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# Shaking Up Prohibition in New Orleans

Authentic Vintage Cocktails from A to Z

**OLIVE LEONHARDT and HILDA PHELPS HAMMOND**

**Edited by GAY LEONHARDT**

**Foreword by JOHN MAGILL**

In the 1920s Prohibition was the law, but ignoring it was the norm, especially in New Orleans. While popular writers such as F. Scott Fitzgerald invented partygoers who danced from one cocktail to the next, real denizens of the French Quarter imbibed their way across the city. Bringing to life the fiction of flappers with tastes beyond bathtub gin, *Shaking Up Prohibition in New Orleans: Authentic Vintage Cocktails from A to Z* serves up recipes from the era of the speakeasy.

Originally assembled by Olive Leonhardt and Hilda Phelps Hammond around 1929, this delightful compendium applauds the city's irrepressible love for cocktails in the format of a classic alphabet book. Leonhardt, a noted artist, illustrated each letter of the alphabet, while Hammond provided cocktail recipes alongside tongue-in-cheek poems that jab at the dubious scenario of a "dry" New Orleans. A cultural snapshot of the Crescent City's resistance to Prohibition, this satirical, richly illustrated book brings to life the spirit and spirits of a jazz city in the Jazz Age.

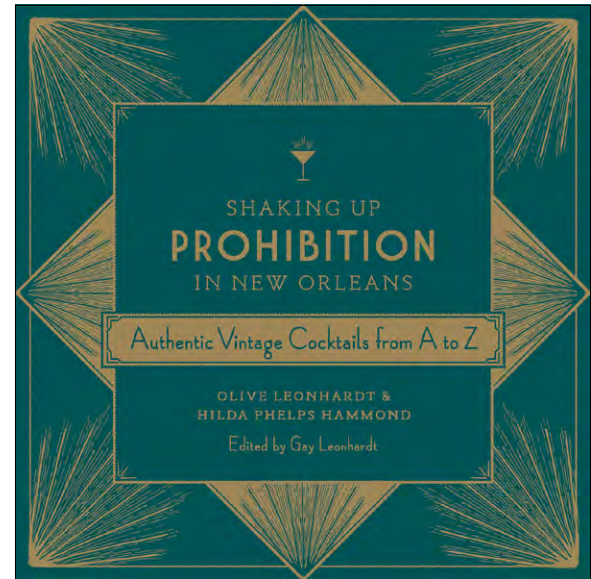
With a foreword on Prohibition-era New Orleans by historian John Magill and biographical profiles of Leonhardt and Hammond by editor Gay Leonhardt, readers can fully appreciate the

setting and the personalities behind this vintage cocktail guide with a Big Easy bent.

A perfect gift for lovers (and makers) of craft cocktails, arbiters of style, and celebrants of the Crescent City, *Shaking Up Prohibition in New Orleans* captures the essence of the Roaring Twenties.

Known for illustrating the covers of the literary magazine *The Double Dealer* and for her book *New Orleans, Drawn and Quartered*, **OLIVE LEONHARDT** (1895–1963) was an illustrator and artist who attended Newcomb College, the New York School of Fine and Applied Arts, and the Art Students League.

**HILDA PHELPS HAMMOND** (1890–1951) met Olive Leonhardt through mutual friends at Newcomb, and they socialized in art salons, at Junior League events, and at marches for the suffrage movement in New Orleans. A graduate of Tulane University, Hammond organized the Women's Committee of Louisiana and is remembered as an outspoken critic of Governor Huey P. Long.



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**MARCH 2015**

88 pages, 8 x 8, 26 period illustrations, 2 halftones  
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Food History / New Orleans / Louisiana History

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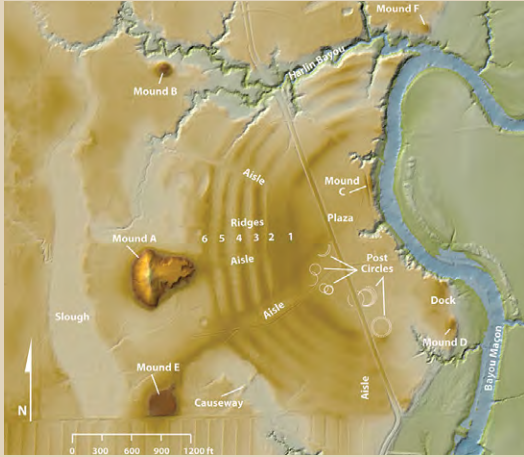
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**MORE ON 1920s  
NEW ORLEANS**

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Top left: LIDAR topographic map, "Atlas: The Louisiana Statewide GIS," LSU CADGIS Research Laboratory, Baton Rouge, Louisiana.

All photographs © Jenny Ellerbe

# Poverty Point

Revealing the Forgotten City

**JENNY ELLERBE and DIANA M. GREENLEE**

A UNESCO World Heritage Site

The settlement of Poverty Point, occupied from about 1700 to 1100 BC and once the largest city in North America, stretches across 345 acres in northeastern Louisiana. The structural remains of this ancient site—its earthen mounds, semicircular ridges, and vacant plaza—intrigue visitors as a place of artistic inspiration as well as an archaeological puzzle. *Poverty Point: Revealing the Forgotten City* delves into this enduring piece of Louisiana's cultural heritage through personal introspection and scientific exploration.

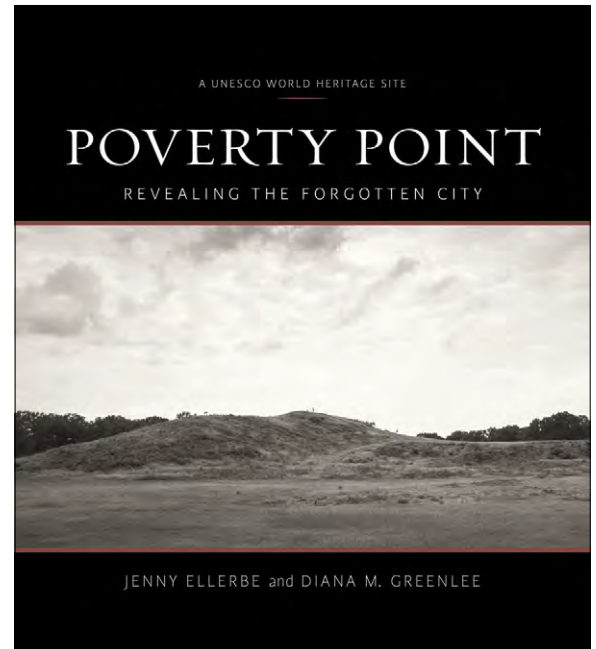
With stunning black-and-white photography by Jenny Ellerbe and engrossing text by archaeologist Diana M. Greenlee, this imaginative and informative book explores in full Poverty Point's Late Archaic culture and its monumental achievements. Ellerbe's landscapes and commentary reflect the questions and mysteries inspired by her many visits to the site, and Greenlee discusses the most recent archaeological findings, explaining what past excavations have revealed about the work involved in creating its mounds and the lives of the people

who built them. Artist and archaeologist also consider the still-unanswered questions about this place: What was the city's function in the ancient world? How did its people acquire their stone materials, some of which originated over a thousand miles from Poverty Point?

Recognized by UNESCO as a World Heritage Site in 2014, Poverty Point remains a historical treasure with many secrets still buried in its past.

**JENNY ELLERBE** is a fine art photographer whose work focuses primarily on northeastern Louisiana.

**DIANA M. GREENLEE** is the station archaeologist at the Poverty Point World Heritage Site and an adjunct professor of archaeology in the School of Sciences at the University of Louisiana at Monroe.



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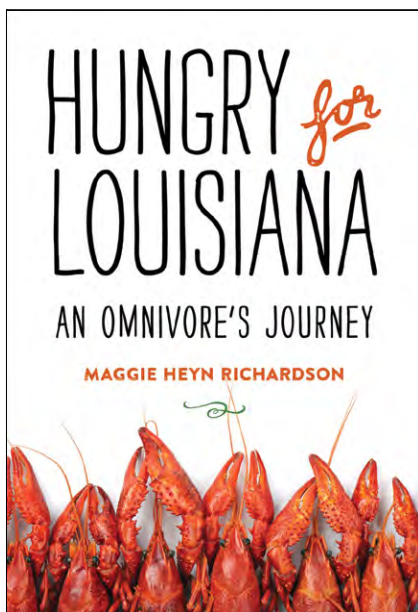
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176 pages, 5 1/2 x 8, 10 line drawings

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Foodways / Louisiana Studies

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Published with the assistance of the Borne Fund

# Hungry for Louisiana

An Omnivore's Journey

**MAGGIE HEYN RICHARDSON**

Food sets the tempo of life in the Bayou State, where people believed in eating locally and seasonally long before it was fashionable. In *Hungry for Louisiana: An Omnivore's Journey*, award-winning journalist Maggie Heyn Richardson takes readers to farms, meat markets, restaurants, festivals, culinary competitions, and roadside vendors to reveal the love, pride, and cultural importance of Louisiana's traditional and evolving cuisine.

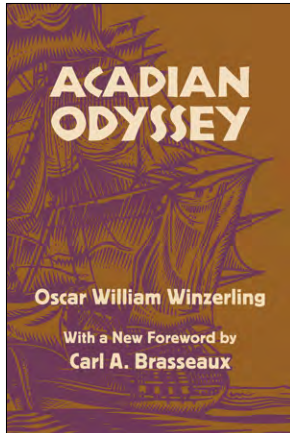
Focusing on eight of the state's most emblematic foods—crawfish, jambalaya, snoballs, Creole cream cheese, filé, blood boudin, tamales, and oysters—Richardson provides a fresh look at Louisiana's long culinary history. Each chapter concludes with corresponding recipes. These vignettes not only celebrate local foodways but also acknowledge the complicated dynamic between maintaining local traditions and managing agricultural and social change.

From exploring the perilous future of oyster farming along the threatened Gulf Coast to highlighting the rich history of the Spanish-Indian tamale in the quirky north Louisiana town of Zwolle, Richardson's charming and thoughtful narrative shows how deeply food informs the identity of Louisiana's residents.

Excerpt:

Lionel Key sits erect in a metal folding chair in the Louisiana Folklife Village, the area for traditional craftspeople at the New Orleans Jazz and Heritage Festival. His knees are spread, and between them is a 120-pound carved cypress mortar. From a distance, it looks like a good-sized tree stump. Lionel's beefy hands are wrapped around a companion pestle, a four-foot long solid wood instrument rounded on each end. He raises and lowers the pestle into a bed of dried sassafras leaves resting in the mortar's scooped bottom. Within a minute or two, his rhythmic pounding has reduced the crisp leaves to tiny flakes, like crumbs left behind in a potato chip bag. Then he flips the pestle over and, using its smaller end, he grinds the flakes until they are fine and powdery. The green dust that remains is filé, the spice used to season and thicken gumbo for as long as gumbo itself has been made in Louisiana—nearly three hundred years. That's plenty of time for filé to secure a place in the state's culinary repertoire and to inspire its own distinct set of rituals.

**MAGGIE HEYN RICHARDSON's** award-winning reporting has been featured in the *Baton Rouge Business Report*. She has covered the food and culture of Louisiana for national outlets as well as numerous regional publications, and she is a contributor to *The Louisiana Field Guide*. She lives with her husband and three children in Baton Rouge.



NEW IN PAPER

## Acadian Odyssey

OSCAR WILLIAM WINZERLING

With a New Foreword by  
CARL A. BRASSEAUX

First published in 1955, Oscar Winzerling's classic work tells the story of the expulsion of the Acadians from their homeland in Nova Scotia and the subsequent journey through America, England, and France that led them to Louisiana. For decades, *Acadian Odyssey* has remained unsurpassed as a study of that exodus of 1755.

