

LSU PRESS



Spring 2014



LSUP ANNOUNCES THREE NEW SERIES



The Natural World of the Gulf South
Craig E. Colten, Series Editor

Craig E. Colten, Professor of Geography and Anthropology at LSU, leads this series devoted to publishing books that provide an understanding of the region's unique environmental issues, including: coastal land loss and restoration; oil exploration and deep-water drilling; the Mississippi River and its delta, flooding, and levee protection; subtropical agriculture, marine and freshwater fishing, and traditional foodways; the chemical corridor; and environmental justice, among many others. The first title in this series is Jason Theriot's *American Energy, Imperiled Coast: Oil and Gas Development in Louisiana's Wetlands* (page 11).



Reading the American Landscape
Lake Douglas, Series Editor

Reading the American Landscape, edited by Lake Douglas of LSU's prestigious Robert Reich School of Landscape Architecture, will offer a variety of works on both the practical applications and the cultural significance of landscape design in the United States, past, present, and future. Established as well as emerging scholars will consider landscape subjects as they intersect with the natural and social sciences, arts, and humanities. *The Crosby Arboretum: A Sustainable Regional Landscape*, by Robert F. Brzuszek (page 9) is the first book released in the series.



Barataria Poetry
Ava Leavell Haymon, Series Editor

Louisiana Poet Laureate, teacher, and LSU Press author Ava Leavell Haymon is editor of the new Barataria Poetry series. Contemporary language evolves fast and our poetic craft evolves in partnership. In these collections, nimble poets utilize both. They express the contradictions that confound us—violence and community, idea and the sensory life, public posture and private spirit, witness and resilience. Here, poet, poem, and language evolve together. The Barataria Poetry series welcomes its inaugural poetry collection *Small Disasters Seen in Sunlight*, by Julia B. Levine (page 29).

Bourbon Street

A History

RICHARD CAMPANELLA

New Orleans is a city of many storied streets, but only one conjures up as much unbridled passion as it does fervent hatred, simultaneously polarizing the public while drawing millions of visitors a year. A fascinating investigation into the mile-long urban space that is Bourbon Street, Richard Campanella's comprehensive cultural history spans from the street's inception during the colonial period through three tumultuous centuries, arriving at the world-famous entertainment strip of today.

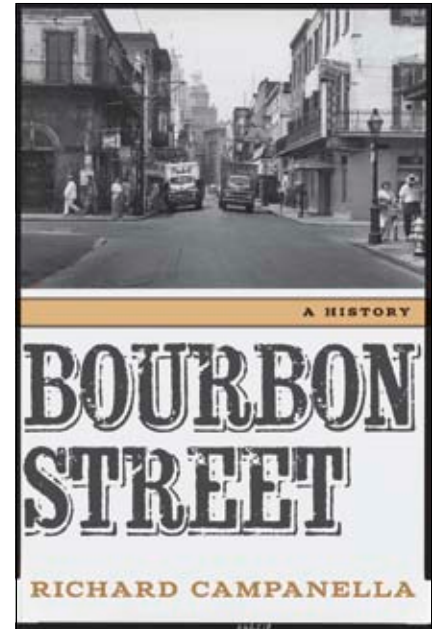
Clearly written and carefully researched, Campanella's book interweaves world events—from the Louisiana Purchase to World War II to Hurricane Katrina—with local and national characters, ranging from presidents to showgirls, to explain how Bourbon Street became an intriguing and singular artifact, uniquely informative of both New Orleans's history and American society.

While offering a captivating historical-geographical panorama of Bourbon Street, Campanella also presents a contemporary microview of the area, describing the population, architecture, and local economy, and shows how Bourbon Street operates on a typical night. The fate of these few blocks in the French Quarter is played out on a

larger stage, however, as the internationally recognized brands that Bourbon Street merchants and the city of New Orleans strive to promote both clash with and complement each other.

An epic narrative detailing the influence of politics, money, race, sex, organized crime, and tourism, *Bourbon Street: A History* ultimately demonstrates that one of the most well-known addresses in North America is more than the epicenter of Mardi Gras; it serves as a battleground for a fundamental dispute over cultural authenticity and commodification.

Geographer **RICHARD CAMPANELLA**, a professor in the Tulane School of Architecture, is the author of seven books about New Orleans and was twice awarded the Louisiana Endowment for the Humanities Book of the Year Award. Winner of the Williams Prize for Louisiana History and the Mortar Board Award for Excellence in Teaching from the Newcomb College Institute of Tulane University, Campanella also received the Monroe Fellowship from Tulane's New Orleans Center for the Gulf South.



MARCH 2014

416 pages, 6 1/8 x 9 1/4, 33 halftones, 6 charts,
7 maps

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Cloth, \$35.00, ebook available

New Orleans / U.S. History

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Zack Smith



Jonathan Traviesa



Zack Smith



Zack Smith



Zack Smith



Zack Smith



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New Orleans

The Underground Guide

Third Edition

MICHAEL PATRICK WELCH, with BRIAN BOYLES, photographs by ZACK SMITH and JONATHAN TRAVIESA

In this wonderfully quirky music- and art-focused book, Welch concentrates on his New Orleans—the New Orleans that he and his friends know. There is plenty of information on many aspects of artsy New Orleans: Mardi Gras festivities, literary New Orleans, art galleries, burlesque clubs, theater, comedy clubs, thrift stores and costume shops, record stores, as well as a discussion of the Mardi Gras Indians, profiles of local musicians, and even a chapter on family fun.—*Chicago Tribune*

Red beans and rice, trad jazz, and second lines are the Big Easy's calling cards, but beyond where the carriage rides take you is a city brimming with genre-defying music, transnational cuisine, and pockets of wild, artistic locals that challenge preconceived notions of what it means to be New Orleans.

With a respectful nod to the traditional and a full embrace of the obscure, *New Orleans: The Underground Guide* is a resource for discovering the city as it really is—as much brass bands and boas as it is bounce and bicycle tours. From a speakeasy in the Bywater neighborhood to the delightfully sketchy vibe of St. Roch Tavern, lead author Michael Patrick Welch uncovers an unexpected tableau of musicians, venues, and novel ways to pass the *bon temps*.

Contents include but are not limited to: where to get naked, how to make the most of Mardi Gras according to banjo player Geoff Douville, what to order from the delicious Slavic menu at Siberia, where to find the New Orleans Giant Puppet Festi-

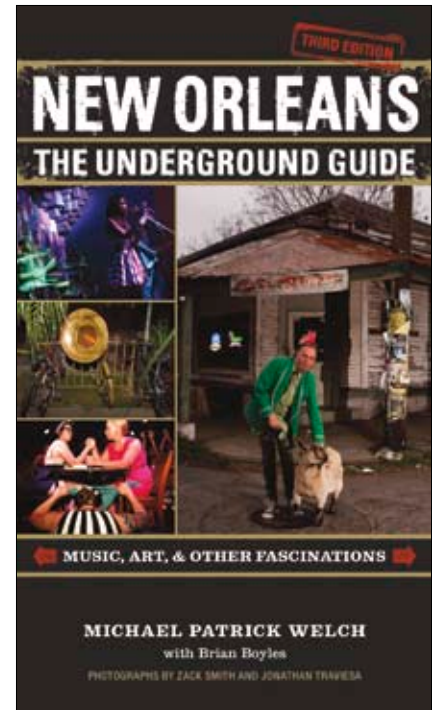
val, how to catch a performance by the New Movement comedy troupe, where to rent a kayak, and how to get in on the “bed and beverage” experience at the Royal Street Inn.

MICHAEL PATRICK WELCH is the author of several books. His writing has appeared in *New Orleans* rags like *Gambit Weekly* and *OffBeat*, and his freelance work has appeared in *Salon*, *Columbia Journalism Review*, *McSweeney's*, *Oxford American*, and *Vice* magazine. On the side, Welch teaches a music writing class for kids and is the leader of electro-rock-n-R&B band the White Beach.

BRIAN BOYLES is creative director of The People Say Project and program director at the Louisiana Endowment for the Humanities. His work has been featured in *Oxford American*, *Vice*, *Louisiana Cultural Vistas*, and other publications.

ZACK SMITH is an editorial and fine art portrait photographer. He is the drummer for Rotary Downs and an instructor of photography at the New Orleans Academy of Fine Art. His work has appeared in *Rolling Stone*, *Oxford American*, and *Filter*.

JONATHAN TRAVIESA has been photographing New Orleans since 1997. His prints are collected privately around the United States and held in the collections of the Ogden Museum of Southern Art and the New Orleans Museum of Art.



FEBRUARY 2014

256 pages, 5 x 8 1/2, 100 halftones, 8 maps

978-0-8071-5606-3

Paper, \$19.95, ebook available

New Orleans / Music / Travel



Accalia and the Swamp Monster

KELLI SCOTT KELLEY

As the author and artist of a heroine's surreal journey through a haunting southern landscape, Kelli Scott Kelley reveals the mastery of her craft and the strong narrative ability of her artwork. Borrowing from Roman mythology, Jungian analysis, and the psychology of fairy tales, Kelley presents a story of family dysfunction, atonement, and transformation.

Reproductions of her artwork—mixed-media paintings executed on repurposed antique linens—punctuate the tale of Accalia, a girl who is tasked with recovering the arms of her father from the belly of the swamp monster. Visually and metaphorically, Accalia's odyssey enchants and displaces as Kelley delicately balances the disquieting with the familiar.

Rich in symbolism and expertly composed, *Accalia and the Swamp Monster* pulls readers into the physical realm through Kelley's chimerical imagery and then pushes them towards the inner world

of the subconscious. To that end, Kelley's story is accompanied by essays from Jungian analyst Constance Romero and art historian Sarah Bonner.

A culmination of nearly a decade of work, introspection, and research, *Accalia and the Swamp Monster* offers both an entrancing display of Kelley's art and an affirmation of the transformative power of fairy tales.

A professor of painting at Louisiana State University, **KELLI SCOTT KELLEY** has exhibited and lectured throughout the U.S., and her work is featured in permanent collections at the Tyler Museum of Art in Texas, the LSU Museum of Art in Baton Rouge, and the Eugenia Summer Gallery in Columbus, Mississippi.



APRIL 2014

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Art / Fiction

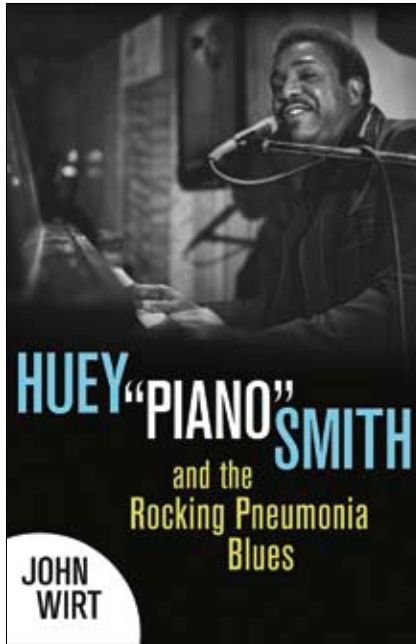


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Paper \$29.95

BOOKS ON CONTEMPORARY ARTISTS



MARCH 2014

312 pages, 6 x 9, 9 halftones

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LSU Press Paperback Original

Music / Louisiana

Huey “Piano” Smith and the Rocking Pneumonia Blues

JOHN WIRT

“I credit Huey with opening the door for funk, basically as we know it, in some ridiculously hip way, and putting it in the mainstream of the world’s music.”—Dr. John, 2011 Rock and Roll Hall of Fame inductee

Huey “Piano” Smith’s musical legacy stands alongside that of fellow New Orleans legends like Dr. John, Fats Domino, Ernie K-Doe, and Allen Toussaint. His 1957 classic, “Rocking Pneumonia and the Boogie Woogie Flu,” made *Billboard’s* top R&B singles chart, and hundreds of artists including Aerosmith, the Grateful Dead, the Beach Boys, Johnny Rivers, and Chubby Checker have recorded his songs.

