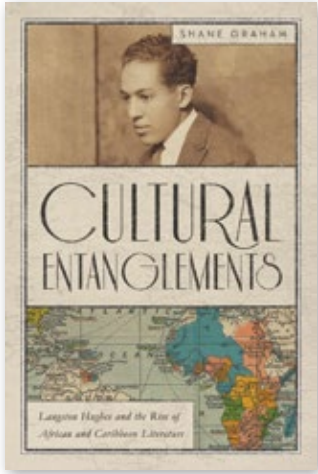
Langston Hughes and the Rise of African and Caribbean Literature

“In this important, original, thoroughly researched work, Shane Graham documents Langston Hughes’s extensive role and influence in the mid-twentieth-century rise of postcolonial Caribbean and African literatures. Drawing on extensive archival research, a clearly articulated theoretical framework, and persuasive close analyses of poems, he explains how Hughes’s representations of Africa and blackness changed over time as a result of his interactions with writers from Africa and the Caribbean.”—ANITA PATTERSON, Boston University, author of Race, American Literature, and Transnational Modernisms

In addition to being a poet, fiction writer, playwright, and essayist, Langston Hughes was also a globe-trotting cosmopolitan, travel writer, translator, avid international networker, and—perhaps above all—pan-Africanist. In *Cultural Entanglements*, Shane Graham examines Hughes’s associations with a number of black writers from the Caribbean and Africa, exploring the implications of recognizing these multiple facets of the African American literary icon and of taking a truly transnational approach to his life, work, and influence.

Graham isolates and maps Hughes’s cluster of black Atlantic relations and interprets their significance. Moving chronologically through Hughes’s career from the 1920s to the 1960s, he spotlights Jamaican poet and novelist Claude McKay, Haitian novelist and poet Jacques Roumain, French Negritude author Aimé Césaire of Martinique, South African writers Es’kia Mphahlele and Peter Abrahams, and Caribbean American novelist Paule Marshall. Taken collectively, these writers’ intellectual relationships with Hughes and with one another reveal a complex conversation—and sometimes a heated debate—happening globally throughout the twentieth century over what Africa signified and what it meant to be black in the modern world.

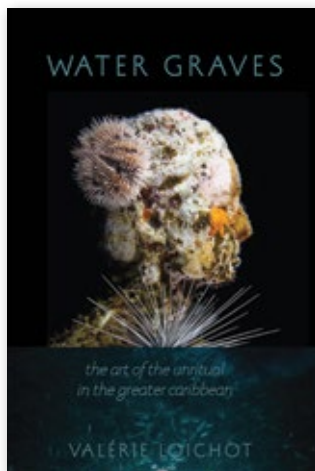
NEW WORLD STUDIES



Shane Graham, Associate Professor of English at Utah State University, is author of *South African Literature after the Truth Commission: Mapping Loss* and coeditor of *Langston Hughes and the South African “Drum” Generation: The Correspondence*.



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Valérie Loichot is Professor of French and English at Emory University and author of *The Tropics Bite Back: Culinary Coups in Caribbean Literature*.



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VALÉRIE LOICHOT

Water Graves

The Art of the Unritual in the Greater Caribbean

*“Ambitious, eloquent, and well researched, **Water Graves** connects literary studies, art history, and cultural studies to break important new ground in our understanding of the imaginative links between water, death, and ritual in the Caribbean and American South.”*—RICHARD WATTS, University of Washington, author of *Packaging Post/Coloniality: The Manufacture of Literary Identity in the Francophone World*

Water Graves considers representations of lives lost to water in contemporary poetry, fiction, theory, mixed-media art, video production, and underwater sculptures. Valérie Loichot investigates the lack of official funeral rites in the Atlantic, the Caribbean Sea, and the Gulf of Mexico, waters that constitute both early and contemporary sites of loss for the enslaved, the migrant, the refugee, and the destitute. *Unritual*, or the privation of ritual, Loichot argues, is a state more absolute than desecration. Desecration implies a previous sacred observance—a temple, a grave, a ceremony. Unritual, by contrast, denies the sacred from the beginning.