Following their eviction from Nova Scotia by the English, many hundreds of Acadians spent years in various seaport concentration camps in England before reuniting with their fellow exiles in the port cities of France. In 1783, the refugees—still clinging to their identity as an “Acadian Nation”—found a leader in Henri Peyroux de la Coudrenière, who sought to resettle this community in Spanish Louisiana. The ensuing return of the exiles to North America led to the creation of Acadian settlements at the heart of modern-day Louisiana.

Based upon original documents uncovered by the author in European national and private archives, *Acadian Odyssey* details the history of the Cajun people, whose traditions and beliefs stand as a cultural cornerstone of the state of Louisiana.

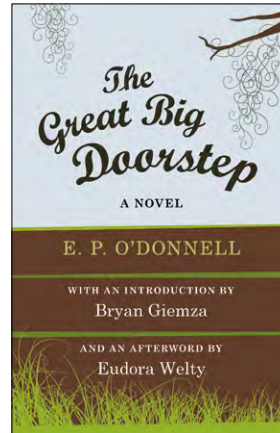
**OSCAR WILLIAM WINZERLING** (1896–1989), a Roman Catholic priest and educator, received his Ph.D. in history from the University of California–Berkeley, where he worked under Lawrence Kinnaird.

A native of Acadiana, **CARL A. BRASSEAUX** has authored more than thirty books on French North America. He retired from the University of Louisiana at Lafayette in 2010.

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**APRIL 2015** | 260 pages, 5 1/2 x 8 1/2 | 978-0-8071-5927-9  
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## The Great Big Doorstep

A Novel

E. P. O'DONNELL

With an Introduction by  
BRYAN GIEMZA and an Afterword  
by EUDORA WELTY

“True comedy. . . . We learn that the life of complete poverty is very rich. [O'Donnell] has brought out its natural exuberance, its bitterness, its zest.”—Eudora Welty

“The [novel's] mixture of pride, sarcasm, and outrage ought to be boisterously familiar. It's hard to imagine that John Kennedy Toole could have written *A Confederacy of Dunces* without reading *The Great Big Doorstep*.”—Bryan Giemza

A Depression-era comic masterpiece, E. P. O'Donnell's *The Great Big Doorstep* centers on the Crochets, a Cajun family who live in a ramshackle house between the levee and the Mississippi River. The Crochets dream of one day owning a stately home befitting the magnificent cypress doorstep they have salvaged from the river and proudly display outside their modest residence.

*The Great Big Doorstep* has remained a literary and cultural classic since its publication in 1941. In a 1979 afterword, Eudora Welty praises O'Donnell's comic genius, citing his “supreme gift” for dialogue, while Bryan Giemza's new introduction underscores the work's place in the tradition of southern novels.

**E. P. O'DONNELL** (1895–1943) was the author of the novel *Green Margins*, published in 1936. His short stories appeared in *Harper's*, *Collier's*, and *The Yale Review*, among other publications.

**BRYAN GIEMZA** is director of the University of North Carolina Libraries Southern Historical Collection. He is the author of *Irish Catholic Writers and the Invention of the American South*.

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**MAY 2015** | 408 pages, 5 1/2 x 8 1/2, 8 halftones | 978-0-8071-6029-9  
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## Q & A with Steven Sherrill

**Q:** Your fourth book, *Joy, PA*, approaches a number of difficult subjects ranging from religious fanaticism to post-traumatic stress disorder. Did you specifically set out to explore these challenging emotional landscapes or did those elements arise from another objective?

**A:** I strive to have real characters grappling with real problems. Those problems tend to evolve from, arise out of, a primary conflict, an initiating circumstance that has taken my imagination hostage. From that compelling moment, I build the characters; the nature and trajectory of their struggles develop as they take shape in my mind. Willie Augenbaugh's penultimate moment was the first part of this novel to come to me.

**Q:** Throughout the book the intense internal dialogue of each member of the Augenbaugh family simultaneously draws readers in and pushes them away. What are the mechanics behind that effect?

**A:** With each book I set myself a new technical goal or challenge. *Joy, PA* has three characters and three different narrative perspectives. My hope is that this creates a dissonance, a dizzying in the reader—which is what the characters themselves are experiencing. The main challenge for me was to maintain enough clarity to keep a reader from getting lost or confused.

**Q:** The mother of the family, Abigail Augenbaugh, works at a Slinky factory. The innocuous and trivial nature of this occupation is such a stark contrast to the dark tone of the novel. What was behind the decision to pull this iconic toy into the story?

**A:** There are two very necessary answers. First, I tend to paint my narratives with details from my life. Past and present. I live a few blocks from the real Slinky factory (not nearly as dark and desperate a place in actuality). Secondly, and more importantly, I value deeply the absurdity of life. The tragic and comic coexist all the time, everywhere. I love tipping the scales back and forth.

**Q:** Willie Augenbaugh, the son, mirrors the neuroticism visible in his parents, but for him it has much greater consequences. Was it harder to construct the anxiety and alienation of a young boy versus the adults?

**A:** We're all the summation of our life experiences. Willie is the youngest main character I've ever written. But alienation is a regular theme in my stable. I'm also the parent of two (6 and 18 years old, at present), I've been an educator for years, and I don't think I've fully outgrown my own inner juvenile delinquent. Willie is driven by, battered by, both internal and external forces. We are all equations, and the slightest tweak in the variables can make profound differences.



# Joy, PA

A Novel

**STEVEN SHERRILL**

Author of *The Minotaur Takes a Cigarette Break*

## PRAISE FOR STEVEN SHERRILL

"Darkly intelligent and sometimes dazzling."—*Atlanta Journal-Constitution*

"Sherrill reveals himself as that most endangered of literary species, a crafty, talented novelist who's not afraid to show his heart."—*Chicago Tribune*

"Tender and wryly witty . . . wise and ingenious."—*New York Times Book Review*

A dark and insightful evocation of the post-industrial era, *Joy, PA* tells the story of a family teetering on the precipice of ruin. The Augenbaughs live in a broken and decaying town where the last vestiges of country-club wealth run up against the terrible realities of working-class poverty. Abigail, a fervent believer in the apocalyptic teachings of a radio preacher, is desperate to save her son from Judgment Day as she readies herself for the Rap-

ture—due to arrive in just a few days. Her husband, Burns, has moved to the basement to live out his days in a medicated stupor, unable to cope with memories of his service in Iraq. Caught between the suffering of his mother and father, ten-year-old Willie fights the inherited demons that have savaged his parents' tenuous grasp on reality.

The somber drama surrounding the Augenbaughs plays out with a piercing and commanding lyrical beauty. Both transfixing and disconcerting, Steven Sherrill's empathetic portrait of alienation elicits hope and sympathy amidst shattered but no-less-dignified lives.

**STEVEN SHERRILL**, associate professor of English and integrative arts at Penn State, Altoona, is the author of *The Minotaur Takes a Cigarette Break*, published in 2000 and translated into eight languages; *Visits from the Drowned Girl*; and *The Locktender's House*. His collection of poems, *Ersatz Anatomy*, was published in 2010.

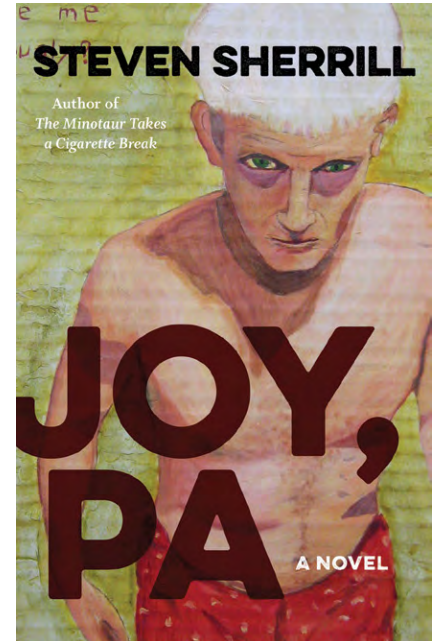
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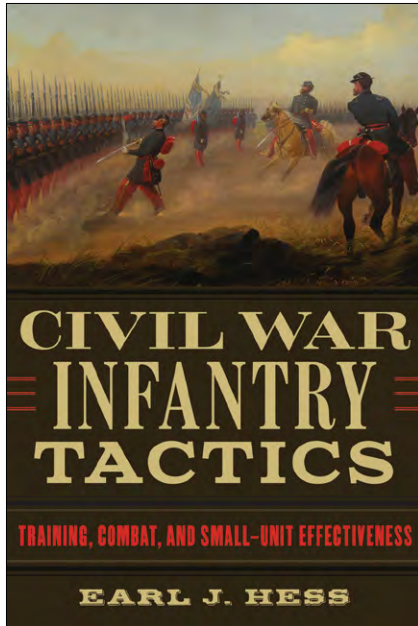


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**APRIL 2015**

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Civil War Studies / Military History

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Published with the assistance of the  
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# Civil War Infantry Tactics

Training, Combat, and Small-Unit Effectiveness

**EARL J. HESS**

For decades, military historians have argued that the introduction of the rifle musket—with a range five times longer than that of the smoothbore musket—made the shoulder-to-shoulder formations of linear tactics obsolete. Author Earl J. Hess challenges this deeply entrenched assumption. He contends that long-range rifle fire did not dominate Civil War battlefields or dramatically alter the course of the conflict because soldiers had neither the training nor the desire to take advantage of the rifle musket's increased range. Drawing on the drill manuals available to officers and through a close reading of battle reports, *Civil War Infantry Tactics* demonstrates that linear tactics provided the best formations and maneuvers to use with the single-shot musket, whether rifle or smoothbore.

The linear system was far from an outdated relic that led to higher casualties and prolonged the war. Indeed, regimental officers on both sides of the conflict found the formations and maneuvers in use since the era of the French Revolution to be indispensable to the survival of their units on the battlefield. The training soldiers received in this

system, combined with their extensive experience in combat, allowed small units a high level of articulation and effectiveness.

Unlike much military history that focuses on grand strategies, Hess zeroes in on formations and maneuvers (or primary tactics), describing their purpose and usefulness in regimental case studies, and pinpointing which of them were favorites of unit commanders in the field. The Civil War was the last conflict in North America to see widespread use of the linear tactical system, and Hess convincingly argues that the war also saw the most effective tactical performance yet in America's short history.

**EARL J. HESS** is Stewart W. McClelland Chair in History at Lincoln Memorial University and the author of fifteen books on the Civil War, including *Kennesaw Mountain: Sherman, Johnston, and the Atlanta Campaign*; *The Knoxville Campaign: Burnside and Longstreet in East Tennessee*; and *The Civil War in the West: Victory and Defeat from the Appalachians to the Mississippi*.