The first biography of the artist responsible for hits “Don’t You Just Know It,” “High Blood Pressure,” and “Sea Cruise,” *Huey “Piano” Smith and the Rocking Pneumonia Blues* follows the musician’s extraordinary life from his Depression-era childhood to his teen years as a pianist for blues star Guitar Slim to his mainstream success in the 1950s and ’60s. Drawing from extensive interviews and court records, author and journalist John Wirt also provides new insights on Smith’s professional

disappointments and financial struggles in the 1980s and ’90s as he battled for legal ownership of his most successful and profitable work.

An enigmatic and guarded personality in a profession of extroverted performers, Smith made far-reaching contributions to the New Orleans music scene as a songwriter, pianist, and producer. Wirt reveals that Smith’s numerous collaborations with other artists—including the Clowns, the Pitter Pats, the Hueys, and Shindig Smith and the Soul Shakers—served as vehicles for his creative vision rather than simply as an anonymous backup for a leading front man.

Throughout this intimate account, Wirt details Smith’s significant impact on rock and roll history and underscores both the longevity of his music—which has entertained and inspired for over five decades—and the musician’s personal endurance in the face of hardship and opposition.

JOHN WIRT has covered music, film, and entertainment for the *Richmond Times-Dispatch*, the *Daytona Beach News-Journal*, and *The Advocate’s* Baton Rouge and New Orleans editions.

The End of the Book

A Novel

PORTER SHREVE

"Porter Shreve's novel, *The End of the Book*, had me from the very start of the story and never let go. The way that form, which begins as counterpoint, gradually becomes the conflation of time is touching and beautiful in the way that it is effortlessly accomplished."—Stuart Dybek, author of *I Sailed with Magellan* and *The Coast of Chicago*

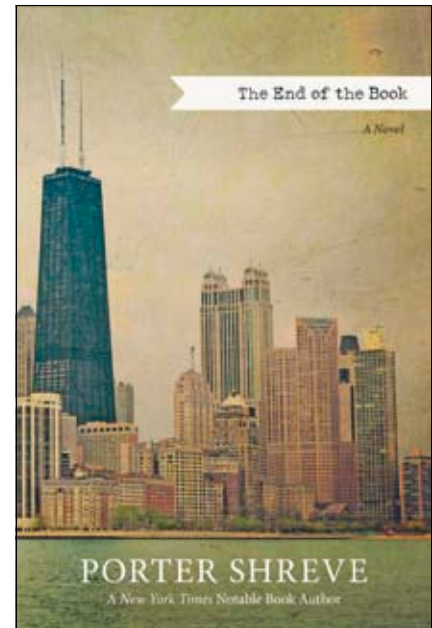
"Shreve's homage, like Michael Cunningham's of Virginia Woolf in *The Hours*, both pays tribute to a master storyteller while enacting a completely satisfying and original and engaging novel in its own right. A distinctive and seductive book that deftly melds author/character/writer/reader."—Antonya Nelson, author of *Bound* and *Nothing Right*

The End of the Book is the story of an aspiring contemporary novelist who may or may not be writing a sequel to Sherwood Anderson's classic *Winesburg, Ohio*. Adam Clary works in Chicago for a famous internet company on a massive project to digitize the world's books, but secretly he hates his job and wishes to be a writer at a time when the book as physical object and book culture itself have never been more threatened.

Counterpointing Adam's story is that of George Willard, the young protagonist of Anderson's book, who arrives in Chicago around 1900 when it was the fastest-growing city in American history. Through alternating chapters, we follow George's travails, including his marriage to the wealthy daughter of his boss, his affair with his hometown sweetheart, his artistic crisis, breakdown and flight, and along

the way we see the echoes and intersections between his life and Adam's as they struggle in two similar Americas through two similar times in the life of the book.

PORTER SHREVE is the author of three previous novels: *The Obituary Writer* was a *New York Times* Notable Book, and *Drives Like a Dream* and *When the White House Was Ours* were both *Chicago Tribune* Books of the Year. Shreve is coeditor of six anthologies, and his fiction, nonfiction, op-eds and book reviews have appeared in *Salon*, the *Chicago Tribune*, the *San Francisco Chronicle*, the *Boston Globe*, the *Washington Post* and the *New York Times*. He has taught at several universities, including Michigan, Purdue, and the University of San Francisco. A native of Washington, D.C., he spent a number of years in Chicago and the Midwest, and now lives with his wife and children in the Bay Area.



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232 pages, 6 x 9

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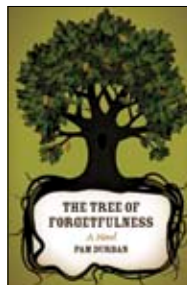
Fiction

Yellow Shoe Fiction

Michael Griffith, Series Editor

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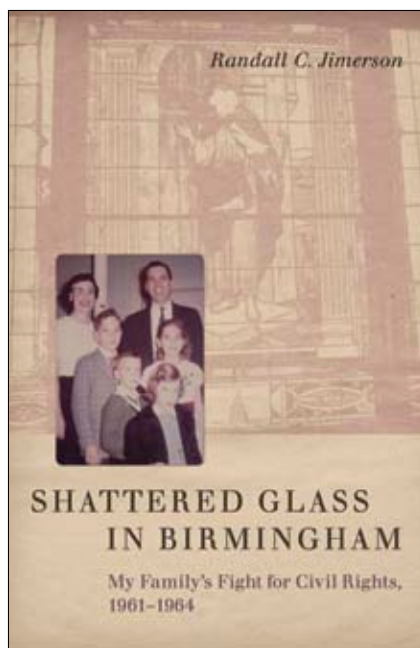
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MARCH 2014

320 pages, 6 x 9, 7 halftones

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Cloth \$39.95s, ebook available

Civil Rights / Southern History

Shattered Glass in Birmingham

My Family's Fight for Civil Rights, 1961–1964

RANDALL C. JIMERSON

Shattered Glass in Birmingham traces the experiences of a white northern family during the climax of the civil rights movement in Alabama's largest city. Recounted primarily from Randall Jimerson's perspective as one of five children of Reverend Norman C. "Jim" Jimerson, executive director of the Alabama Council on Human Relations, the narrative explores the public and private impact of the civil rights struggle. This is a gripping personal story of ostracism, threats, intimidation, and violence experienced by a family dedicated to justice and equality. Based on extensive archival research as well as oral histories and personal memory, *Shattered Glass in Birmingham* reads as a haunting personal memoir rather than a footnote-laden historical treatise and offers the reader a ground-level view of prejudice, discrimination, violence, and courage.

In 1961 the Alabama Council on Human Relations charged Rev. Jimerson with the critical task of improving communications and racial understanding between Alabama's black and white communities, employing him to travel extensively throughout the state to coordinate the activities of Human Relations chapters across Alabama. Along the way, he developed close working relationships with black and white ministers, educators, and

businessmen and served as an effective bridge between the races.

Rev. Jimerson's success as a community activist was due largely to his ability to gain the trust of both white moderates and key figures in the civil rights movement: Rev. Fred Shuttlesworth, Dr. Lucius Pitts, Rev. Ralph Abernathy, Rev. Wyatt T. Walker, Rev. Andrew Young, and Dr. Martin Luther King, Jr. Jimerson's story represents the hundreds of people who worked behind the scenes to help achieve the goals of civil rights activists.

After Klan members killed four young girls in the bombing of the Sixteenth Street Baptist Church in September 1963, Rev. Jimerson preserved several pieces of stained glass blown out of the church's windows. Similarly, *Shattered Glass in Birmingham*, offers us a fresh and important perspective on these climactic events, supplying one of the many fragments that make up the complex story of our nation's fight for civil liberties.

RANDALL C. JIMERSON, professor of history and director of the graduate program in Archives and Records Management at Western Washington University in Bellingham, Washington, is the author of *The Private Civil War: Popular Thought during the Sectional Conflict* and *Archives Power: Memory, Accountability, and Social Justice*.

The Crosby Arboretum

A Sustainable Regional Landscape

ROBERT F. BRZUSZEK

Foreword by **NEIL G. ODENWALD**

Since its genesis in 1980, Crosby Arboretum in Picayune, Mississippi, has attracted international recognition for its contributions to architecture, biology, and landscape design. Now owned and operated by Mississippi State University, Crosby is the first fully realized ecologically designed arboretum in the United States and the premier native plant conservatory in the Southeast.

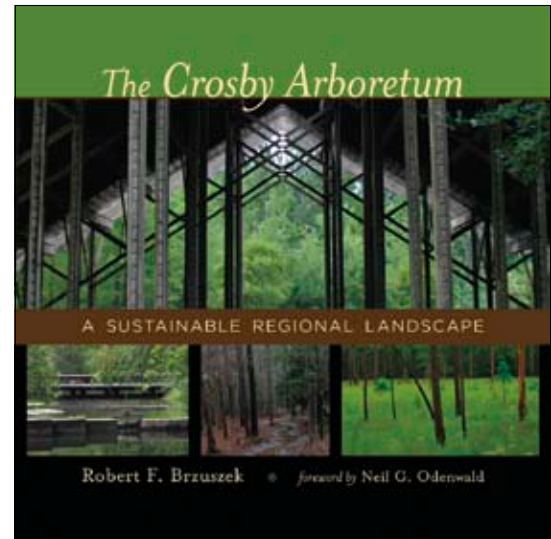
Former site director and curator Robert F. Brzuszek provides a detailed survey of the arboretum's origins, planning, construction, and ongoing management. More than just a botanical center, Crosby emerged as one of the first American landscape projects to successfully balance natural habitat and planned design.

The book's generous selection of photographs and drawings illustrates the beauty and purpose of the site's components: the award-winning Pinecote Pavilion, designed by architect Fay Jones; a 104-acre focus area that includes the Piney Woods Lake, which displays native water plants in their natural setting; and 700 additional acres of savanna, woodland, and aquatic environments that nurture more than 300 species of indigenous trees, shrubs, wildflowers, and grasses.

Utilizing the interactions between two opposing natural forces—fire and water—Crosby Arboretum protects the biological diversity indigenous to the Pearl River Drainage Basin in southern Mississippi and southeastern Louisiana. Brzuszek's inspiring and informative account will help further Crosby's role as a model of sustainable landscape design and management across the country.

ROBERT F. BRZUSZEK is an associate professor of landscape architecture at Mississippi State University, where he teaches courses in landscape design, ecology, and management. He served as site director and the first curator of Crosby Arboretum from 1990 to 2003.