In coastal Louisiana, Mississippi, Georgia, Miami, Haiti, Martinique, Cancun, and Trinidad and Tobago, the artists and writers featured in *Water Graves*—an eclectic cast that includes Beyoncé, Radcliffe Bailey, Edwidge Danticat, Édouard Glissant, M. NourbeSe Philip, Jason deCaires Taylor, Édouard Duval-Carrié, Natasha Trethewey, and Kara Walker, among others—are an archipelago connected by a history of the slave trade and environmental vulnerability.

NEW WORLD STUDIES

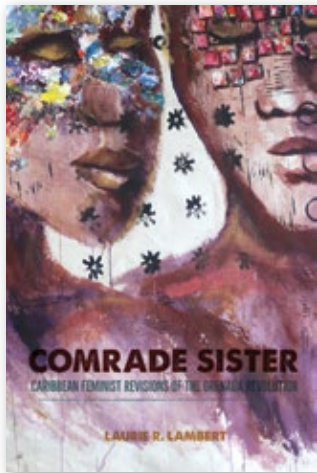
Comrade Sister

Caribbean Feminist Revisions of the Grenada Revolution

“The Grenada Revolution is a watershed moment in Caribbean history and one with a continuing and underdocumented aftermath. Lambert’s is the first book-length work of literary criticism to focus centrally on gender in the revolution, treating gender and sexuality as crucial dimensions of world-making as well as of analysis, critique, remembrance, and rebuilding.”—SHALINI PURI, University of Pittsburgh, author of *The Grenada Revolution in the Caribbean Present*

In 1979, the Marxist-Leninist New Jewel Movement under Maurice Bishop overthrew the government of the Caribbean island country of Grenada, establishing the People’s Revolutionary Government. The United States under President Reagan infamously invaded Grenada in 1983, staying until the New National Party won election, effectively dealing a death blow to socialism in Grenada.

With *Comrade Sister*, Laurie Lambert offers the first comprehensive study of how gender and sexuality produced different narratives of the Grenada Revolution. Reimagining this period with women at its center, Laurie Lambert shows how the revolution must be recognized for its both productive and corrosive tendencies. Lambert argues that the literature of the Grenada Revolution exposes how the more harmful aspects of revolution are visited on, and are therefore more apparent to, women. Calling attention to the mark of black feminism on the literary output of Caribbean writers of this period, Lambert addresses the gap between women’s active participation in Caribbean revolution versus the lack of recognition they continue to receive.



Laurie R. Lambert is Assistant Professor of African and African American Studies at Fordham University.



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Edward Watts is Professor of English at Michigan State University and author of *In This Remote Country: Colonial French Culture and the Anglo-American Imagination, 1780–1860*, among other books.

FEBRUARY

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EDWARD WATTS

Colonizing the Past

Mythmaking and Pre-Columbian Whites in Nineteenth-Century American Writing

“Colonizing the Past is an important contribution to the study of U.S. settler-colonialist and imperialist ideologies.”—TIMOTHY SWEET, West Virginia University, author of *American Georgics: Economy and Environment in American Literature, 1580–1864*

After the Revolution, Americans realized they lacked the common, deep, or meaningful history that might bind together their loose confederation of former colonies into a genuine nation. They had been conquerors yet colonials, now politically independent yet culturally subordinate to European history and traditions. To resolve these paradoxes, some early republic “historians” went so far as to reconstruct pre-Columbian, transatlantic adventures by white people that might be employed to assert their rights and ennoble their identities as Americans.

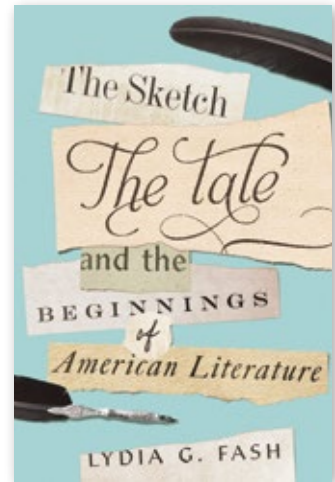
In *Colonizing the Past*, Edward Watts labels this impulse “primordialism” and reveals its consistent presence over the span of nineteenth-century American print culture. In dozens of texts, Watts tracks episodes in which varying accounts of pre-Columbian whites attracted widespread attention: the Welsh Indians, the Lost Tribes of Israel, the white Mound Builders, and the Vikings, as well as two ancient Irish interventions. In each instance, public interest was ignited when representations of the group in question became enmeshed in concurrent conversations about the nation’s evolving identity and policies. Yet at every turn, counternarratives and public resistance challenged both the plausibility of the pre-Columbian whites and the colonialist symbolism that had been evoked to create a sense of American identity. By challenging the rhetoric of primordialism and empire building, dissenting writers from Washington Irving to Mark Twain exposed the crimes of conquest and white Americans’ marginality as ex-colonials.