# The Civilian War

Confederate Women and Union Soldiers during Sherman's March

**LISA TENDRICH FRANK**

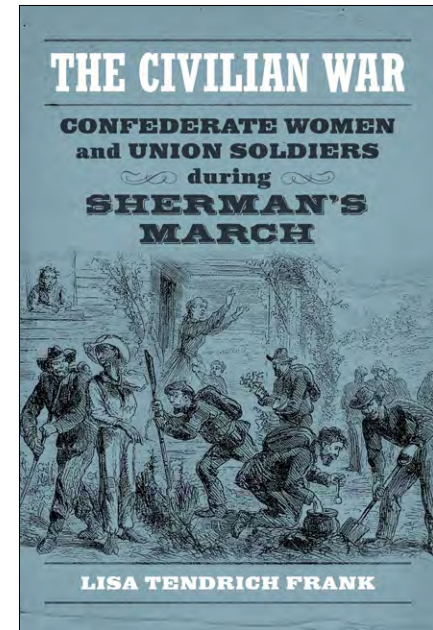
*The Civilian War* explores home-front encounters between elite Confederate women and Union soldiers during Sherman's March, a campaign that put women at the center of a Union army operation for the first time. Ordered to crush the morale as well as the military infrastructure of the Confederacy, Sherman and his army increasingly targeted wealthy civilians in their progress through Georgia and the Carolinas. To drive home the full extent of northern domination over the South, Sherman's soldiers besieged the female domain—going into bedrooms and parlors, seizing correspondence and personal treasures—with the aim of insulting and humiliating upper-class southern women. These efforts blurred the distinction between home front and warfront, creating confrontations in the domestic sphere as a part of the war itself.

Historian Lisa Tendrich Frank argues that ideas about women and their roles in war shaped the expectations of both Union soldiers and Confederate civilians. Sherman recognized that slaveholding Confederate women played a vital part in sustaining the Rebel efforts, and accordingly he treated them as wartime opponents, targeting their markers of respectability and privilege. Although Sherman intended his efforts to demoralize the civil-

ian population, Frank suggests that his strategies frequently had the opposite effect. Confederate women accepted the plunder of food and munitions as an inevitable part of the conflict, but they considered Union invasion of their private spaces an unforgivable and unreasonable transgression. These intrusions strengthened the resolve of many southern women to continue the fight against the Union and its most despised general.

Seamlessly merging gender studies and military history, *The Civilian War* illuminates the distinction between the damage inflicted on the battlefield and the offenses that occurred in the domestic realm during the Civil War. Ultimately, Frank's research demonstrates why many women in the Lower South remained steadfastly committed to the Confederate cause even when their prospects seemed most dim.

**LISA TENDRICH FRANK** received her Ph.D. in history from the University of Florida. She is the author or editor of numerous works relating to the Civil War, including *Women in the American Civil War* and the forthcoming *The World of the Civil War: A Daily Life Encyclopedia*.



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256 pages, 6 x 9

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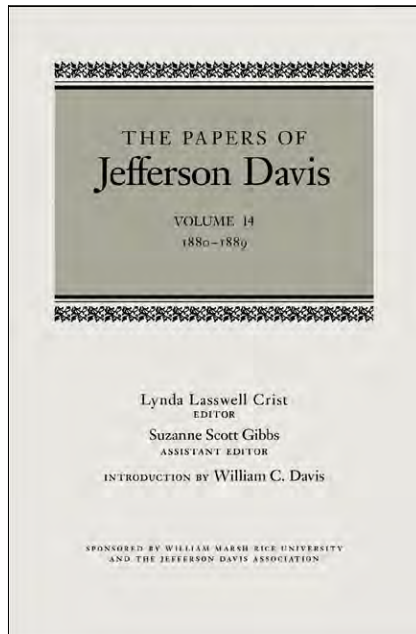
Cloth \$42.50s, ebook available

Civil War / Gender Studies

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Conflicting Worlds: New Dimensions of the American Civil War

T. Michael Parrish, Series Editor



# The Papers of Jefferson Davis

Volume 14, 1880–1889

**LYNDA LASSWELL CRIST, Editor**

**SUZANNE SCOTT GIBBS, Assistant Editor**

**Introduction by WILLIAM C. DAVIS**

The final volume of *The Papers of Jefferson Davis* follows the former president of the Confederacy through the completion of his two monumental works on the history of the Confederate States of America. In the first, *The Rise and Fall of the Confederate Government* (1881), Davis sought to recast the Confederacy as a just and moral nation that was constitutionally correct in standing up for its rights. Himself the subject of heated debates about why the Confederacy lost, Davis also used the book to castigate Confederate government and military officials who he believed had failed the cause. Later, *A Short History of the Confederate States* (1890) attempted to burnish the image of the former Confederacy and to refute accusations of intentional mistreatment of Union prisoners.

While completing these books, Davis attended and spoke at numerous Confederate memorial services and monument dedications, all the while waging a bitter feud with two of his former top generals—Joseph E. Johnston and P. G. T. Beauregard—over the reasons for the fall of the Confederacy. In late 1889, having returned to New Orleans

from a trip to his plantation, Brierfield, Davis succumbed to pneumonia. His funeral procession attracted an estimated 150,000 mourners, a testament to the lasting popularity of the Confederacy's only president.

In volume 14 of *The Papers of Jefferson Davis*, the editors have drawn from over one hundred manuscript repositories and private collections, in addition to numerous published sources, to offer a compelling portrait of Davis over the last decade of his life.

**LYNDA LASSWELL CRIST** has served as editor of *The Papers of Jefferson Davis* since 1979.

**SUZANNE SCOTT GIBBS** was assistant editor of *The Papers of Jefferson Davis* from 2006 to 2014.

**WILLIAM C. DAVIS** is the former director of the Center for Civil War Studies at Virginia Tech and the author of numerous books of southern history, including *The Rogue Republic: How Would-Be Patriots Waged the Shortest Revolution in American History*.

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## MAY 2015

688 pages, 6 1/8 x 9 1/4, 6 halftones, 1 color plate

978-0-8071-5909-5

Cloth \$150.00s, ebook available

Southern History / Reference

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# Patrick Henry Jones

Irish American, Civil War General, and Gilded Age Politician

## MARK H. DUNKELMAN

Patrick Henry Jones's obituary vowed that "his memory shall not fade among men." Yet in little more than a century, history has largely forgotten Jones's considerable accomplishments during the Civil War and the Gilded Age that followed. In this masterful biography, Mark H. Dunkelman resurrects Jones's story and restores him to his rightful standing as an exceptional military officer and influential politician of nineteenth-century America.

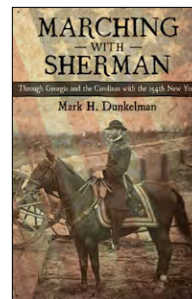
Patrick Henry Jones (1830–1900), a poor Irish immigrant, began his career in journalism before gaining admittance to the New York bar. When the Civil War erupted in 1861, Jones volunteered for service in the Union Army. He rose steadily through the ranks of the 37th New York, became general of the 154th New York, and eventually attained the rank of brigadier general. Jones was one of only twelve native Irishmen ever to attain that rank in the federal forces.

When the war ended, Jones's reputation as a military hero gave him an entry into politics under the mentorship of editor Horace Greeley and politician Reuben E. Fenton. He served in both elec-

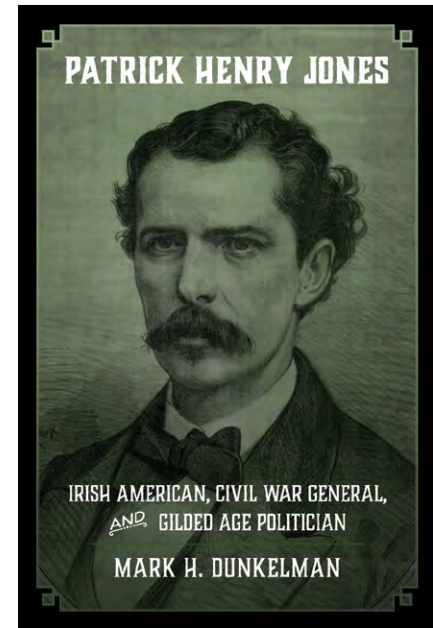
tive and appointed offices in the state of New York, navigating the corruptions, scandals, and political upheavals of the Golden Age. Ultimately, his entanglement with one of the most sensational crimes of his era—a high-profile grave-robbing from the cemetery of St. Mark's Church—tainted his name and ruined his once-respectable career.

In the first full-length biographical account of this important figure, *Patrick Henry Jones* tells the quintessentially American story of an immigrant who overcame both his humble origins and the rampant xenophobia of mid-nineteenth-century America to achieve a level of prominence equaled by few of his peers.

**MARK H. DUNKELMAN** is the author of *Brothers One and All: Esprit de Corps in a Civil War Regiment*; *War's Relentless Hand: Twelve Tales of Civil War Soldiers*; and *Marching with Sherman: Through Georgia and the Carolinas with the 154th New York*.



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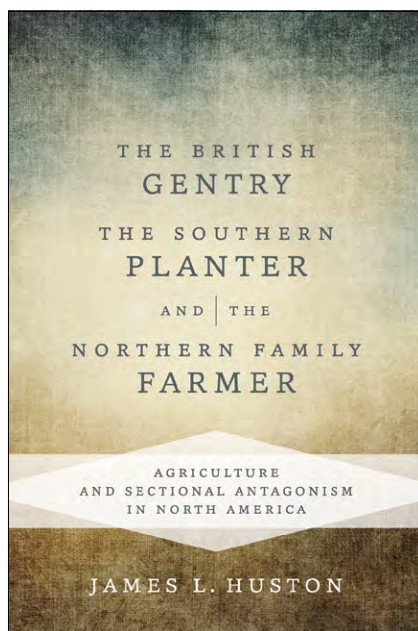
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Conflicting Worlds: New Dimensions of the American Civil War

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# The British Gentry, the Southern Planter, and the Northern Family Farmer

Agriculture and Sectional Antagonism in North America

**JAMES L. HUSTON**

Drawing on the history of the British gentry to explain the contrasting sentiments of American small farmers and plantation owners, James L. Huston's expansive analysis offers a new understanding of the socioeconomic factors that fueled sectionalism and ignited the American Civil War. This groundbreaking study of agriculture's role in the war defies long-held notions that northern industrialization and urbanization led to clashes between North and South. Rather, Huston argues that the ideological chasm between plantation owners in the South and family farmers in the North led to the political eruption of 1854–56 and the birth of a sectionalized party system.

Huston shows that over 70 percent of the northern population—by far the dominant economic and social element—had close ties to agriculture. More invested in egalitarianism and personal competency than in capitalism, small farmers in the North operated under a free labor ideology that emphasized the ideals of independence and mastery over oneself. The ideology of the plantation, by contrast, reflected the conservative ethos of the British aristocracy, which was the product of immense landed inequality and the assertion of mastery over others.

By examining the dominant populations in northern and southern congressional districts, Huston reveals that economic interests pitted the plantation South against the small-farm North. The northern shift toward Republicanism depended on farmers, not industrialists: While Democrats won the majority of northern farm congressional districts from 1842 to 1853, they suffered a major defection of these districts from 1854 to 1856, to the antislavery organizations that would soon coalesce into the Republican Party. Utilizing extensive historical research and close examination of the voting patterns in congressional districts across the country, James Huston provides a remarkable new context for the origins of the Civil War.

**JAMES L. HUSTON** is professor of history at Oklahoma State University and the author of *The Panic of 1857 and the Coming of the Civil War*; *Securing the Fruits of Labor: The American Concept of Wealth Distribution, 1765–1900*; *Calculating the Value of the Union: Slavery, Property Rights, and the Economic Origins of the Civil War*; and *Stephen A. Douglas and the Dilemmas of Democratic Equality*.

# Senator James Eastland

Mississippi's Jim Crow Democrat

## MAARTEN ZWIERS

In the years following World War II, the national Democratic Party aligned its agenda more and more with the goals of the civil rights movement. By contrast, a majority of southern Democrats remained as committed as ever to a traditional, segregationist ideology. Through the career of Senator James Eastland, one of the midcentury's most prominent politicians, author Maarten Zwiers explores the uneasy, yet mutually beneficial relationship between conservative southerners and the increasingly liberal party to which they belonged.