NEIL G. ODENWALD, FASLA, is professor emeritus of landscape architecture at Louisiana State University and the coauthor of *Live Oak Splendor: Gardens Along the Mississippi from Natchez to New Orleans*, *Attracting Birds to Southern Gardens*, and *Plants for American Landscapes*.



APRIL 2014

160 pages, 8 x 8, 35 color photos

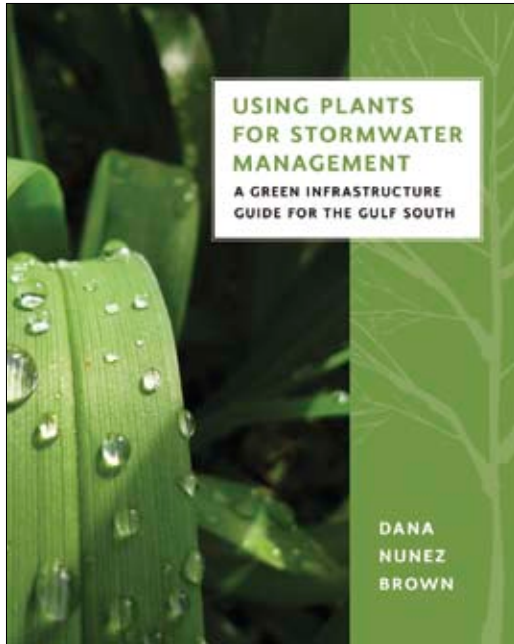
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Cloth \$23.95s, ebook available

Landscape Architecture / Nature Conservation

Reading the American Landscape

Lake Douglas, Series Editor



Using Plants for Stormwater Management

A Green Infrastructure Guide for the Gulf South

DANA NUNEZ BROWN

The subtropical climate of the Gulf South supports a varied abundance of flora, and this diversity is sustained by the ample amount of rainwater that characterizes the region. Managing rainwater in a planned environment and mitigating its effect on human habitation can test the skills of even the most seasoned landscape architect or designer. That challenge has never been more acute as

increased human demand for natural resources compels professionals and home gardeners alike to seek out sustainable ecological solutions.

In this guidebook, Dana Nunez Brown details ways to manage each drop of rainwater where it falls, using a cost-effective and environmentally sensitive approach. Under natural conditions, rainfall primarily percolates into the ground and flows as groundwater until it is absorbed by trees and other vegetation. It is then evaporated into the atmosphere and the cycle starts anew. Brown identifies plants and techniques that leverage this natural

process in order to filter, clean, and slow runoff, a practice known as Low Impact Development.

Using Plants for Stormwater Management presents the native ecological communities and plant species of the Gulf South in easy-to-follow sections and diagrams. Information ranging from the productiveness of root structures and the compatibility of plants with local soils to the optimal elevation of specific vegetation and the average dimensions of foliage is represented by graphic icons for quick and easy identification.

An accessible and essential resource, this book gives both novices and experts the know-how to harness rainfall and create beautiful, ecologically functioning landscapes.

DANA NUNEZ BROWN, a licensed landscape architect in Louisiana and Mississippi, is an Accredited Professional and Certified Planner. She is recognized in the Gulf South as an expert in water management, green infrastructure, and Low Impact Development.

APRIL 2014

128 pages, 8 x 10

231 color photos, 78 line drawings, 1 map

978-0-8071-5567-7

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Landscape Design / Gardening / Environmental Studies

Published with the assistance of the Sea Grant Fund

American Energy, Imperiled Coast

Oil and Gas Development in Louisiana's Wetlands

JASON P. THERIOT

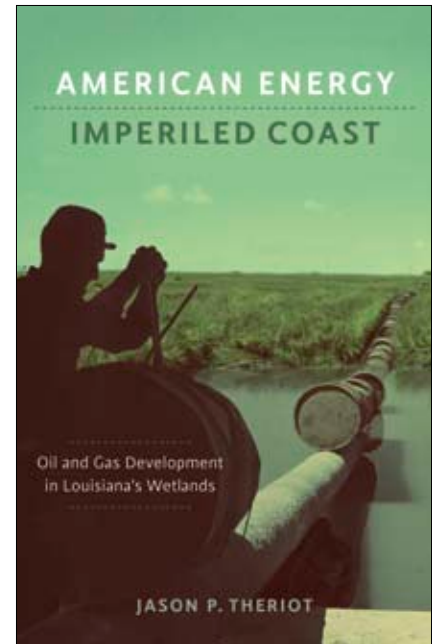
In the post–World War II era, Louisiana's coastal wetlands underwent an industrial transformation that placed the region at the center of America's energy-producing corridor. By the twenty-first century the Louisiana Gulf Coast supplied nearly one-third of America's oil and gas, accounted for half of the country's refining capacity, and contributed billions of dollars to the U.S. economy. Today, thousands of miles of pipelines and related infrastructure link the state's coast to oil and gas consumers nationwide. During the course of this historic development, however, the dredging of pipeline canals accelerated coastal erosion. Currently, 80 percent of the United States' wetland loss occurs on Louisiana's coast despite the fact that the state is home to only 40 percent of the nation's wetland acreage, making evident the enormous unintended environmental cost associated with producing energy from the Gulf Coast.

In *American Energy, Imperiled Coast* Jason P. Theriot explores the tension between oil and gas development and the land-loss crisis in Louisiana. His book offers an engaging analysis of both the impressive, albeit ecologically destructive, engineering feats that characterized industrial growth in the region and the mounting environmental problems that threaten south Louisiana's communities, culture, and "working" coast. As a historian and coastal Louisiana native, Theriot explains how pipeline technology enabled the expansion of oil and gas delivery—examining previously unseen photographs and company records—and traces the

industry's far-reaching environmental footprint in the wetlands. Through detailed research presented in a lively and accessible narrative, Theriot pieces together decades of political, economic, social, and cultural undertakings that clashed in the 1980s and 1990s, when local citizens, scientists, politicians, environmental groups, and oil and gas interests began fighting over the causes and consequences of coastal land loss. The desire to restore coastal Louisiana ultimately collided with the economic necessity to expand offshore oil and gas at the turn of the twenty-first century. Theriot's book bridges the gap between these opposing viewpoints.

From the discovery of oil and gas below the marshes around coastal salt domes in the 1920s and 1930s to the emergence of environmental sciences and policy reforms in the 1970s to the vast repercussions of the BP/*Deepwater Horizon* oil spill in 2010, *American Energy, Imperiled Coast* ultimately reveals that the natural and man-made forces responsible for rapid environmental change in Louisiana's wetlands over the past century could only have been harnessed through collaboration between public and private entities.

JASON P. THERIOT, an energy and environmental consultant and former Energy Policy Fellow at Harvard University's Kennedy School of Government, earned a doctorate in history from the University of Houston. He lives in Houston with his wife and two children



APRIL 2014

320 pages, 6 x 9, 44 halftones, 3 maps, 2 charts

978-0-8071-5517-2

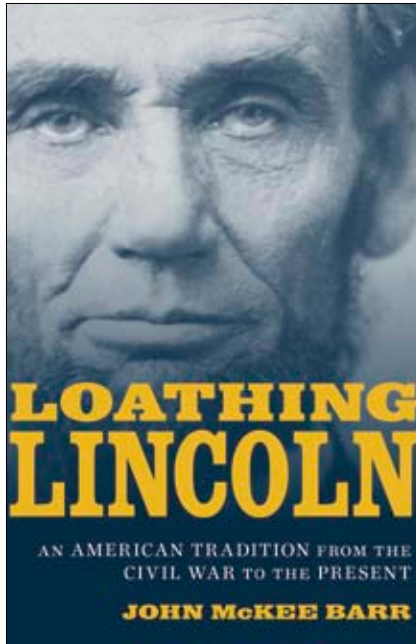
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Environmental History

The Natural World of the Gulf South

Craig E. Colten, Series Editor

WINNER OF THE 2014 JULES AND FRANCES LANDRY AWARD



Loathing Lincoln

An American Tradition from the Civil War to the Present

JOHN MCKEE BARR

While most Americans count Abraham Lincoln among the most beloved and admired former presidents, a dedicated minority has long viewed him as not only the worst president in the country's history but also as a criminal who defied the Constitution and advanced federal power and the idea of racial equality. In *Loathing Lincoln*, historian John McKee Barr surveys the broad array of criticisms about Abraham Lincoln that emerged when he stepped onto the national stage, expanded during the Civil War, and continued to evolve after his death and into the present.

The first panoramic study of Lincoln's critics, Barr's work offers both an analysis of Lincoln in historical memory and an examination of how his critics—on both the right and left—have frequently reflected the anxiety and discontent Americans felt about their lives. From northern abolitionists upset about the slow pace of emancipation, to Confederates who condemned him as a “black Republican” and despot, to Americans who blamed him for the civil rights movement, to, more recently, libertarians who accuse him of trampling the Constitution and creating the modern welfare state, Lincoln's detractors have always been a vocal minority, but not one without influence.

By meticulously exploring the most significant arguments against Lincoln, Barr traces the rise of the president's most strident critics and links most of them to a distinct right-wing or neo-Confederate political agenda. According to Barr, their hostility to a more egalitarian America and opposition to any use of federal power to bring about such goals led them to portray Lincoln as an imperialistic president who grossly overstepped the bounds of his office. In contrast, liberals criticized him for not doing enough to bring about emancipation or ensure lasting racial equality. Lincoln's conservative and libertarian foes, however, constituted the vast majority of his detractors. More recently, Lincoln's most vociferous critics have adamantly opposed Barack Obama and his policies, many of them referencing Lincoln in their attacks on the current president. In examining these individuals and groups, Barr's study provides a deeper understanding of American political life and the nation itself.

JOHN MCKEE BARR is professor of history at Lone Star College–Kingwood.

APRIL 2014

480 pages, 6 x 9

978-0-8071-5383-3

Cloth \$35.95, ebook available

Civil War Studies / Political Science

Conflicting Worlds: New Dimensions of the American Civil War

T. Michael Parrish, Series Editor

Published with the assistance of the V. Ray Cardozier Fund

Emancipation, the Union Army, and the Reelection of Abraham Lincoln

JONATHAN W. WHITE

The Union army's overwhelming vote for Abraham Lincoln's reelection in 1864 has led many Civil War scholars to conclude that the soldiers supported the Republican Party and its effort to abolish slavery. In *Emancipation, the Union Army, and the Reelection of Abraham Lincoln* Jonathan W. White challenges this reigning paradigm in Civil War historiography, arguing instead that the soldier vote in the presidential election of 1864 is not a reliable index of the army's ideological motivation or political sentiment. Although 78 percent of the soldiers' votes were cast for Lincoln, White contends that this was not wholly due to a political or social conversion to the Republican Party. Rather, he argues, historians have ignored mitigating factors such as voter turnout, intimidation at the polls, and how soldiers voted in nonpresidential elections in 1864.

While recognizing that many soldiers changed their views on slavery and emancipation during the war, White suggests that a considerable num-

ber still rejected the Republican platform, and that many who voted for Lincoln disagreed with his views on slavery. He likewise explains that many northerners considered a vote for the Democratic ticket as treasonous and an admission of defeat.

Using previously untapped court-martial records from the National Archives, as well as manuscript collections from across the country, White convincingly revises many commonly held assumptions about the Civil War era and provides a deeper understanding of the Union Army.