The Sketch, the Tale, and the Beginnings of American Literature

"An imaginative, eloquent, and important study full of fresh textual analyses and rich historical accounts."—KRISTIE HAMILTON, University of Wisconsin-Milwaukee, author of *America's Sketchbook: The Cultural Life of a Nineteenth-Century Literary Genre*

Accounts of the rise of American literature often start in the 1850s with a cluster of "great American novels"—Hawthorne's *The Scarlet Letter*, Melville's *Moby-Dick*, and Stowe's *Uncle Tom's Cabin*. But these great works did not spring fully formed from the heads of their creators. All three relied on conventions of short fiction built up during the "culture of beginnings," the three decades following the War of 1812 when public figures glorified the American past and called for a patriotic national literature. Decentering the novel as the favored form of early nineteenth-century national literature, Lydia Fash repositions the sketch and the tale at the center of accounts of American literary history, revealing how cultural forces shaped short fiction that was subsequently mined for these celebrated midcentury novels.

In the shorter works of writers such as Washington Irving, Catharine Sedgwick, Edgar Allan Poe, and Lydia Maria Child, among others, the aesthetic of brevity enabled the beginning idea of a story to take on outsized importance. Fash argues that these short forms, with their ethnic exclusions and narrative innovations, coached readers on how to think about the United States' past and the nature of narrative time itself. Combining history, print history, and literary criticism, this book treats short fiction as a vital site for debate over what it meant to be American, thereby offering a new account of the birth of a self-consciously national literary tradition.



Lydia G. Fash is Assistant Professor of English at Simmons University.



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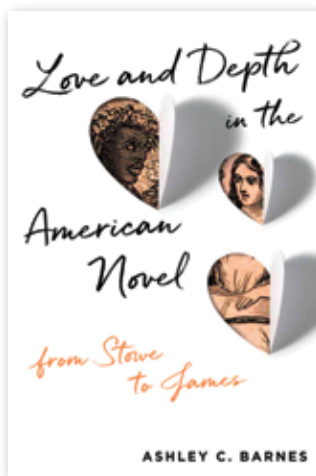
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Ashley C. Barnes is Assistant Professor of Literature at the University of Texas, Dallas.

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ASHLEY C. BARNES

Love and Depth in the American Novel

From Stowe to James

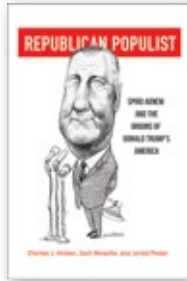
*“**Love and Depth in the American Novel** offers a fresh, original analysis of the nineteenth-century American novel. Especially timely are Barnes’s contributions to current debates about differing modes of reading, as well as her consideration of the Protestant nature of scholarly praxis. The book’s arguments—both broadly defined and within individual chapters—are sophisticated and intricate.”*—CLAUDIA STOKES, Trinity University, author of *The Altar at Home: Sentimental Literature and Nineteenth-Century American Religion*

Love and Depth in the American Novel seeks to change how we think about the American love story and how we imagine the love of literature. By examining classics of nineteenth-century American literature, Ashley Barnes offers a new approach to literary theory that encompasses both New Historicism and the ethical turn in literary studies.

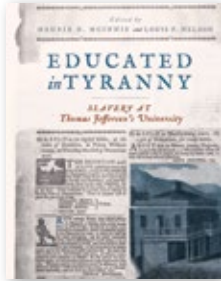
Couples like Huck and Jim and Ishmael and Queequeg have grounded the classic account of the American novel as exceptionally gothic and antisocial. Barnes argues instead for a model of shared intimacy that connects the evangelical sentimental best seller to the high art of psychological realism. In her reading of works by Harriet Beecher Stowe, Nathaniel Hawthorne, Herman Melville, Elizabeth Stoddard, Henry James, and others in the context of nineteenth-century Protestant-Catholic debates about how to know and love God, what emerges is an alternate tradition of the American love story that pictures intimacy as communion rather than revelation. Barnes uses that unacknowledged love story to propose a model of literary critical intimacy that depends on reading fiction in its historical context.