Mississippi Democrat James "Big Jim" Eastland began an influential four-decade career in the United States Senate in 1941, ultimately rising to become president *pro tempore* of the Senate, a position that placed him third in the line of presidential succession. His reputation for toughness developed from his unflinching and ruthless opposition to greater civil rights and his concern over the global spread of communism, as he believed participants in the two movements were working together to undermine the American way of life. Zwiers contends that despite Eastland's extreme positions, he still managed to maintain influence through productive relationships with his Senate colleagues—liberal as well as conservative. Though the progres-

sive wing of the Democratic Party continued to push for stronger civil rights legislation, they valued compromise with southern senators like Eastland in order to ensure support from a region the Democrats could ill afford to lose. While Eastland's campaigning rhetoric was inflammatory, his ability to operate within the national political structure by leveraging moderate concessions contributed to his lengthy and effective career.

Drawing on recently opened archival records, Maarten Zwiers offers a nuanced portrait of a man frequently portrayed as a southern zealot. *Senator James Eastland* provides a case study of the complicated relationship between party and party members that allowed Democrats to maintain power in the South for much of the twentieth century.

**MAARTEN ZWIERS**, an assistant professor in contemporary and U.S. history at the University of Groningen, the Netherlands, specializes in regional history and the history of political culture.

SENATOR JAMES EASTLAND  
MISSISSIPPI'S JIM CROW DEMOCRAT



MAARTEN ZWIERS

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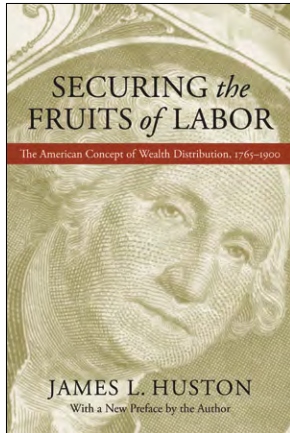


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## Securing the Fruits of Labor

The American Concept of Wealth Distribution, 1765–1900

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“An ambitious, well-constructed, and ultimately provocative study of the American concept of wealth distribution.”—*American Historical Review*

In his comprehensive study of the economic ideology of the early republic, James L. Huston argues that Americans developed economic attitudes during the Revolutionary period that remained virtually unchanged until the close of the nineteenth century. Viewing Europe’s aristocratic system, early Americans believed that the survival of their new republic depended on a fair distribution of wealth, brought about through political and economic equality.

The concepts of wealth distribution formulated in the Revolutionary period informed works on nineteenth-century political economy and shaped the ideology of political parties. Huston reveals how these ideas influenced debates over reform, working-class agitation, political participation, territorial expansion, banking, tariffs, slavery, public land disposition, and corporate industrialism. *Securing the Fruits of Labor* is a masterful study of American beliefs about wealth distribution over one and a half centuries.

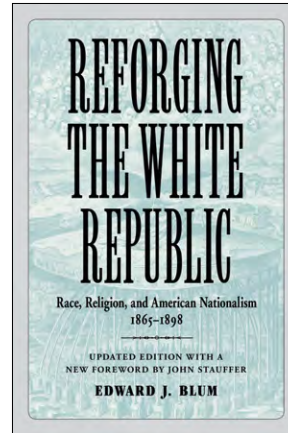
**JAMES L. HUSTON** is professor of history at Oklahoma State University and the author of *The Panic of 1857 and the Coming of the Civil War*; *Calculating the Value of the Union: Slavery, Property Rights, and the Economic Origins of the Civil War*; and *Stephen A. Douglas and the Dilemmas of Democratic Equality*.

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## Reforging the White Republic

Race, Religion, and American Nationalism, 1865–1898

**EDWARD J. BLUM**

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“What Blum has done, with great skill, is . . . remind us of the enduring power of religion in public discourse—how it was used, in this instance, to bring whites together on the basis of race. It’s a sad lesson, well worth remembering.”—David Oshinsky, *The Nation*

During Reconstruction, former abolitionists in the North had a golden opportunity to pursue true racial justice and permanent reform in America. But after the sacrifice made by thousands of Union soldiers to arrive at this juncture, the moment soon slipped away, leaving many whites throughout the North and South more racist than before. Edward J. Blum takes a fresh look at the reasons for this failure in *Reforging the White Republic*, focusing on the vital role that religion played in reunifying northern and southern whites into a racially segregated society. A blend of history and social science, *Reforging the White Republic* offers a surprising perspective on the forces of religion as well as nationalism and imperialism at a critical point in American history.

**EDWARD J. BLUM** is professor of history at San Diego State University, coauthor of *The Color of Christ: The Son of God and the Saga of Race in America*, and author of *W. E. B. DuBois, American Prophet*. He coedits the blog *Then & Now for Christian Century*.

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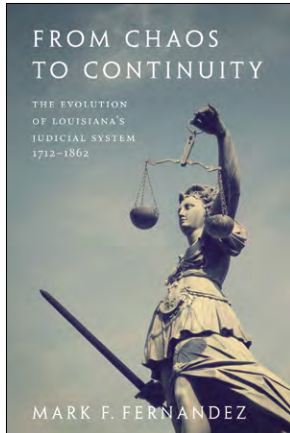
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NEW IN PAPER

## From Chaos to Continuity

The Evolution of Louisiana's Judicial System, 1712–1862

**MARK F. FERNANDEZ**

“Succinct and lucid . . . *From Chaos to Continuity* makes an important contribution to a better understanding of both Louisiana’s legal history and wider American jurisprudence.”—*Journal of Southern History*

Shaped by a diverse Creole culture and civilian heritage, Louisiana’s legal system holds a crucial place in the history of American law. Tracing the state’s judiciary from its earliest colonial origins to its closure during Federal occupation in 1862, *From Chaos to Continuity* argues that Louisiana provides a representative model of American law and justice. Mark F. Fernandez contends that the difficulty of integrating two very different systems of law was not unique to Louisiana; rather, it was a common challenge faced by many antebellum southern and southwestern states.

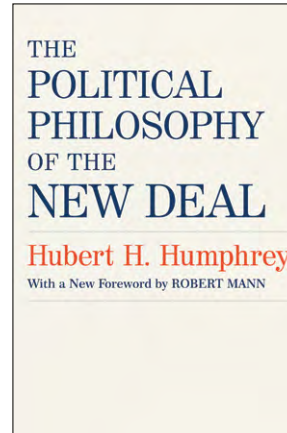
The first comprehensive analysis of the role of the courts in the development of Louisiana’s legal system, *From Chaos to Continuity* allows scholars and students alike to see the state as an integral part of American legal history.

**MARK F. FERNANDEZ** is the Patricia Carlin O’Keefe Distinguished Professor of history at Loyola University in New Orleans and coeditor of *A Law unto Itself? Essays in the New Louisiana Legal History*.

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NEW IN PAPER

## The Political Philosophy of the New Deal

**HUBERT H. HUMPHREY**

**With a New Foreword by  
ROBERT MANN**

Updated Edition

Brought up on Wilsonian democracy and populist ideals, a young Hubert Humphrey witnessed the near-failure of the American political system during the Great Depression and its revival under Franklin D. Roosevelt. In *The Political Philosophy of the New Deal*, Humphrey responds to the changing political landscape of his early adulthood and offers a broad-ranging analysis of the New Deal and its place in the American traditions of individualism and social responsibility. First published in 1970, Humphrey’s book makes the case that the New Deal, by emphasizing stability for all citizens, situated itself firmly within the principles of American democracy. His cogent assessment of Roosevelt’s policies offers insights still applicable in current-day discourse about the financial and social sectors within the United States.

This paperback edition includes a new foreword by Robert Mann, who explains the enduring importance of Humphrey’s work and makes a strong case for the relevance of Humphrey’s ideas in today’s political climate.

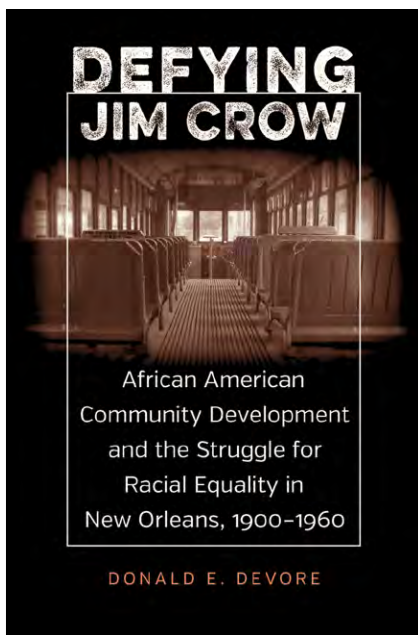
**HUBERT H. HUMPHREY** (1911–1978) was a Democratic senator and served as vice president under President Lyndon B. Johnson. He received his master’s degree in political science from Louisiana State University.

**ROBERT MANN** is the author of *Working Congress: A Guide for Senators, Representatives, and Citizens*; *Daisy Petals and Mushroom Clouds: LBJ, Barry Goldwater, and the Ad That Changed American Politics*; and many other books. He is also a political columnist for the *New Orleans Times-Picayune*.

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Southern History / Louisiana Studies

## Defying Jim Crow

African American Community Development and the Struggle for Racial Equality in New Orleans, 1900–1960

**DONALD E. DEVORE**

From the earliest days of Jim Crow, African Americans in New Orleans rallied around the belief that the new system of racially biased laws, designed to relegate them to second-class citizenship, was neither legitimate nor permanent. Drawing on shared memories of fluid race relations and post-Civil War political participation, they remained committed to a disciplined and sustained pursuit of equality. *Defying Jim Crow* tells the story of this community's decades-long struggle against segregation, disenfranchisement, and racial violence.

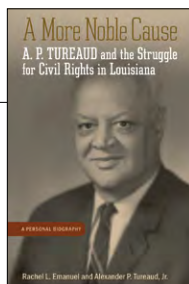
Amid mounting violence and increasing exclusion, black New Orleanians believed their best defense depended upon maintaining a close-knit and politically engaged community. Donald E. Devore's peerless research shows how African Americans sought to reverse the trends of oppression by prioritizing the kind of capacity building—investment in education, participation in national or-

ganizations, and a spirit of entrepreneurship in markets not dominated by white businessmen—that would ensure the community's ability to keep fighting for their rights in the face of setbacks and hostility from the city's white leaders. As some black activists worked to attain equity within the “separate but equal” framework, they provided a firm foundation and crucial support for more overt challenges to the racist government structures.

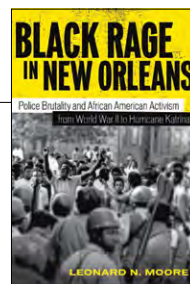
The result of over a decade's research into the history of civil rights and community building in New Orleans, *Defying Jim Crow* provides a thorough and insightful analysis of race relations in one of America's most diverse cities and offers a vital contribution to the complex history of the African American struggle for freedom.

**DONALD E. DEVORE** is an associate professor of history at the University of South Alabama. He is the coauthor of *Crescent City Schools: Public Education in New Orleans, 1841–1991*.

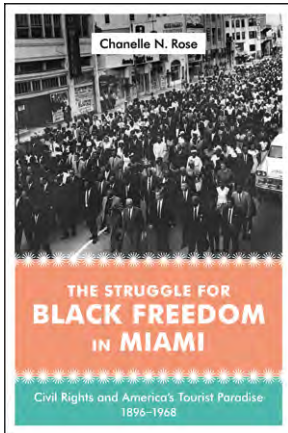
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## The Struggle for Black Freedom in Miami

Civil Rights and America's Tourist Paradise, 1896–1968

**CHANELLE N. ROSE**

Offering new insights into Florida's position within the cultural legacy of the South, *The Struggle for Black Freedom in Miami* explores the long fight for civil rights in one of the country's most popular tourist destinations. Chanelle N. Rose examines how sustained tourism and rapid demographic changes in Miami undermined constructions of blackness and whiteness that remained more firmly entrenched in other parts of the South.