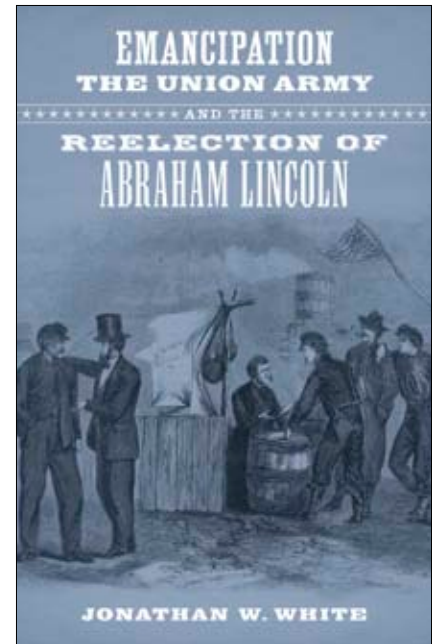
JONATHAN W. WHITE is assistant professor of American Studies at Christopher Newport University and the author of *Abraham Lincoln and Treason in the Civil War: The Trials of John Merryman*.

ALSO BY THIS AUTHOR



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Paper \$18.95s



JUNE 2014

296 pages, 6 x 9

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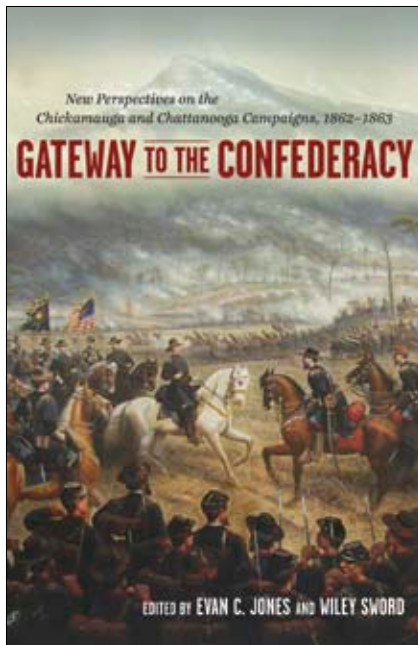
Cloth \$39.95s, ebook available

Civil War Studies

Conflicting Worlds: New Dimensions of the American Civil War

T. Michael Parrish, Series Editor

Published with the assistance of the V. Ray Cardozier Fund



MAY 2014

328 pages, 6 x 9, 12 halftones, 13 maps

978-0-8071-5509-7

Cloth \$39.95s, ebook available

Civil War History / Southern History

Gateway to the Confederacy

New Perspectives on the Chickamauga and Chattanooga Campaigns, 1862–1863

Edited by **EVAN C. JONES** and **WILEY SWORD**

A collection of ten new essays from some of our finest Civil War historians working today, *Gateway to the Confederacy* offers a reexamination of the campaigns fought to gain possession of Chattanooga, Tennessee. Each essay addresses how Americans have misconstrued the legacy of these struggles and why scholars feel it necessary to reconsider one of the most critical turning points of the American Civil War.

The first academic analysis that delineates all three Civil War campaigns fought from 1862 to 1863 for control of Chattanooga—the transportation hub of the Confederacy and gateway to the Deep South—this book deals not only with military operations but also with the campaigns’ origins and consequences. The essays also explore the far-reaching social and political implications of the battles and bring into sharp focus their impact on postwar literature and commemoration. Several chapters revise the traditional portraits of both famous and controversial figures including Ambrose Bierce and Nathan Bedford Forrest. Others investigate some of the more salient moments of these campaigns such as the circumstances that allowed for the Confederate breakthrough assault at Chickamauga.

Gateway to the Confederacy reassesses these pivotal battles, long in need of reappraisal, and breaks new ground as each scholar reshapes a particular aspect of this momentous part of the Civil War.

CONTRIBUTORS

Russell S. Bonds

Stephen Cushman

Caroline E. Janney

Evan C. Jones

David A. Powell

Gerald J. Prokopowicz

William Glenn Robertson

Wiley Sword

Craig L. Symonds

EVAN C. JONES is a former National Park Service ranger who has worked at numerous Civil War battlefields, including the Chickamauga and Chattanooga National Military Park.

WILEY SWORD is the author of several books about the Civil War, including *Mountains Touched with Fire: Chattanooga Besieged, 1863*.

Freedom's Seekers

Essays on Comparative Emancipation

JEFFREY R. KERR-RITCHIE

Jeffery R. Kerr-Ritchie's *Freedom's Seekers* offers a bold and innovative intervention into the study of emancipation as a transnational phenomenon and serves as an important contribution to our understanding of the remaking of the nineteenth-century Atlantic Americas.

Drawing on decades of research into slave and emancipation societies, Kerr-Ritchie is attentive to those who sought but were not granted freedom, and those who resisted enslavement individually as well as collectively on behalf of their communities. He explores the many roles that fugitive slaves, slave soldiers, and slave rebels played in their own societies. He likewise explicates the lives of individual freedmen, freedwomen, and freed children to show how the first free-born generation helped

shape the terms and conditions of the post-slavery world.

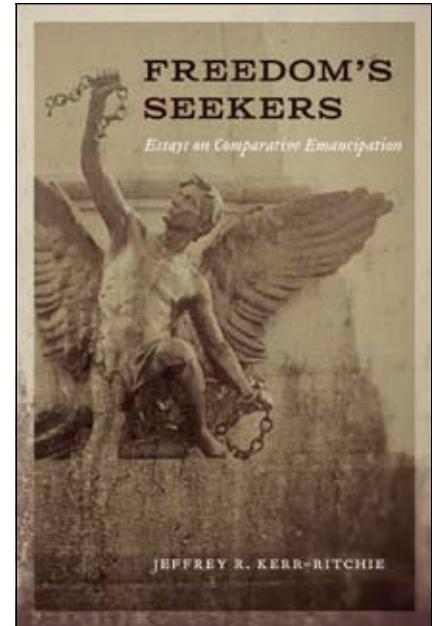
Freedom's Seekers is a signal contribution to African Diaspora studies, especially in its rigorous respect for the agency of those who sought and then fought for their freedom, and its consistent attention to the transnational dimensions of emancipation.

JEFFREY R. KERR-RITCHIE, associate professor of history at Howard University, is the author of *Rites of August First: Emancipation Day in the Black Atlantic World* and *Freedpeople in the Tobacco South: Virginia, 1860–1900*.

ALSO BY THIS AUTHOR



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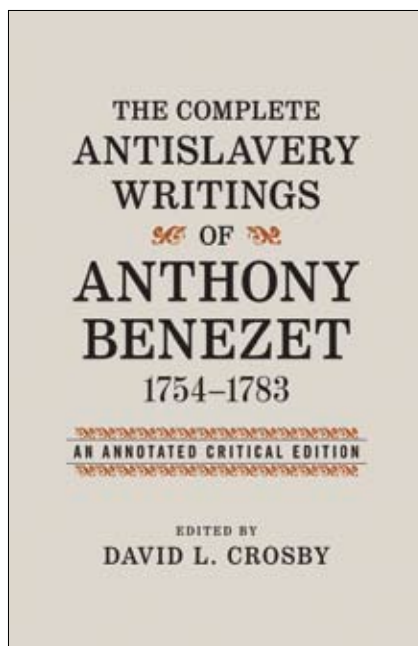
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The Complete Antislavery Writings of Anthony Benezet, 1754–1783

An Annotated Critical Edition

EDITED BY DAVID L. CROSBY

Pennsylvanian Quaker Anthony Benezet was one of the most important and prolific abolitionists of the eighteenth century. The first to combine religious and philosophical arguments with extensive documentation of the slave trade based on eyewitness reports from Africa and the colonies, Benezet's antislavery writings served as foundational texts for activists on both sides of the Atlantic. In England, those who incorporated his work into their own writings included Granville Sharp, John Wesley, Thomas Clarkson, and William Dillwyn, while Benjamin Franklin, Benjamin Rush, David Cooper, James Forten, Absalom Jones, and Richard Allen drew inspiration from his essays in America. Despite Benezet's pervasive influence during his lifetime, David L. Crosby's annotated edition represents the first time Benezet's antislavery works are available in one book.

In addition to assembling Benezet's canon, Crosby chronicles the development of Benezet's antislavery philosophy and places the abolitionist's writing in historical context. Each work is preceded by an editor's note that describes the circumstances surrounding its original publication and the significance of the selection.

Benezet's writings included in this edition:

- *An Epistle of Caution and Advice Concerning the Buying and Keeping of Slaves* (1754)
- *Observations on the Enslaving, Importing, and Purchasing of Negroes* (1759–1760)
- *A Short Account of that Part of Africa Inhabited by the Negroes* (1762)
- *A Caution and Warning to Great Britain and Her Colonies* (1766–1767)
- *Some Historical Account of Guinea* (1771)
- *Benezet's Notes to John Wesley's Thoughts upon Slavery* (1774)
- *Observations on Slavery* (1778)
- *Short Observations on Slavery* (1783)

A valuable tool for scholars and students of African American history, slavery studies, and the Revolutionary era, *The Complete Antislavery Writings of Anthony Benezet, 1754–1783* demonstrates the prevailing impact of the foremost pioneer in American abolitionism.

DAVID L. CROSBY is emeritus professor of English and communications at Alcorn State University.

Disease, Resistance, and Lies

The Demise of the Transatlantic Slave Trade to Brazil and Cuba

DALE T. GRADEN

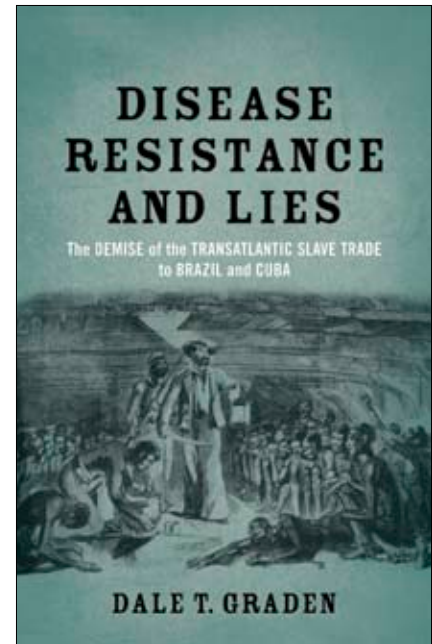
In the early nineteenth century the major economic players of the Atlantic trade lanes—the United States, Brazil, and Cuba—witnessed explosive commercial growth. Commodities like cotton, coffee, and sugar contributed to the fantastic wealth of an elite few and the enslavement of many. As a result of an increased population and concurrent economic expansion, the United States widened its trade relationship with Cuba and Brazil, importing half of Brazil's coffee exports and 82 percent of Cuba's total exports by 1877. *Disease, Resistance, and Lies* examines the impact of these burgeoning markets on the Atlantic slave trade between these countries from 1808—when the U.S. government outlawed American involvement in the slave trade to Cuba and Brazil—to 1867, when slave traffic to Cuba ceased.

In his comparative study, Dale Graden engages several important historiographic debates, including the extent to which U.S. merchants and capital facilitated the slave trade to Brazil and Cuba, the role of infectious disease in ending the trade

to those countries, and the effect of slave revolts in helping to bring the transatlantic slave trade to an end.