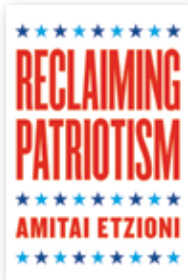
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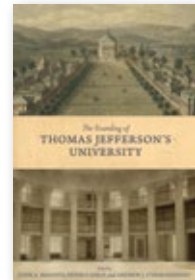
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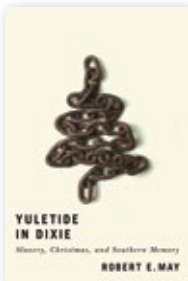
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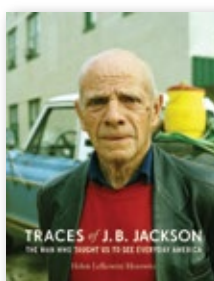
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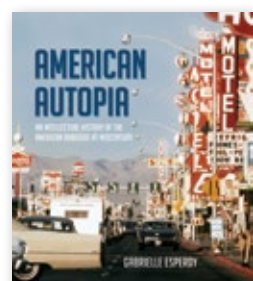
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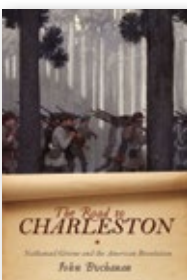
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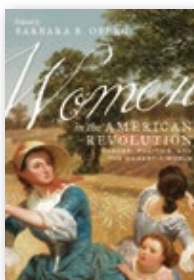
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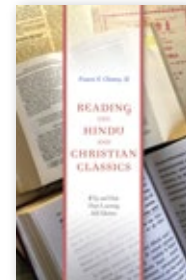
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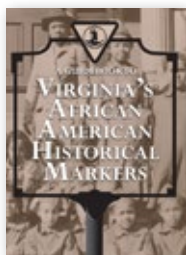
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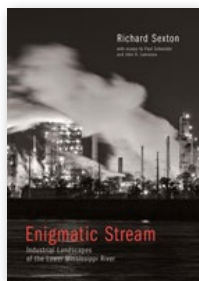


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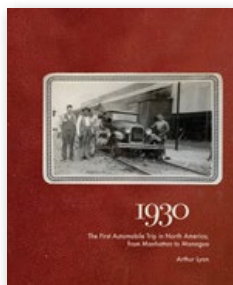


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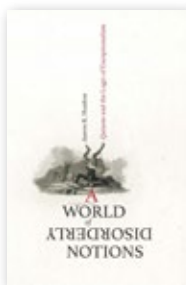


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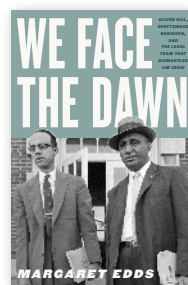


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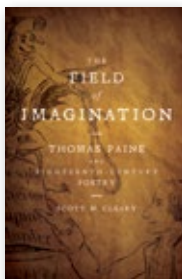
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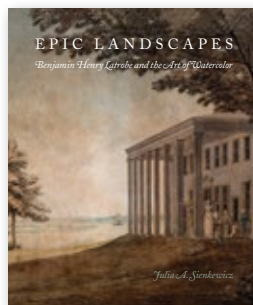
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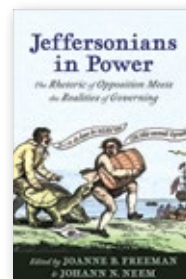
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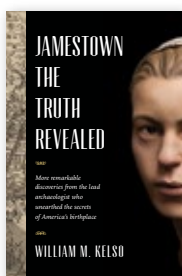
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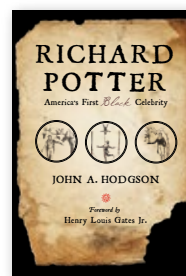
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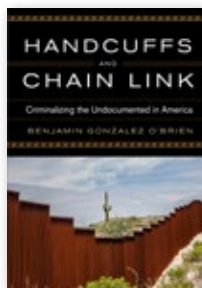
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