As white civic elites scrambled to secure the city's burgeoning reputation as the "Gateway to the Americas," an influx of Spanish-speaking migrants and tourists had a transformative effect on conventional notions of blackness. Business owners and city boosters resisted arbitrary racial distinctions and even permitted dark-skinned Latinos access to public accommodations that were otherwise off limits to nonwhites in the South. At the same time, civil rights activists waged a fierce battle against the antiblack discrimination and violence that lay beneath the public image of Miami as a place relatively tolerant of racial diversity.

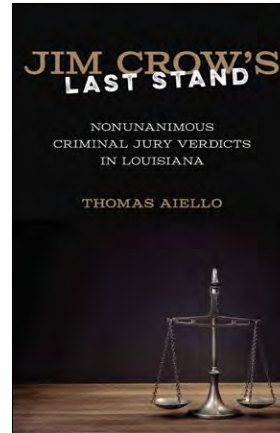
In its exploration of regional distinctions, transnational forces, and the effect of both on the civil rights battle, *The Struggle for Black Freedom in Miami* complicates the black/white binary and offers a new way of understanding the complexity of racial traditions and white supremacy in southern metropolises like Miami.

**CHANELLE N. ROSE** is associate professor of history at Rowan University.

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## Jim Crow's Last Stand

Nonunanimous Criminal Jury Verdicts in Louisiana

**THOMAS AIELLO**

The last remnant of the racist "Redeemer" agenda in Louisiana's legal system, the nonunanimous jury-verdict law permits juries to convict criminal defendants with only ten out of twelve votes. A legal oddity among southern states, the ordinance has survived multiple challenges since its ratification in 1880. Despite the law's long history, few are aware of its existence, its original purpose, or its modern consequences. At a time when Louisiana's penal system has fallen under national scrutiny, *Jim Crow's Last Stand* presents a timely, penetrating, and concise look at the history of this law's origins and its troubling legacy.

The nonunanimous jury-verdict law originally allowed a guilty verdict with only nine juror votes, funneling many of those convicted into the state's burgeoning convict lease system. Yet the law remained on the books well after convict leasing ended. Historian Thomas Aiello describes the origins of the statute in Bourbon Louisiana—a period when white Democrats sought to "redeem" their state after Reconstruction—its survival through the civil rights era of the 1950s and 1960s, and the Supreme Court's decision in *Johnson v. Louisiana* (1972), which narrowly validated the state's criminal conviction policy.

Spanning over a hundred years of Louisiana law and history, *Jim Crow's Last Stand* investigates the ways in which legal policies and patterns of incarceration contribute to a new form of racial inequality.

**THOMAS AIELLO** is associate professor of history at Valdosta State University, specializing in the confluence of race and cultural history. He is the author of *The Kings of Casino Park: Black Baseball in the Lost Season of 1932*.

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Music History / Southern History

# Reinventing Dixie

Tin Pan Alley's Songs and the Creation of the Mythic South

**JOHN BUSH JONES**

Tin Pan Alley, once New York City's songwriting and recording mecca, issued more than a thousand songs about the American South in the first half of the twentieth century. In *Reinventing Dixie*, John Bush Jones explores the broad impact of these songs in creating and disseminating the imaginary view of the South as a land of southern belles, gallant gentlemen, and racial harmony.

In profiles of Tin Pan Alley's lyricists and composers, Jones explains how a group of undereducated and untraveled writers—the vast majority of whom were urban northerners or European immigrants—constructed the specific and detailed images of the South used in their song lyrics. In the process of evaluating the origins of Tin Pan Alley's songbook, Jones analyzes these songwriters' attitudes about North-South reconciliation, ideals of honor and hospitality, and the recurring theme of

the yearning for home. Though a few of the songs employed parody or satire to undercut the vision of a peaceful, romantic South, the majority ignored the realities of racism and poverty in the region.

By the end of Tin Pan Alley's era of cultural prominence in the mid-twentieth century, Jones contends, the work of its writers had cemented the "moonlight and magnolias" myth in the minds of millions of Americans. *Reinventing Dixie* sheds light on the role of songwriters in forming an idyllic vision of the South that continues to influence the American imagination.

**JOHN BUSH JONES** is the author of *Our Musicals, Ourselves: A Social History of the American Musical Theater*, and *The Songs That Fought the War: Popular Music and the Home Front, 1939–1945*.

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# Yoknapatawpha Blues

Faulkner's Fiction and Southern Roots Music

**TIM A. RYAN**

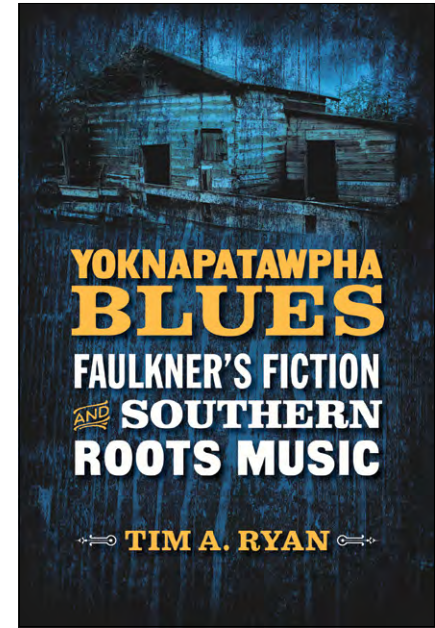
During the 1920s and 1930s, Mississippi produced two of the most significant influences upon twentieth-century culture: the modernist fiction of William Faulkner and the recorded blues songs of African American musicians like Charley Patton, Geeshie Wiley, and Robert Johnson. In *Yoknapatawpha Blues*, the first book examining both Faulkner and the music of the south, Tim A. Ryan identifies provocative parallels of theme and subject in diverse regional genres and texts.

Placing prewar country blues song lyrics and Faulkner's literary texts on equal footing, Ryan illuminates the meanings of both in new and unexpected ways. He provides close analysis of the Great Mississippi Flood of 1927 in Faulkner's "Old Man" and Patton's "High Water Everywhere"; racial violence in the story "That Evening Sun" and Wiley's "Last Kind Words Blues"; and male sex-

ual dysfunction in *Sanctuary* and Johnson's "Dead Shrimp Blues." This interdisciplinary study reveals how the characters of Yoknapatawpha County and the protagonists in blues songs similarly strive to assert themselves in a threatening and oppressive world.

By emphasizing the modernism found in blues music and the echoes of black vernacular culture in Faulkner's writing, *Yoknapatawpha Blues* elucidates the impact of both Faulkner's fiction and roots music on the culture of the modern South and of the nation.

**TIM A. RYAN** is associate professor of English at Northern Illinois University and the author of *Calls and Responses: The American Novel of Slavery Since "Gone With the Wind."*



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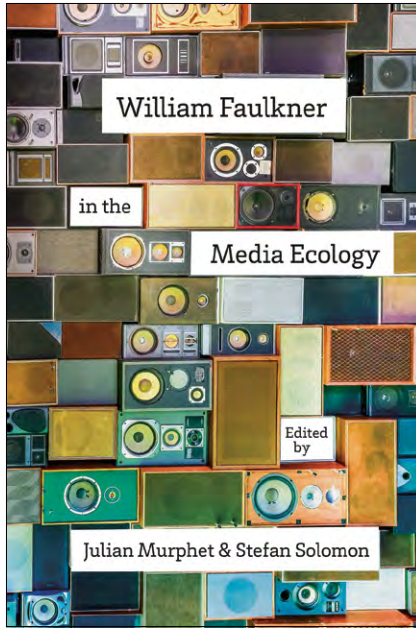
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Music History / Literary Studies

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Southern Literary Studies

Scott Romine, Series Editor



# William Faulkner in the Media Ecology

Edited by JULIAN MURPHET and STEFAN SOLOMON

*William Faulkner in the Media Ecology* explores the Nobel Prize-winning author immersed in the new media of his time. Intersecting with twentieth-century technology such as photography, film, and sound recording, these twelve essays portray Faulkner not only as a writer looking back on the history of the U.S. South, but also as a screenwriter, aviator, and celebrity. This fresh, interdisciplinary approach to Faulkner presents an innovative way of reevaluating a body of literary work that has engaged readers and critics for over sixty years.

Essays by John T. Matthews, Catherine Gunther Kodat, Stefan Solomon, and Donald M. Kartiganer assess how Faulkner's legacy has been shaped through media adaptation and public commemoration of his work. Jay Watson, Michael Zeitlin, Sarah Gleeson-White, Robert Jackson, and Sascha Morrell consider a range of media relevant to the creation of the writer's stories and ways to recalibrate traditional thinking about his writing. Mark

Steven, Peter Lurie, and Richard Godden examine how the vastly different mediations of cinema and money influenced Faulkner's work.

Editors Julian Murphet and Stefan Solomon have brought together some of the most prominent voices in Faulkner studies, along with a number of emerging scholars, to construct a portrait of Faulkner as a thoroughly modern writer, as much attuned to the evolution of the contemporary world as he was to the past.

**JULIAN MURPHET** is professor of modern film and literature at the University of New South Wales and the author of *Literature and Race in Los Angeles* and *Multimedia Modernism: Literature and the Anglo-American Avant-garde*.

**STEFAN SOLOMON** is research assistant on the Dorothy Project at the University of New South Wales, focusing on the figure of the child-migrant in post-war cinema.

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Literary Studies

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Southern Literary Studies  
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# Possessing the Past

Trauma, Imagination, and Memory in Post-Plantation Southern Literature

**LISA HINRICHSEN**

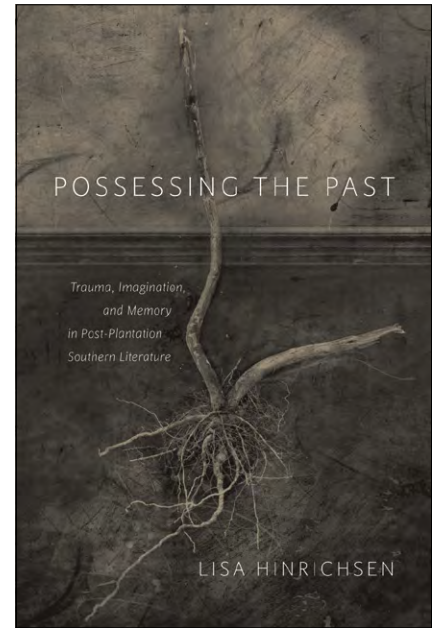
Employing recent theories of memory from multiple areas of study, *Possessing the Past* illuminates the tangled relationships among trauma, fantasy, and the public sphere, and their impact on the “South” in imagination and in reality. Focusing on the roles that narrative and fantasy play in creating a sense of regional distinctiveness, Lisa Hinrichsen brings a wealth of critical scholarship to her consideration of memory and southern literature.

Hinrichsen’s nuanced readings of a diverse group of southern authors, including William Faulkner, Roberto Fernández, Erna Brodber, Monique Truong, and Katharine Du Pre Lumpkin, offer new ways of conceptualizing memory, place, and history. She unravels southern literature’s critical confrontation with the region’s history through complex systems of remembrance and erasure, and she traces how fantasy mediates trauma and adjudicates identity. Expansive in its psychoanalytical approach, her work explores issues of law, testimony, and social justice; the role of nostalgic fan-

tasies of gentility at midcentury; the relationship between white empathy and social fantasy; the resemblance of regional patterns of disavowal to national ideologies of forgetting in Vietnam-era fiction; and the impact of contemporary multicultural literature on memory and community.