Graden situates the transatlantic slave trade within the expanding and rapidly changing international economy of the first half of the nineteenth century, offering a fresh analysis of the “Southern Triangle Trade” that linked Cuba, Brazil, and Africa. *Disease, Resistance, and Lies* challenges more conservative interpretations of the waning decades of the transatlantic slave trade by arguing that the threats of infectious disease and slave resistance both influenced policymakers to suppress slave traffic to Brazil and Cuba and also made American merchants increasingly unwilling to risk their capital in the transport of slaves.

DALE T. GRADEN is professor of history at the University of Idaho and the author of *From Slavery to Freedom in Brazil: Bahia, 1835–1900*.



JUNE 2014

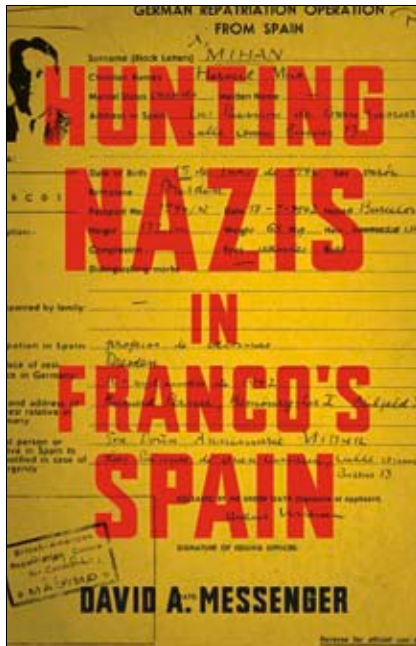
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WWII / European Studies

Hunting Nazis in Franco's Spain

DAVID A. MESSENGER

In the waning days and immediate aftermath of World War II, Nazi diplomats and spies based in Spain decided to stay rather than return to a defeated Germany. The decidedly pro-German dictatorship of General Francisco Franco gave them refuge and welcomed other officials and agents from the Third Reich who had escaped and made their way to Iberia. Amid fears of a revival of the Third Reich, Allied intelligence and diplomatic officers developed a repatriation program across Europe to remove these individuals and return them to Germany where occupation authorities could further investigate them. Yet, due to Spain's longstanding ideological alliance with Hitler, German infiltration of the Spanish economy and society was extensive, and the Allies could count on minimal Spanish cooperation in this effort.

In *Hunting Nazis in Franco's Spain*, David Messenger deftly traces the development and execution of the Allied repatriation scheme, providing an analysis of Allied, Spanish, and expatriated Germans' responses. Messenger shows that by April 1946, British and American embassy staff in Madrid had compiled a census of the roughly 10,000 Germans then residing in Spain and had drawn up

three lists of 1,677 men and women targeted for repatriation to occupied Germany. While the Spanish government did round up and turn over some Germans to the Allies, many of them were intentionally overlooked in the process. By mid-1947, Franco's regime had forced only 265 people to leave Spain; most Germans managed to evade repatriation by moving from Spain to Argentina or by solidifying their ties to the Franco regime and Spanish life. By 1948, the program was effectively over.

Drawing on records in American, British, and Spanish archives, this first book-length study in English of the repatriation program tells the story of this dramatic chapter in the history of post-World War II Europe.

DAVID A. MESSENGER, associate professor of history and global & area studies at the University of Wyoming, is the author of *"L'Espagne Républicaine": French Policy and Spanish Republicanism in Liberated France* and numerous articles and book chapters dealing with the Franco regime's international stance from the civil war through the Cold War.

The Republic of Men: Gender and the Political Parties in Interwar France

GEOFF READ

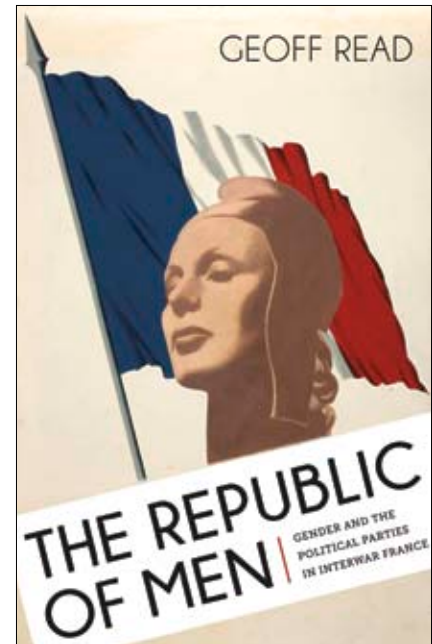
In *The Republic of Men*, Geoff Read explores the intersection of gender bias and the eight most important political parties in interwar France, breaking new scholarly ground in profound ways. The first to compare gender discourse across the political spectrum in a national context and trace the origins of the fascist “new man” in other political traditions, Read evaluates the impact of gender discourse upon policy during a pivotal period in French history.

Skillfully exploring how differing political traditions—from left to right—influenced and reacted to each other, Read shows that regardless of the party, predominant notions of gender manifested themselves in misogyny and double standards when it came to women’s emancipation.

Despite the hostility of male politicians and party members, and despite women’s exclusion from both

parliament and the vote, Read argues that women were nonetheless crucial to politics and visibly prominent within almost every political party in interwar France. Read explains this seeming contradiction by demonstrating the existence of a conservative trend in gender politics that by the mid-1930s had enveloped even the Communist Party. Through his masterful analysis, Read closes significant gaps in the existing historiography and presents a truly revisionist assessment of early twentieth-century French politics.

GEOFF READ is assistant professor of history at Huron University College.



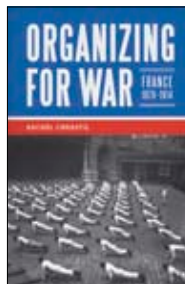
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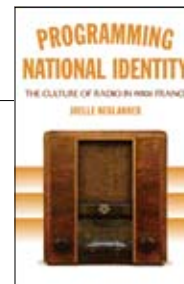
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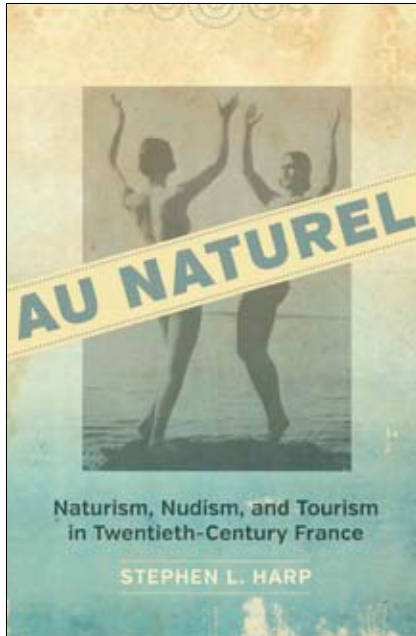


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Au Naturel

Naturism, Nudism, and Tourism in Twentieth-Century France

STEPHEN L. HARP

Each year in France approximately 1.5 million people practice *naturisme* or “naturism,” an activity more commonly referred to as “nudism.” Because of France’s unique tolerance for public nudity, the country also hosts hundreds of thousands of nudists from other European nations, an influx that has contributed to the most extensive infrastructure for nude tourism in the world. In *Au Naturel*, historian Stephen L. Harp explores how the evolution of European tourism encouraged public nudity in France, connecting this cultural shift with important changes in both individual behaviors and collective understandings of the body, morality, and sexuality.

Harp’s study, the first in-depth historical analysis of nudism in France, challenges widespread assumptions that “sexual liberation” freed people from “repression,” a process ostensibly reflected in the growing number of people practicing public nudity. Instead, he contends, naturism gained social acceptance because of the bodily control required to participate in it. New social codes emerged governing appropriate nudist behavior including where one might look, how to avoid sexual excitation, what to wear when cold, and whether even the most modest displays of affection—including

hand-holding and pecks on the cheek—were permissible between couples.

Beginning his study in 1927—when naturist doctors first advocated nudism in France as part of “air, water, and sun cures”—Harp’s work focuses on the country’s three earliest and largest nudist centers: the Île du Levant in the Var, Montalivet in the Gironde, and the Cap d’Agde in Hérault. These places emerged as thriving tourist destinations, Harp shows, because municipalities—by paradoxically reinterpreting indecency as a way to foster European tourism to France—worked to make public nudity more acceptable.

Using the French naturist movement as a lens for examining the evolving notions of the body and sexuality in twentieth-century Europe, Harp reveals how local practices served as agents of national change

STEPHEN L. HARP is professor of history and French at the University of Akron and is the author of *Marketing Michelin: Advertising and Cultural Identity in Twentieth-Century France* and *Learning to Be Loyal: Primary Schooling as Nation Building in Alsace and Lorraine, 1850–1940*.

Inventing Baseball Heroes

Ty Cobb, Christy Mathewson, and the Sporting Press in America

AMBER ROESSNER

“It is important to remember, in an imperfect and fretful world, that we have an institution which is practically above reproach and above criticism. . . . This once comparatively perfect flower of our sadly defective civilization is, of course, baseball. The only important institution, so far as we remember, which the United States regards with a practically universal, uncritical, unadulterated affection.”—*Saturday Evening Post* editor George Horace Lorimer, 1908

In *Inventing Baseball Heroes*, Amber Roessner examines “herocrafting” in sports journalism through an incisive analysis of the work surrounding two of baseball’s most enduring personalities—Detroit Tigers outfielder Ty Cobb and New York Giants pitcher Christy Mathewson. While other scholars have demonstrated that the mythmakers of the Golden Age of Sports Writing (1920–1930) manufactured heroes out of baseball players for the mainstream media, Roessner probes further, with a penetrating look at how sportswriters compromised emerging professional standards of journalism as they crafted heroic tales that sought to teach American boys how to be successful players in the game of life.

Cobb and Mathewson, respectively stereotyped as the game’s sinner and saint, helped shape their public images in the mainstream press through their relationship with four of the most prominent sports journalists of the time: Grantland Rice, F. C. Lane, Ring Lardner, and John N. Wheeler. Roessner traces the interactions between the athletes and the reporters, delving into newsgathering strategies as well as rapport-building techniques, and ultimately revealing an inherent tension in objective sports reporting in the era.

Inventing Baseball Heroes will be of interest to scholars of American history, sports history, cultural studies, and communication. Its interdisciplinary approach provides a broad understanding of the role sports journalists played in the production of American heroes.

AMBER ROESSNER is assistant professor in the School of Journalism and Electronic Media at the University of Tennessee–Knoxville and a former sportswriter for the *Gainesville (GA) Times*.



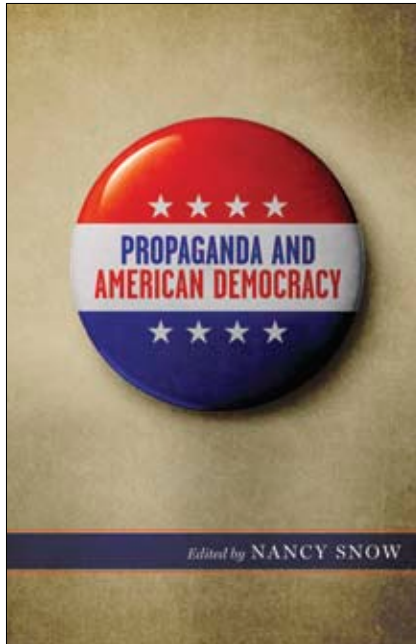
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Media & Public Affairs

Robert Mann, Series Editor

Propaganda and American Democracy

EDITED BY NANCY SNOW

Propaganda has become an inescapable part of modern American society. On a daily basis, news outlets, politicians, and the entertainment industry—with motives both dubious and well intentioned—launch propagandistic appeals.