*Possessing the Past* broadens the theoretical framework used to conceptualize memory and trauma, while grounding traumatic testimony in the specifics of time and place amply offered by southern literature. It provides new readings of an array of southern writers and deepens our understanding of the continuing importance of history, memory, and fantasy in the literature of the U.S. South.

**LISA HINRICHSEN** is assistant professor of English at the University of Arkansas. She has contributed essays to the *Southern Literary Journal*, *Journal of Modern Literature*, *Southern Quarterly*, and *African American Review*, among other publications.



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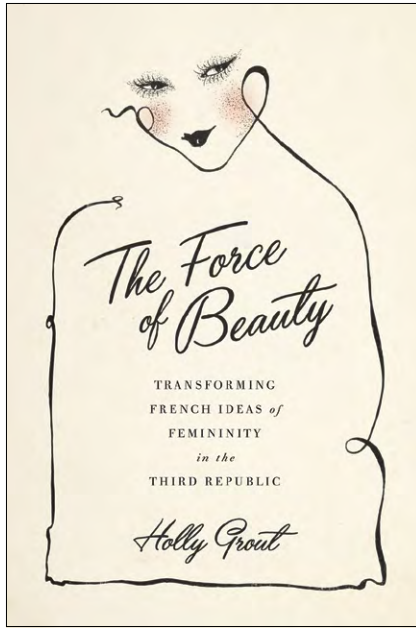
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Literary Studies

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Southern Literary Studies

Scott Romine, Series Editor



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Gender Studies / French History

# The Force of Beauty

Transforming French Ideas of Femininity in the Third Republic

**HOLLY GROUT**

The market for commercial beauty products exploded in Third Republic France, with a proliferation of goods promising to erase female imperfections and perpetuate an aesthetic of femininity that conveyed health and respectability. While the industry's meteoric growth helped to codify conventional standards of womanhood, *The Force of Beauty* goes beyond the narrative of beauty culture as a tool for sociopolitical subjugation to show how it also targeted women as important consumers in major markets and created new avenues by which they could express their identities and challenge or reinforce gender norms.

As cosmetics companies and cultural media, from magazines to novels to cinema, urged women to aspire to commercial standards of female perfection, beauty evolved as a goal to be pursued rather than a biological inheritance. The products and techniques that enabled women to embody society's feminine ideal also taught them how to

fashion their bodies into objects of desire and thus offered a subversive tool of self-expression. Holly Grout explores attempts by commercial beauty culture to reconcile a standard of respectability with female sexuality, as well as its efforts to position French women within the global phenomenon of changing views on modern womanhood.

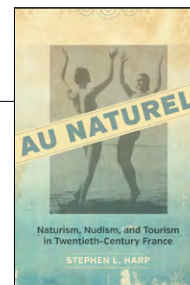
Grout draws on a wide range of primary sources—hygiene manuals, professional and legal debates about the right to fabricate and distribute “medicines,” advertisements for beauty products, and contemporary fiction and works of art—to explore how French women navigated changing views on femininity. Her seamless integration of gender studies with business history, aesthetics, and the history of medicine results in a textured and complex study of the relationship between the politics of womanhood and the politics of beauty.

**HOLLY GROUT** is assistant professor of history at the University of Alabama.

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# Planning the Greenspaces of Nineteenth-Century Paris

**RICHARD S. HOPKINS**

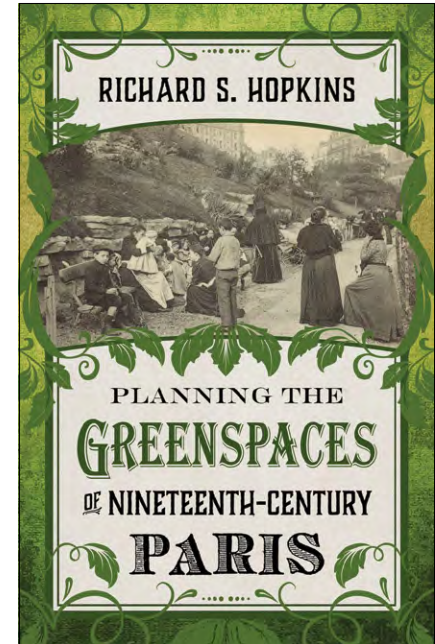
In the second half of the nineteenth century, state and municipal governments oversaw the explosive growth of public parks, squares, and gardens throughout the city of Paris. In *Planning the Greenspaces of Nineteenth-Century Paris*, Richard S. Hopkins skillfully weaves together social and cultural history to argue that the expansion of these greenspaces served as more than simple urban embellishment. Rather, they provided an essential component of the Second Empire's efforts to transform and revitalize France's capital city, and their development continued well into the Third Republic.

Hopkins brings a new dimension to the study of nineteenth-century Parisian urbanism by considering the parks and squares of Paris from multiple perspectives: the reformers who advocated for them, the planners who constructed them, the workers who maintained them, and the neighborhood residents who used them. As public areas over

which private citizens felt a high degree of ownership, these spaces offered a unique opportunity for collaboration between city officials and residents. Hopkins examines the national and municipal goals for the greenspaces, their intended contributions to public health, and the roles of park service employees and neighborhood groups in their ongoing centrality to Parisian life.

Hopkins's study moves deftly from the aspirations of the political authorities to the ways in which new public spaces contributed to community building and neighborhood identity. Drawing on extensive archival research, he depicts a greenspace design and development process that illustrates the dynamic relationship between citizens and city.

**RICHARD S. HOPKINS** is assistant professor of history at Widener University.



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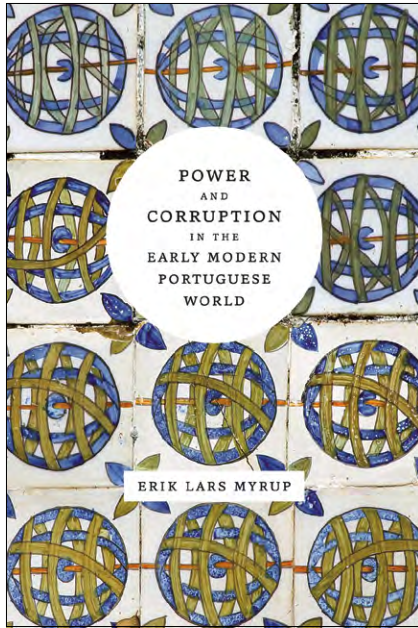
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**JULY 2015**

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Atlantic World / European History

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# Power and Corruption in the Early Modern Portuguese World

**ERIK LARS MYRUP**

Encompassing numerous territories across four different continents, Portugal's early modern empire depended upon a vast and complex bureaucracy, yet colonial power did not reside solely in the centralized state. In a masterful reconceptualization of the functioning of empire, Erik Lars Myrup's *Power and Corruption in the Early Modern Portuguese World* argues that beneath the surface of formal government, an intricate web of interpersonal relationships played a key role in binding together the Portuguese empire.

Myrup draws on archival research in Portugal, Spain, Brazil, and China to demonstrate how informal networks of power and patronage offered a crucial means of navigating—or circumventing—the serpentine paths of the governmental hierarchy. The decisions of the Overseas Council, which governed Portugal's imperial holdings, reflected not only the merits of the petitions that came before it, but also the personal and institutional affiliations of the petitioner. In far-flung areas such as São Paulo and Macau, where the formal bureau-

cracy was weak, local cultural and economic factors held as much sway over the agents of the colonial state as did the dictates of the imperial court at Lisbon.

Populated by a host of colorful characters, from backland explorers to colonial magistrates, *Power and Corruption in the Early Modern Portuguese World* demonstrates how informal social connections both magnified and diminished the power of the colonial state. If such systems contributed to corruption and fraud, they also facilitated effective cross-cultural exchange and ensured the survival of empire in times of crisis and decline. Myrup has produced a truly global study that sheds new light on the influence of interpersonal networks on the administration of a vast overseas empire.

**ERIK LARS MYRUP** is assistant professor of history at the University of Kentucky. His articles and reviews have appeared in *The Americas*, *Portuguese Studies*, *Itinerario*, and the *Hispanic American Historical Review*.

# Black Labor, White Sugar

Caribbean Braceros and Their Struggle for Power in the Cuban Sugar Industry

**PHILIP A. HOWARD**

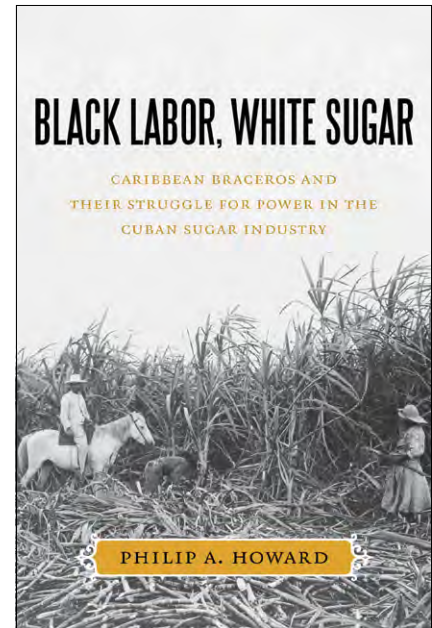
Early in the twentieth century, the Cuban sugarcane industry faced a labor crisis when Cuban and European workers balked at the inhumane conditions they endured in the cane fields. Rather than reforming their practices, sugar companies gained permission from the Cuban government to import thousands of black workers from other Caribbean colonies, primarily Haiti and Jamaica. *Black Labor, White Sugar* illuminates the story of these immigrants, their exploitation by the sugarcane companies, and the strategies they used to fight back.

Philip A. Howard traces the socioeconomic and political circumstances in Haiti and Jamaica that led men to leave their homelands to cut, load, and haul sugarcane in Cuba. Once there, the field workers, or braceros, were subject to marginalization and even violence from the sugar companies, which used structures of race, ethnicity, color, and class to subjugate these laborers. Howard argues that braceros drew on their cultural identities—from concepts of home and family to spiritual worldviews—to interpret and contest their experiences in Cuba. They also fought against their ex-

ploitation in more overt ways. As labor conditions worsened in response to falling sugar prices, the principles of anarcho-syndicalism converged with the Pan-African philosophy of Marcus Garvey to foster the evolution of a protest culture among black Caribbean laborers. By the mid-1920s, this identity encouraged many braceros to participate in strikes that sought to improve wages as well as living and working conditions.

The first full-length exploration of Haitian and Jamaican workers in the Cuban sugarcane industry, *Black Labor, White Sugar* examines the industry's abuse of thousands of black Caribbean immigrants, and the braceros' answering struggle for power and self-definition.

**PHILIP A. HOWARD** is associate professor of Latin American and Caribbean history at the University of Houston. He is the author of *Changing History: Afro-Cuban Cabildos and Societies of Color in the Nineteenth Century*.



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MARCH 2015

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Poetry

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Southern Messenger Poets

Dave Smith, Series Editor

# The Opposite House

Poems

**CLAUDIA EMERSON**

With graceful lines swooping like a bird in flight, Claudia Emerson's newest collection explores the harsh realities of aging and the limitations of the human body, as well as the loneliness, fear, and anger that can accompany us as we live.

Keenly observed and beautifully executed, these poems move from the grim façade that hides beauty—prosthetic eyes—to the beautiful scene that conceals violence—a rural retreat. Emerson also considers once-common things that are fast becoming obsolete: cursive writing, telephone booths, barbers.