In *Propaganda and American Democracy*, eight writers explore various aspects of modern propaganda and its impact. Contributors include leading scholars in the field of propaganda studies: Anthony Pratkanis tackles the thorny issue of the inherent morality of propaganda; J. Michael Sproule explores the extent to which propaganda permeates the U.S. news media; and Randal Marlin charts the methods used to identify, research, and reform the use of propaganda in the public sphere.

Other chapters incorporate a strong historical component. Mordecai Lee deftly analyzes the role of wartime propaganda, while Dan Kuehl provides an astute commentary on former and current practices, and Garth S. Jowett investigates how Hollywood has been used as a vehicle for propaganda. In a more personal vein, Asra Q. Nomani recounts

her journalistic role in the highly calculated tragic example of the ultimate act of anti-American propaganda perpetrated by al-Qaeda and carried out against her former colleague, *Wall Street Journal* reporter Daniel Pearl.

Propaganda and American Democracy offers an in-depth examination and demonstration of the pervasiveness of propaganda, providing citizens with the knowledge needed to mediate its effect on their lives.

NANCY SNOW is professor of communications at California State University–Fullerton, and the author or coeditor of eight other books, including *Propaganda, Inc.: Selling America's Culture to the World* and *Truth is the Best Propaganda: Edward R. Murrow's Speeches in the Kennedy Years*. She has held visiting faculty appointments in China, Japan, Israel, and Malaysia, as well as at the University of Southern California and Syracuse University.



NEW EDITION

Freeing the Presses

The First Amendment in Action

Edited by **TIMOTHY E. COOK**

Revised Edition Edited by
REGINA G. LAWRENCE

“A thoughtful, provocative, and timely account of the meaning of a free press in the United States.”—*American Journal of Political Science*

Most Americans consider a free press essential to democratic society—either as an independent watchdog against governmental abuse of power or as a wide-open marketplace of ideas. But few understand that far-reaching public policies have shaped the news citizens receive. With contributions from leading scholars in the fields of history, legal scholarship, political science, and communications, this revised and updated edition of *Freeing the Presses* offers an in-depth inquiry into the theory and practice of journalistic freedom. In addition to a new foreword by Regina G. Lawrence and afterword by Laura Stein, *Freeing the Presses* presents fresh and timely analyses of the complexities of news media and politics.

TIMOTHY E. COOK was the author of *Governing with the News: The News Media as a Political Institution*, which won the Doris A. Graber Best Book Award of the American Political Science Association. He was a coauthor of *Crosstalk: Citizens, Candidates, and the Media in a Presidential Campaign*, which won the Doris Graber Prize of the American Political Science Association.

REGINA G. LAWRENCE holds the Jesse H. Jones Centennial Chair in Communication in the School of Journalism at the University of Texas at Austin.

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NEW IN PAPER

Money, Power, and Elections

How Campaign Finance Reform Subverts American Democracy

RODNEY A. SMITH

With a New Preface by the Author

“A comprehensive history of campaign finance reform efforts [that makes] the case that those efforts have imperiled the foundations of the principles upon which the nation was founded.”—*Political Science Quarterly*

Since this book’s original publication in 2006, the United States has witnessed six federal elections that have amply demonstrated the ire triggered by campaign finance reform. With a new preface that looks back on many predictions now realized, Smith’s passionately written and fact-filled book illustrates that the laws meant to protect the democratic process have had exactly the opposite of their intended effect.

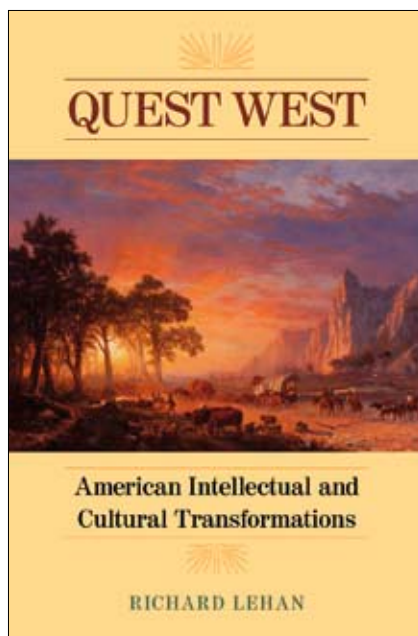
Smith expertly shows how reform legislation created a new inequality for candidates that threatens to destroy the American electoral process. He argues that “money buys speech” and that when candidates lack the ability to buy media time and space they are effectively silenced. Their inability to “speak freely” ignores the Founders’ desire to establish a nation in which a sovereign citizenry elects its own leaders based on a free exchange of ideas. Smith argues that the only solution is the full and public disclosure of campaign donors and the recipients of their largesse. Only then, he believes, will the United States become the democratic republic its Founders intended.

A certified public accountant, **RODNEY A. SMITH** is a political consultant and fundraiser. Formerly the national finance director for the Republican National Committee and the National Republican Congressional Committee, he has also served as treasurer and finance director of the National Republican Senatorial Committee. He lives in Washington, D.C.

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Literary Studies

Quest West

American Intellectual and Cultural Transformations

RICHARD LEHAN

Few spaces remain as central to American consciousness as the western frontier. The vast territory that for generations fueled the desires and conquests of artists, philosophers, and politicians alike now offers new discoveries in Richard Lehan's *Quest West*. Through an intellectual and cultural history of the frontier experience, Lehan details the transformations of ideas and literary forms that occurred as the country expanded to the west and demonstrates how the wilderness, and then by turn the urban frontier, represent an ideological summary of the nation itself. His study involves the foundations of belief and the realms of evolving interpretations, from mythic destiny to the more regional address of historicism. In both instances, the desire is to find meaning in the lost past.

By tracing the evolution of Frederick Jackson Turner's famous thesis—that the unchartered frontier ended in 1890 and was replaced with an equally precarious urban landscape—Lehan argues that the two spaces became the basis for a division still evident in America today. Historically, the wilderness accommodated conservative thinking, while urban environments proved more conducive to liberal values. Ideologies stemming from the two regions, as Lehan shows, found literary equivalents in fictional narratives ranging from subgenres like the Western and naturalism to modern forms like

neorealism and noir, extending even into the post-modern.

Lehan offers a view of the West as a cultural phenomenon born of ideological changes, encompassing historical and literary movements—from Puritan perspectives to the revisionist claims of Mark Twain and Walt Whitman, from homesteading to imperial ambition. *Quest West* traces these competing ideas as they appear in the works of major American writers such as James Fenimore Cooper, Walt Whitman, Willa Cather, William Faulkner, F. Scott Fitzgerald, John Dos Passos, Nathanael West, and John Steinbeck.

An important work of literary and historical scholarship, *Quest West* presents compelling evidence that the meaning of America remains inseparable from the march of seminal ideas westward.

RICHARD LEHAN is professor emeritus of English at the University of California, Los Angeles. The recipient of a Guggenheim fellowship and a Fulbright award, he is the author of many articles and books, including *The City in Literature: An Intellectual and Cultural History*; *Realism and Naturalism: The Novel in an Age of Transition*; and *Literary Modernism and Beyond: The Extended Vision and the Realms of the Text*.

Critical Appropriations

African American Women and the Construction of Transnational Identity

SIMONE C. DRAKE

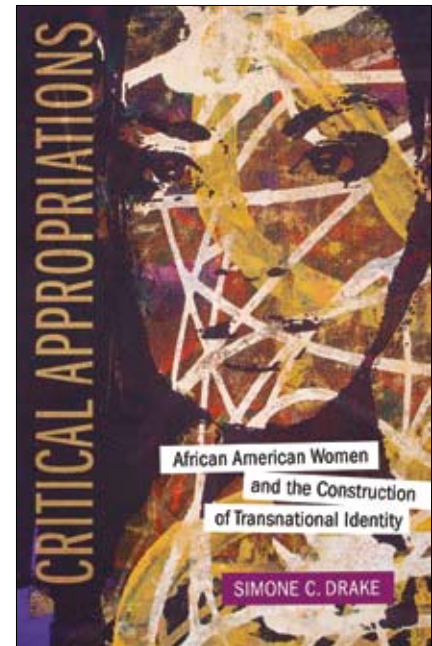
From the novels of Toni Morrison to the music of Beyoncé Knowles, the cultural prevalence of a transnational black identity, as created by African American women, is more than a product of geographic mobility. Rather, as author Simone C. Drake shows, these constructions illuminate our understanding of a chronically marginalized demographic. In *Critical Appropriations*, Drake contends that these fluid and heterogeneous characterizations of black females arise from multiple creative outlets—literature, film, and music videos—and reflect African American women’s evolving concept of home, community, gender, and family.

Through a close examination of Toni Morrison’s *Paradise*, Danzy Senna’s *Caucasia*, Gayl Jones’s *Corregidora*, Erna Brodber’s *Louisiana*, and Kasi Lemmons’s film *Eve’s Bayou*, as well as Beyoncé Knowles’s *B-Day* album and music-video collaboration with Shakira, “Beautiful Liar,” Drake reveals

how concepts of hybridity—whether positioned as créolité, Candomblé, négritude, Latinidad, or Brasilidade—are appropriated in each work of art as a way of challenging the homogeneous paradigm of black cultural studies. This redefined notion of identity enables African American women to embrace a more complex, transnational blackness that is not only more liberating but also more pertinent to their experiences.

Drawing from this borderless exchange of ideas and a richer concept of self, *Critical Appropriations* offers a rewarding reconsideration of the creative implications for African American women, mapping new directions in black women’s studies.

SIMONE DRAKE is assistant professor of African American studies at Ohio State University.



MAY 2014

208 pages, 5 1/2 x 8 1/2

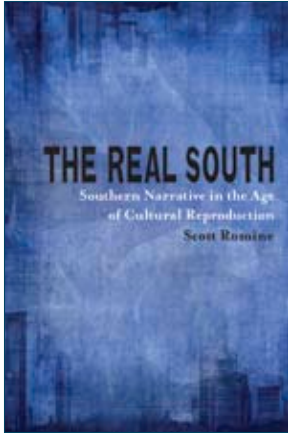
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African American Literature / Women’s Studies

Southern Literary Studies

Scott Romine, Series Editor



NEW IN PAPER

The Real South

Southern Narrative in the Age
of Cultural Reproduction

SCOTT ROMINE

“Romine’s study of representation is incisive, exhaustive, and theoretically sophisticated, combining wit and political attentiveness. Thought provoking and engaging in itself, *The Real South* also provides grist for future interdisciplinary investigation.”
—*Journal of Southern History*

“*The Real South* gains its considerable force showing us in often hilarious and heart-breaking detail how unreal what passes for real can be.”—*Southern Literary Journal*

In this stimulating study, winner of the 2008 C. Hugh Holman Award, Scott Romine explores the impact of globalization on contemporary southern culture and the South’s persistence in an age of media and what he terms “cultural reproduction.” Rather than being compromised, Romine asserts, southern cultures are both complicated and reconfigured as they increasingly detach from tradition in its conventional sense. From *Gone with the Wind*, Civil War reenactments, and a tennis community outside Atlanta called Tara, to the work of Josephine Humphreys, the travelogue of V. S. Naipaul, and the historical fiction of Lewis Nordan, Romine examines how narratives (and spaces) are used to fashion social solidarity and cultural continuity. Far from deteriorating or disappearing in a global economy, Romine shows, the South continues to be reproduced and used by diverse groups engaged in diverse cultural projects.

SCOTT ROMINE, a professor of English at the University of North Carolina at Greensboro, is the author of *The Narrative Forms of Southern Community*.

JANUARY 2014 | 978-0-8071-5638-4 | 296 pages, 6 x 9

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Southern Literary Studies Series



NEW IN PAPER

The Postsouthern Sense of Place in Contemporary Fiction

MARTYN BONE

“Bone presents fresh and evocative close readings of capitalist property relations in the fiction of contemporary southern writers, and the concept of the postsouthern gives it its heady theoretical buzz, one that will no doubt influence future studies.”—*American Literature*

“Bone makes a welcome contribution to the field of southern literary studies by demonstrating how newer critical theories of place can illuminate southern literature. . . . [He] combines a sophisticated theoretical discussion with convincing close readings.”—*Journal of American Studies*

In this innovative book, Martyn Bone explores perspectives of the southern “sense of place” and examines it in a national and global context. Bone assesses work of Neo-Agrarian writers William Faulkner and Eudora Welty, as well as more recent responses to the impact of capitalist spatial development on the South—including the self-declared “international city” of Atlanta. Close readings of novels by Robert Penn Warren, Walker Percy, Richard Ford, Anne Rivers Siddons, Tom Wolfe, and Toni Cade Bambara illuminate ideas about capital, land, labor, and class while introducing southern literary studies into a wider debate. Bone concludes with works of Harry Crews and Barbara Kingsolver that suggest the southern sense of place may not be only southern, but diversely transnational.

MARTYN BONE is associate professor of American literature at the University of Copenhagen, Denmark. He is also the editor of *Perspectives on Barry Hannah*, as well as the coeditor of *The American South in the Atlantic World* and *Creating Citizenship in the Nineteenth-Century South*.

JANUARY 2014 | 978-0-8071-5634-6 | 296 pages, 6 x 9

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Southern Literary Studies Series

I Watched You Disappear

Poems

ANYA KRUGOVOY SILVER

PRAISE FOR ANYA KRUGOVOY SILVER

"Silver's lyric voice and stunning, insightful metaphors illuminate the ordinary, the challenging, and the sublime."—*Image*

"[Silver's] poems know suffering and rail against God, they know mourning and the death of a friend, they celebrate and lament. God is a brooding presence throughout a collection that is full of both the knowledge of the cross and the joy of the reality beyond it."—*Christian Century*

"Deeply affecting . . . [Silver] confronts the problem of pain in poems that move from hungry intimacies with the physical world to high reckonings with the Almighty."—*Anglican Theological Review*

Passionately written and perfectly crafted, Anya Krugovoy Silver's poems help us to view life through a different lens. In *I Watched You Disappear*, she offers meditations on sickness but also celebrations of art, motherhood, and family, as well as a sequence of poems based on the fairy tales of the Brothers Grimm.

Throughout her collection, Silver examines feelings of pain, anger, and urgency caused by a serious illness and presents the struggle to cope in a lyrical and moving way. Never overwhelmed by her own mortality, Silver manages to speak with beauty and grace about a terrifying subject.

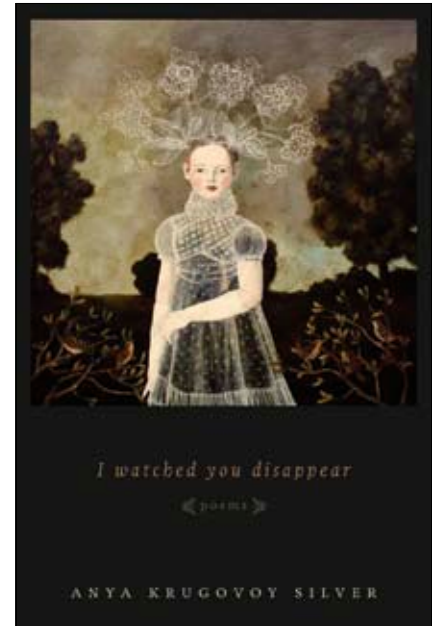
In her poems based on Grimm's fairy tales, Silver subtly and surprisingly interweaves retellings of these tales with reflections on life and death:

Strawberries in Snow

Belief comes easily to the ill.
Miracles fall from their lips like gems,
are worn like secret amulets. A woman,
I'm told, brushed her steps of snow
and found the very thing she craved,
strawberries fresh as early summer,
dimpled sweet and red beneath the rime.
Pink climbed back to her ailing cheeks,
the way new blood makes the body sing.
And yet, no one talks of her sister,
who also searched, found nothing there.
She swept and swept until she fell.
I've been so good, she wept, the wind
remorseless over earth that wouldn't bear.

Infinitely touching, engaging, and finely tuned, Silver's poems invite us to look at the lives we love in new and profound ways.

ANYA KRUGOVOY SILVER's previous collection is *The Ninety-Third Name of God*. She has also published poems in many journals, including *Image*, *Five Points*, the *Georgia Review*, *Prairie Schooner*, *Crazyhorse*, and *Christian Century*. Silver is an associate professor of English at Mercer University and lives in Georgia with her husband and son.



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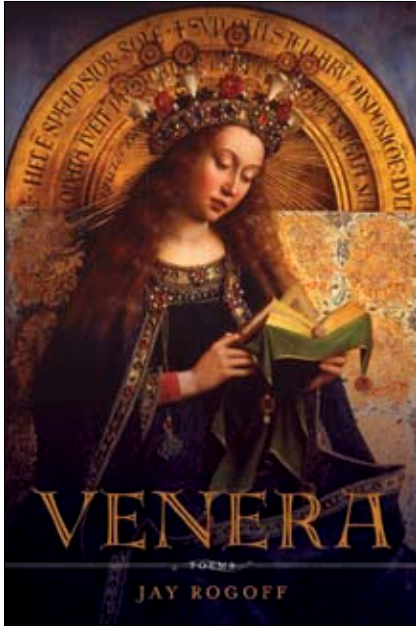
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Poetry

Venera

Poems

JAY ROGOFF

PRAISE FOR JAY ROGOFF

“[Rogoff’s] poetry takes a visible art of movement and translates the feelings it evokes and the history it records into delicate words. . . . But Rogoff also has an amazing knack for the humor in humanity, as a slew of death-defying poems demonstrates.”—*The Advocate*

“Quite simply, I love the gravitational, poetic pull of Rogoff’s work.”—Renée E. D’Aoust, *Notre Dame Review*

The poems in Jay Rogoff’s *Venera* explore varieties of love, both sacred and profane, by drawing from the natural world, personal intimacy, and the human imagination as evoked in biblical narratives and art. Rogoff reveals how devotion’s many guises collide to startle us: a husband consoles his wife after she is awakened by an imaginary child, a man daydreams of his kindergarten crush, Abraham’s fear of God perplexes his love for Isaac, and the Virgin Mary, stunned by the angel Gabriel’s inhuman beauty, contemplates the decades of purity that stretch ahead.

In *Venera*’s title sonnet sequence, inspired by visions of the feminine depicted in the works of Renaissance painter Jan van Eyck, such collisions evolve into collusions. As Rogoff weds elevated language to plain-spokenness and sets the erotic alongside the miraculous, the beloved accumulates many identities—everyone’s mother and everyone’s daughter, the laboring handmaid and the Queen of heaven, the fertile field and the elusive bride.

Rogoff’s poems allow us to ponder the contradictory human concoctions of love, detailing how they drive us to venerate the sacred while also submitting to the power of the sensuous.

The Table

The angel is in love with her. He wants to break his contract as the messenger. He wants to speak for himself. But what terror in choosing the dreck of human romance, to feel wing-feathers scatter to the winds; worse, to have to eat, to kneel at her altar, he who’s never so much as tasted water, his airy gorge rising at those communions: the bread not even bread but always tasting like human flesh, the wine rich, disgusting as blood. Yet he’d eat at her board, he’d grow bones for her; if he could encounter her by chance somewhere, a garden say, even he might offer her some food, some fruit or something.

JAY ROGOFF has published four previous books of poems, including *The Art of Gravity* and *The Long Fault*. His poetry and criticism appear in many journals, and he is *The Hopkins Review*’s dance critic. He lives in Saratoga Springs, New York, where he teaches at Skidmore College.

Small Disasters Seen in Sunlight

Poems

JULIA B. LEVINE

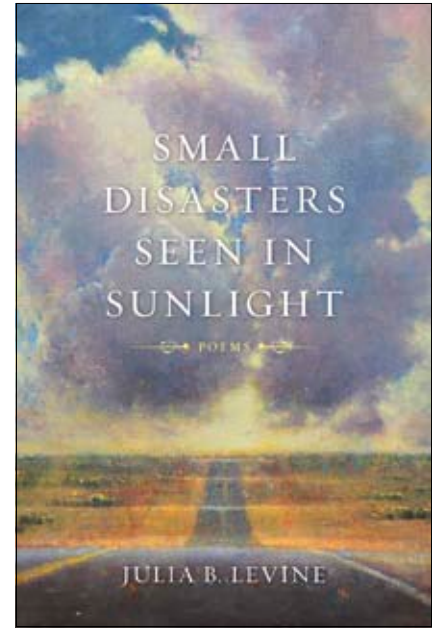
“A polished poet of extraordinary skill. . . . Levine is caught between wholehearted love of the world’s beauty and sorrow at its unavoidable misery and suffering.”—*Library Journal*

With an astonishing grasp of language and detail, Julia Levine enacts a visceral, lyric experience that slips wildly between and within tragedy and grace. In *Small Disasters Seen in Sunlight*, her fourth collection, Levine offers far-ranging subjects, including poems about a friend’s suicide and the poet’s own interactions with traumatized children, as well as a series of revision poems that question the imagination’s infinite possibilities for creation. In “Strolling in Late April,” a woman with dementia wanders in a park filled with springtime beauty, while in “Tahoe Wetlands,” the speaker recalls a rape at gunpoint through the merciful distance of time.

At times humorous, ironic, and even redemptive, these poems are infused with lush images of

the natural and physical world. Levine’s work pries apart small places that exist within the spaces between beauty and trauma in an ordinary life. Ultimately, the poems affirm our human resilience, made possible by the presence and help of others: “carrying something of the unbearable / between us until it could be borne.”

JULIA B. LEVINE is the author of three previous poetry collections: *Ditch-Tender*; *Ask*, winner of the *Tampa Review Prize for Poetry*; and *Practicing for Heaven*, winner of the Anhinga Prize for Poetry. She was also a recipient of the Discovery/*The Nation* award and the Pablo Neruda Prize for Poetry from *Nimrod*. Her work has been widely published in journals such as *The Southern Review*, *Ploughshares*, and *Prairie Schooner*. She received her PhD in clinical psychology from the University of California, Berkeley, and works and lives in Davis, California.