At once hopeful and cognizant of all the reasons why humans might despair, these poems echo with remarkable insight into the true nature of life.

The hallways, too, have become narrowed with first editions, forgotten histories, novels, rare volumes of verse, some hand-sewn, stitches machine-fine, spines still tightly bound. He can recall where he found each title, what he paid, how much he gained or lost in the purchase. This late delight, though, a frontispiece, a page translucent with age, its ornament meaningless as frostwork inside a window—wordless entrance where he finds himself lingering, almost as though outside the house closing in around him.

—from "A Frontispiece"

**CLAUDIA EMERSON** has published five poetry collections with LSU Press, including *Late Wife*, *Figure Studies*, and *Secure the Shadow*. A professor of English and member of the creative writing faculty at Virginia Commonwealth University in Richmond, Emerson has served as the poet laureate of Virginia and won numerous awards for teaching and writing, including the 2006 Pulitzer Prize for Poetry.

# For the Lost Cathedral

Poems

**BRUCE BOND**

## PRAISE FOR BRUCE BOND

“What is perhaps most ambitious, and most risky, is Bond’s continuing effort to locate public tragedy in the realm of the personal.”—*Antioch Review*

“Propelled by metaphor, [Bond’s] poems move from narrative starting point to exaltation—lights drawing us ever deeper into the paradoxes of the world.”—*Image*

“Elegant, unflinching, exquisitely written. . . . In spite of the sense of loss and sometimes near crisis that pervades many [of Bond’s] poems, one also finds a quiet celebration of the wonder and mystery of life.”—*Pleiades*

*For the Lost Cathedral* delves deeply into the human relationship with the divine and its capacity for empathy, transformation, and the tolerance of difference and doubt. Bruce Bond seeks neither to praise nor to attack institutional religions, instead choosing to explore their interactions with the inner lives of those who hold them sacred. Faith can offer comfort and security in difficult times, yet it may also create the temptation to hold to absolutes. Bond examines the tensions inherent in spiritual devotion as well as the impact of such devotion on our most defining conflicts, creativities, and acts of sacrifice.

In poems whose formal simplicity belies the depth of their complexity and insight, Bond explores a dialogue between the spiritual and the religious. A tour de force of emotional truth and

focus, Bond’s poems embody a spirit of wonder in the face of difficulties that might otherwise appear intractable.

When first I came into the world,  
I wept at the sting of light  
and steel that cut me as I gasped.

The black rain kindled a quiet  
fire in the window, and I listened  
to a distance that had no language.

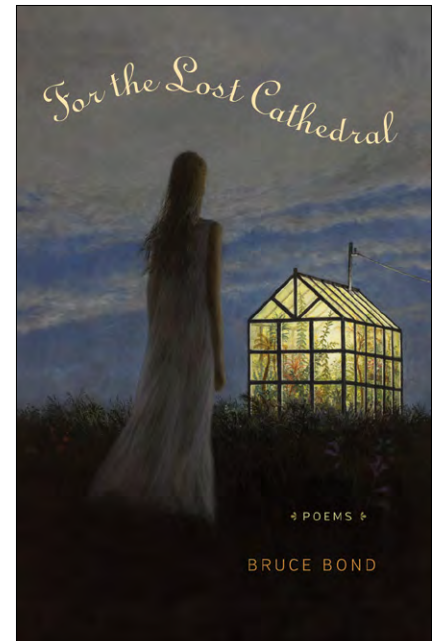
That was the 50s, when Asia  
slept beneath a drizzle of ash  
that had been falling since the war.

When I first learned of heaven,  
it was something we lost, or was  
*loss* simply the word we gave it.

When I heard my nation’s stories,  
they were the words of a father  
who gave me words. I was what I feared.

—from “The Gate”

**BRUCE BOND** is the author of twelve books, including *Blind Rain* and the forthcoming *Immanent Distance: Poetry and the Metaphysics of the Near at Hand*. He is Regents Professor at University of North Texas and poetry editor for *American Literary Review*.



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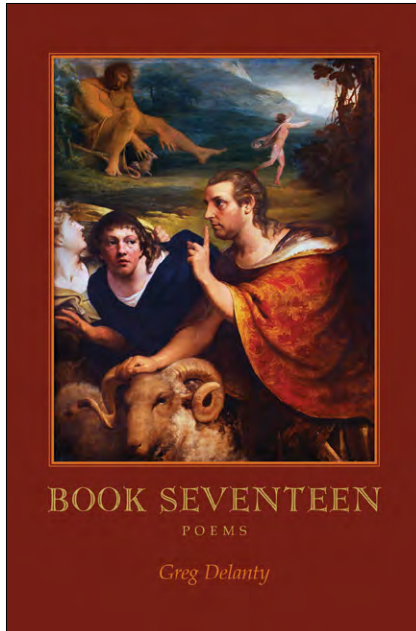
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Poetry

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# Book Seventeen

Poems

**GREG DELANTY**

## PRAISE FOR GREG DELANTY

“In [all] his volumes, Delanty has shown himself a skillful poet in an international, postmodern style, full of startling juxtapositions and bold cacophonies.”—*Booklist*

“Delanty has catalogued an entire [Irish] generation and its relationship to exile. He is the laureate of those of us who have gone.”—Colum McCann, author of *Let the Great World Spin*

“[Delanty’s poems] make clear his technical prowess, while quotable endings should bring a tremble of recognition to readers.”—*Publishers Weekly*

Purporting to be a “lost” seventeenth book of the 16-volume *Anthologia Graeca*, *Book Seventeen* uses the themes and images of ancient mythology to conjure a new way of looking at our modern world. Gods of all types line the pages of this collection, from those deities that only operate in our personal spaces—the poet’s companion, the demigod Solitude, as well as the elusive god of Complicity—to more familiar divinities in unfamiliar roles, such as Helios shopping in an outdoor market in Paris,

or an aging Aphrodite in a short skirt chatting with visitors to an unfamiliar city.

Pithy and humorous, reverential and impudent, Greg Delanty’s poems showcase the author’s keen eye for the mythologies on which we depend to make sense of our messy, bewildering lives.

**GREG DELANTY** was born in Cork City, Ireland, and maintains dual citizenship in Ireland and the United States, where he now lives. He is the author of *The Ship of Birth* and *The Blind Stitch*, among many other books, and he has received numerous awards for his poetry, including a 2008 Guggenheim Fellowship.

## Patient

The snow has melted clean off the mountain.

It’s winter still. Yet another indication that Gaia is in trouble, that things aren’t sound.

The rocky mountain top shines like the bald head of a woman after chemo who wills herself out of her hospital bed to take in the trees, the squirrels, the commotion in town, sip beer in a dive, smile at the child ogling her shiny head, wishing it didn’t take all this dying to love life.

# The Air's Accomplices

Poems

**BRENDAN GALVIN**

## PRAISE FOR BRENDAN GALVIN

"Galvin revels in his ability to find images in moments and objects. . . . [His] voice alternately conjures and captures the manifold wonders of the natural world."—*New York Times Book Review*

"Brendan Galvin is singular in his power to show us that what is given over to language is truly given and answers to its occasions."—*Hollins Critic*

"Galvin's poems always surprise. Just when you expect the folkloric, he turns scientific. . . . Galvin's imagination has always thrived at the outer reaches of Cape Cod."—*Hudson Review*

*The Air's Accomplices* vividly evokes poet Brendan Galvin's love for the rugged landscapes of Cape Cod and Ireland and their elusive inhabitants. Weaving themes of death, migration, and aging into an exploration of the natural world, Galvin's work reflects a deep engagement with the places he and his family have called home, as well as with the triumphs and tragedies of human life.

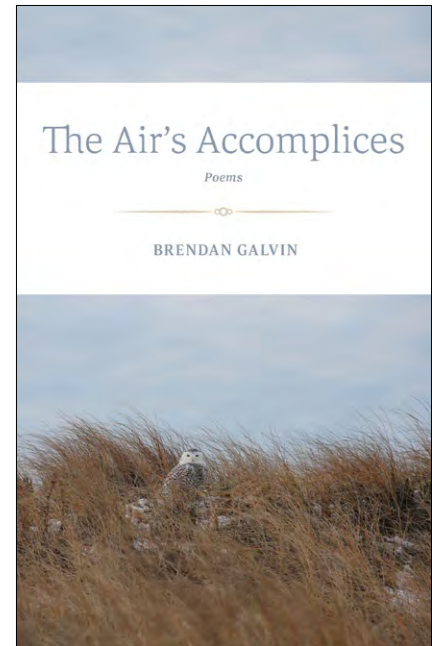
The collection begins by examining the vagaries of age, as Galvin ponders his role as caretaker for his wife following her stroke. It then moves into remembrances of walks on the beaches of Cape Cod, encounters with land and sea animals, and observations of the Atlantic Ocean's calm and violence. Other poems commemorate Galvin's Irish heritage and the emigration of family and friends

from Donegal to the suburbs of his native Massachusetts. Whether eulogizing a deceased pet or capturing the flight of a seabird, *The Air's Accomplices* reveals a keen sense of observation and empathy for all living things.

Those zooplankton drifts—  
bottom stocks in the great soup  
of being—are aggregating now  
in places around the bay. Undersea  
clouds are thickening with krill  
and larval swimmers, sea butterflies  
and beings so small they could travel  
in our blood. Radiolarians  
like minute satellites are attracting  
the spouts that blow images of trees  
briefly over water, and even onshore  
we catch the sunlit backs of right  
whales slipping toward sustenance—  
the Right Whale because oil-rich  
and slow-going . . .

—from "Links"

**BRENDAN GALVIN** is the author of sixteen poetry books, including eight published by LSU Press, of which *Habitat* (2005) was a finalist for the National Book Award. He has received many other honors, including the O. B. Hardison Prize from the Folger Shakespeare Library. He lives in Truro, Massachusetts.



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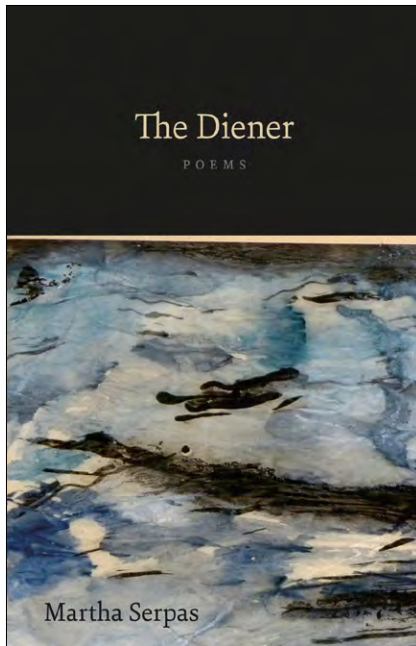
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Poetry



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Poetry

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# The Diener

Poems

**MARTHA SERPAS**

## PRaise FOR MARTHA SERPAS

“[Serpas] is something magnificently new in American poetry, a Cajun visionary who fuses the legacy of Bishop and Swenson with her own rebel and poignant Catholicism.”—Harold Bloom

“Local, sensuous, and precise.”—*Library Journal*

“Martha Serpas is a quiet, thoughtful poet with a love of simple diction, conventional form, and strong, regular rhythm.”—*Women’s Review of Books*

*The Diener* investigates loss and healing, change and permanence, in a hospital trauma center and the eroding landscape of southern Louisiana. The diener himself, the morgue attendant who assists the dead in the interstice between the living world and the world beyond, is the person with whom Martha Serpas most identifies in this collection. As a part-time hospital chaplain, Serpas possesses keen insight into the despair and resolve of patients and their families and friends.