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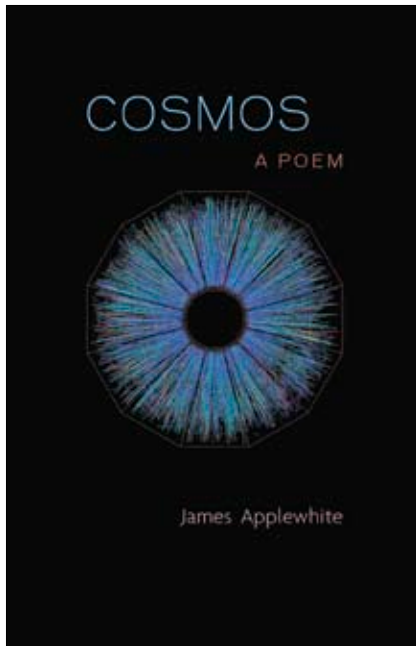
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Poetry

Cosmos

A Poem

JAMES APPLEWHITE

Throughout his long career, James Applewhite skillfully navigated the world of science through poetry. His new book makes no exception, fearlessly exploring time and consciousness in relation to the universe as described by Big Bang cosmology—and as experienced by human beings in the everyday world. Applying experiences from his present-day life and also a multitude of memories from his childhood to scientific theories of the nature of the universe, the poet engages in a patient but relentless—and finally deeply rewarding—quest for a sense of meaning in a cosmos whose dimensions of space and time defy the human capacity to imagine.

In his quest, Applewhite suggests the continuing possibility of a crucial connection to the universe through our seemingly tiny, evanescent experiences here on planet Earth. The poems in *Cosmos* help us value the human-related dimensions of being all the more as they are discerned against the cosmic vastness.

“We’ve known for a long time gravity doesn’t exist,” Dr. Verlinde said.

This adhesion of all mass to itself is following the vector of energy downward with the thermodynamic arrow, which pierces us

with our moments. The illusion encloses, scenes in mind return nonsensically—my foot slips on the slick bank and for a moment suspended in falling I know the time slow down, seeing the red-star sweet gum leaf sliding with the current’s surface that holds the late September sky and heat in a thin film.

Then I pierce it, splashing through—the rowboat my brother called the Peanut Shell rocking out from the bank while I arise back through the brown creek skin and into air of the dream world I know so well, where Henry is laughing.

—from “Reading the Science News”

A prolific poet, **JAMES APPLEWHITE** was inducted into the North Carolina Literary Hall of Fame in 2008 and is professor emeritus in creative writing at Duke University. He has received the Associated Writing Programs Contemporary Poetry Prize, the Jean Stein Award in Poetry from the American Academy and Institute of Arts and Letters, and a Guggenheim Fellowship in Poetry.

The Cabinetmaker's Window

Poems

STEVE SCAFIDI

PRAISE FOR STEVE SCAFIDI:

"Scafidi deftly confronts both death and disaster in a manner that is as hilarious as it is serious. . . . In Scafidi's universe, it's all right to be a little off-center, because it is in the common, in the everyday that he finds dignity and communion."—Karla Huston, *Library Journal*

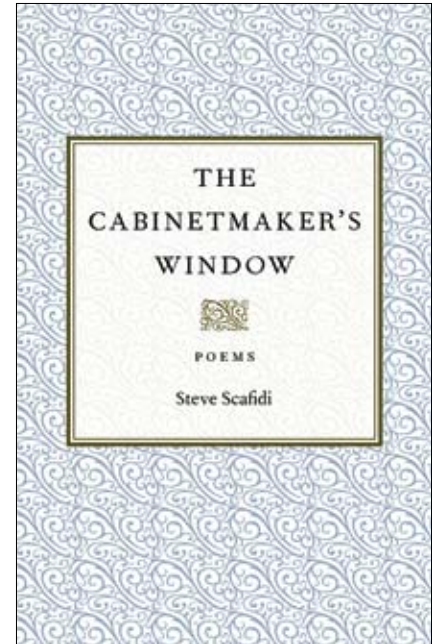
"This poet engages life on multiple levels—not complacent in the presence of suffering and not ignoring injustice, but open to the possibilities of grace, of beauty, of atonement."—Philip Belcher, *Southern Quarterly*

"When I tell you [Scafidi] is a poet of impressive reach and Elizabethan exuberance, you may take me at my word. Imaginatively adroit, formally outfitted without necessarily being formally complex, his work inhabits a large cognitive and imagistic space where ostensible subjects—snakes and weasels, a burning truck, the spruce front of a violin—grow into emanations or strands of implication."—David Rigsbee, *Cortland Review*

"Scafidi's poetry . . . musically and vividly reminds readers that creation is full of delights both large and small. It reminds us that life is short, that death is inevitable, and that the only mature responses to these hard facts are to be aware of beauty, meaning, pleasure, to take nothing for granted, to care deeply, and celebrate while we can. These are realizations that can quietly transform a life."—Jeff Mann, *Appalachian Journal*

"Dying never / ends for us. It only slowly rearranges us," writes Steve Scafidi in his poignant new collection. Inspired by his own work as a cabinetmaker—defined by the peppery dust from the woodworker planing a walnut board, turning an oak spindle at the lathe, or honing chisels while gazing out a window—Scafidi's poems reveal both the tenuous and the everlasting nature of existence.

STEVE SCAFIDI, author of *Sparks from a Nine-Pound Hammer* and *For Love of Common Words*, lives with his family in Summit Point, West Virginia.



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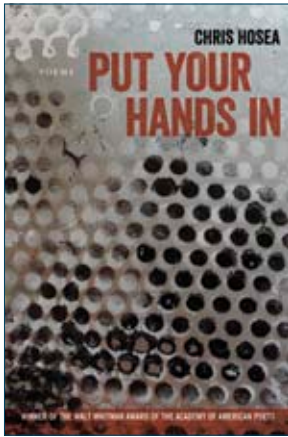
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Southern Messenger Poets

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WINNER OF THE WALT WHITMAN AWARD OF THE ACADEMY
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Put Your Hands In

Poems

CHRIS HOSEA

“Exactly a century ago, the Armory Show brought European avant-garde art to New York. We are still experiencing its consequences. Among the works on view was Marcel Duchamp’s notorious *Nude Descending a Staircase*, which a derisive critic wanted to rename ‘Explosion in a Shingle Factory.’ Both titles come to mind as one reads Chris Hosea’s *Put Your Hands In*, which somehow subsumes derision and erotic energy and comes out on top. Maybe that’s because ‘poetry is the cruelest month,’ as he says, correcting T. S. Eliot. Transfixed in midparoxysm, the poems also remind us of Samuel Beckett’s line (in *Watt*): ‘The pain not yet pleasure, the pleasure not yet pain.’ One feels plunged in a wave of happening that is about to crest.”—John Ashbery, from his judge’s citation

Born in Princeton, New Jersey, **CHRIS HOSEA** earned an AB cum laude in English and American literature from Harvard College and an MFA in poetry from the University of Massachusetts, Amherst. His poetry and other writings have appeared in publications such as *BOMB*, *Conjunctions*, *Iowa Review*, *Harvard Review*, and *Denver Quarterly*. He lives in Brooklyn, New York.

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Poems

ABIGAIL CLOUD

In her first collection of poems, Abigail Cloud draws inspiration from nineteenth-century European Romantic ballets, which often portrayed scorned females as mystical spirits such as sylphs, shades, and wilis. Some of these creatures seduced men into dancing until they died—punishment for inconstancy—or lured them into love. For Cloud, the dark gravity that holds these enchanters to the earth is the same as our own—and thus these demons are as everyday as air.

Sylph filters our world through the lenses of dance, folklore, and history, revealing our contemporary lives to be dreamlike and prismatic. “In the blink the mouse spent to disappear, I loved you,” avows the sylph. The cost of her ascension—and ours—is steep: “our price speech, our forgetting breath.” Such are the stakes in this complex, seductive, and stunning debut.

Poems by **ABIGAIL CLOUD** have appeared widely in journals such as *Black Warrior Review*, *The Cincinnati Review*, *Copper Nickel*, *The Gettysburg Review*, and *Quarterly West*. Cloud is on the faculty at Bowling Green State University, where she is editor-in-chief of *Mid-American Review*.

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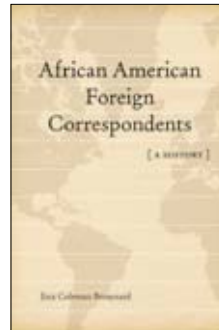
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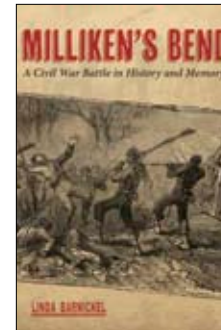
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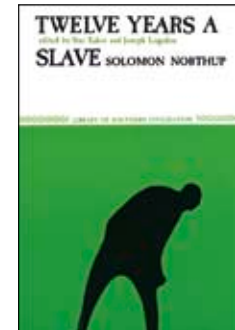
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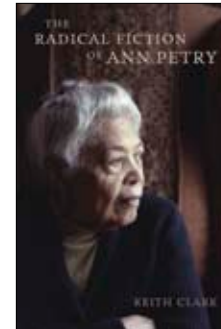
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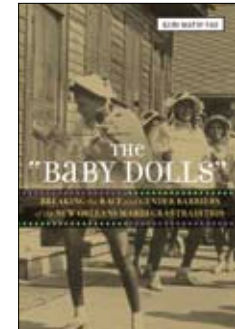
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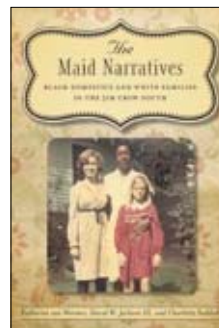
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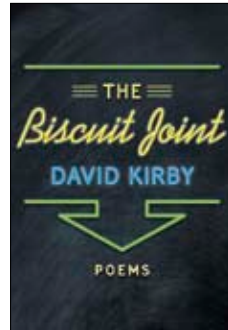
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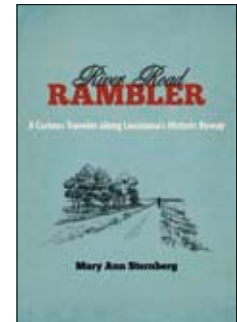
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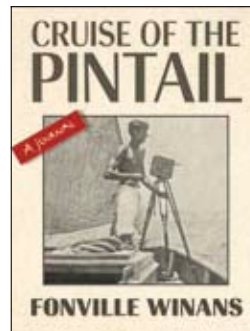
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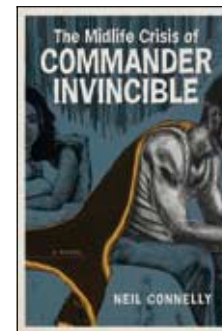
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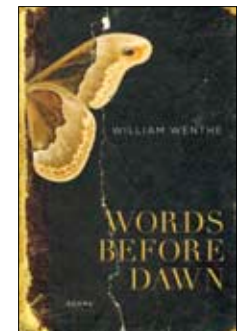
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