Yet the themes in *The Diener* go well beyond grief and loss, as Serpas finds deeper meaning in faith, humanity, and the celebration of life. The diener is preeminent in a cast of characters—a sailor, a clerk, roustabouts, mothers, nurses, and chaplains—that represents the paradoxes of body and soul. Loss is never just absence, and presence

is not necessarily wholeness. Attending to the pastoral both as ecological advocacy and spiritual care, *The Diener* looks to the metaphysical world and the Gulf landscape as vehicles of change and stasis.

Everything lasts forever: the jetties,  
sand, sky, pipers, even the pebbles  
of sea glass, cobalt, old as lace  
doilies. . . .

Don’t be fooled: The sky is complicit.  
There’s no discerning compass here.  
The wings and water pull equally  
toward the beauty of transparency—  
cirri, sea fans, music, love

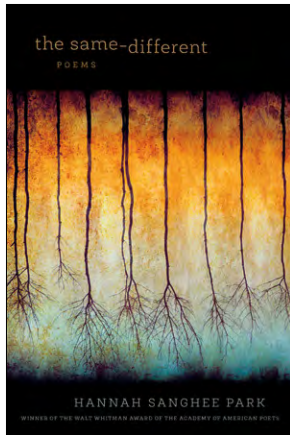
and the pans and stirrups of pelicans  
which weigh that anything is possible,  
but that nothing has to be.

—from “Ten Fathom Ledge”

**MARTHA SERPAS** has published two collections of poetry, *Côte Blanche* and *The Dirty Side of the Storm*. Active in efforts to restore Louisiana’s wetlands, she co-produced *Veins in the Gulf*, a documentary about coastal erosion. She teaches at the University of Houston and serves as a hospital trauma chaplain.



WINNER OF THE WALT WHITMAN AWARD OF THE ACADEMY  
OF AMERICAN POETS. JUDGE: RAE ARMANTROUT



## The Same-Different

Poems

**HANNAH SANGHEE PARK**

Deceptively straightforward and subtly pyrotechnic, the poems in Hannah Sanghee Park's debut collection captivate with their wordplay at first glance, then give rise to opportunities for extended reflection. "If / truth be told, I can't be true," she writes, but her startling juxtapositions of sound and meaning belie that claim, necessitating a search for the truth behind her semantic games.

Here are dozens of brief sentences that can serve as epigrams to undermine our ordinary ways of seeing, as Park's playfully deployed puns recall the sly paradoxes of Oscar Wilde. *The Same-Different* ranges from the wonders of the natural world to close human relationships, occasioning the kind of explorations offered in "And A Lie": "The asking was askance. / And the tell all told. / So then, in tandem // Anathema, and anthem."

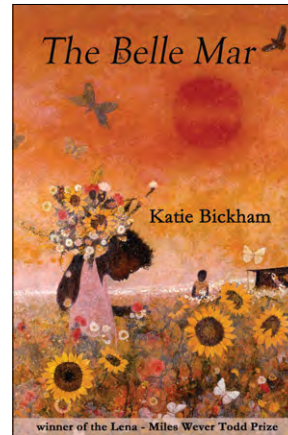
**HANNAH SANGHEE PARK** earned an MFA from the Iowa Writers' Workshop. She has received fellowships and honors from the Fulbright Program, the Poetry Foundation, the MacDowell Colony, and the CBS Writing Program. She lives and works in Los Angeles.

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WINNER OF THE LENA-MILES WEVER TODD POETRY PRIZE  
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## The Belle Mar

Poems

**KATIE BICKHAM**

Katie Bickham's poems, set on a Louisiana plantation from 1811 through 2005, speak through the imagined voices of slaves, masters, mistresses, servants, and children. Focused on events that take place in a single room within the plantation home, Belle Mar, she offers an unflinching portrayal of the atrocities that form an undeniable part of Louisiana's history. The fully rounded characters she evokes allow readers to contemplate the social forces that shaped a slave-holding society and perpetuated injustices long after abolition.

Tell me, Mother, how to remember you,  
what name to call you and what to absolve.  
Tell me how to live on this land. How  
many times must I scour and sun the long line  
of our lives until the water runs clean.

—from "Parlor 2012"

**KATIE BICKHAM** teaches English and poetry at Bossier Parish Community College in Bossier City, Louisiana. Her work has appeared in *The Missouri Review*; *The Road Not Taken: A Journal of Formal Poetry*; and elsewhere. Winner of the *The Missouri Review* Editor's Prize, Bickham lives in Shreveport with her husband.

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Issues are published in January, April, July, and October.



# LSU Press Welcomes Tori Gill, Associate Director of Development

Tori joined us this summer. She is excited to advance philanthropic support for LSU Press and *The Southern Review*. We asked Tori to share some thoughts about development and her introduction to the world of scholarly communication.

## Since you've started, what is your favorite aspect of your new role?

The people! I have enjoyed every minute, especially getting to know our authors, donors, advisory council members, and staff. Our supporters are very passionate about what we publish: thought-provoking and beautifully produced works. From my first meeting with our director, it was apparent to me that loving, sharing, and promoting great writing is contagious. This staff enjoys what they do, and they believe in its value.

## In what ways can I contribute to your organization?

We have many ways to support LSU Press and *The Southern Review*. You can give toward our annual fund and become a member of Press Partners or the 1935 Society. You can also consider investing in an endowed fund, a gift that will last a lifetime since we spend only the interest it earns

each year. An endowment can support a specific subject area, or underwrite a staff position, or provide subvention for a particular book you care about. For more details please visit [www.lsupress.org/donate](http://www.lsupress.org/donate) or [www.thesouthernreview.org/donate](http://www.thesouthernreview.org/donate).

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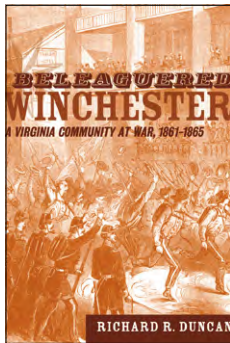
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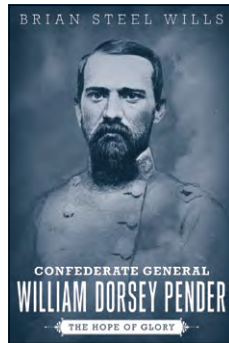
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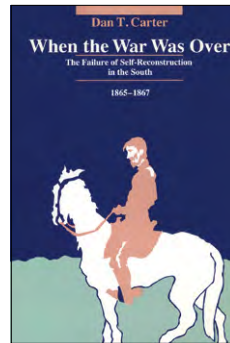
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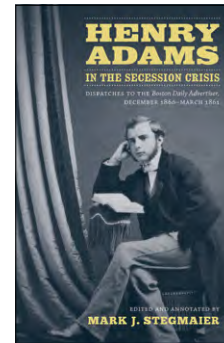
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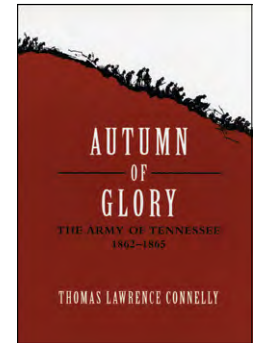
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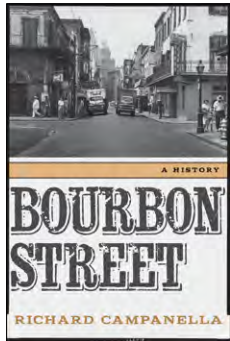


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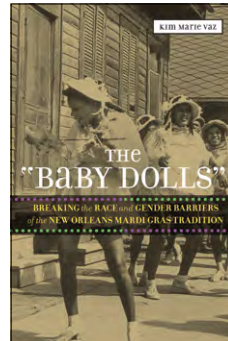
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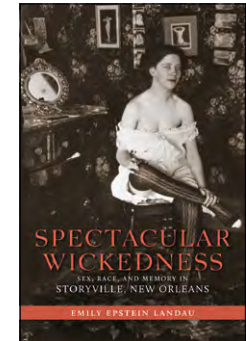
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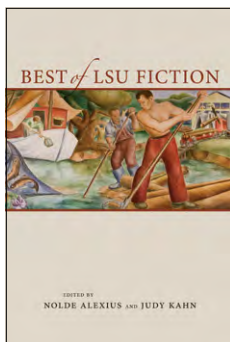


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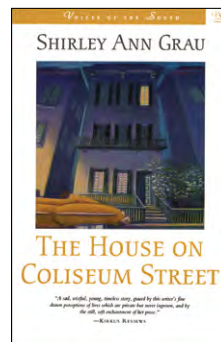
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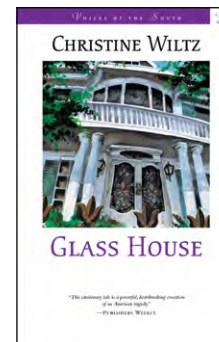
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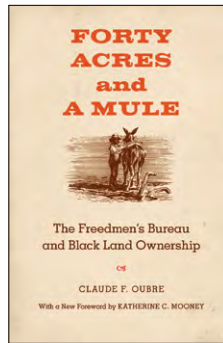
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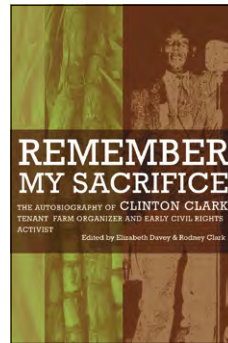
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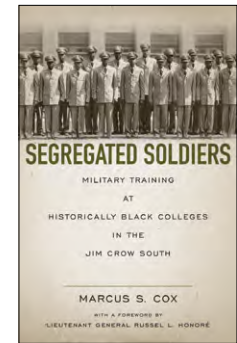
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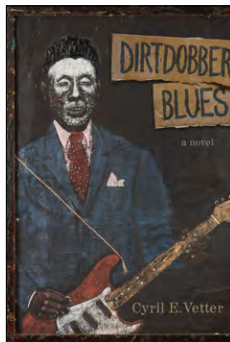


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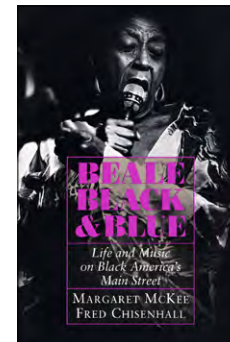
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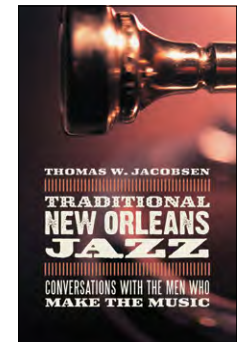
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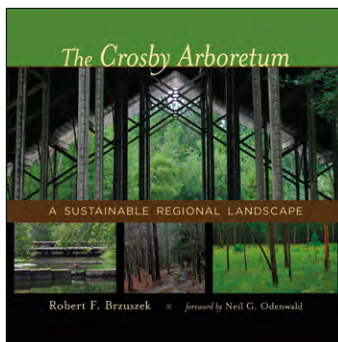


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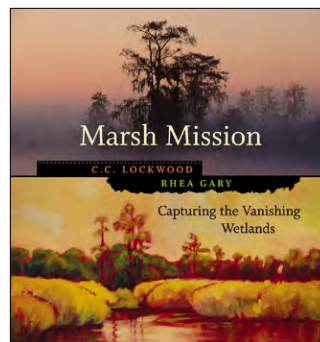


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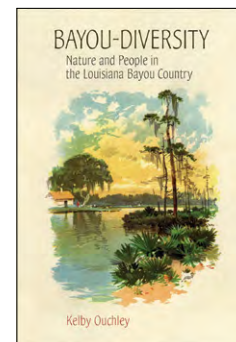
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