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Billy Cannon

A Long, Long Run

CHARLES N. DEGRAVELLES

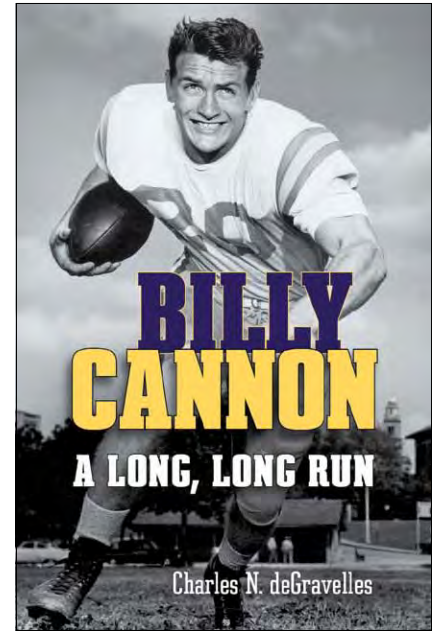
Billy Cannon's name, his image, and his remarkable athletic career serve as emblems for Louisiana State University, the Southeastern Conference, and college football. LSU's only Heisman Trophy winner, Cannon led the Tigers to a national championship in 1958, igniting a love of the game in Louisiana and establishing a tradition of greatness at LSU.

But like many stories of lionized athletes who rise to the status of legend, there was a fall—and in the case of Billy Cannon, also redemption. For the first time, Charles N. deGravelles reveals in full the thrilling highs and unexpected lows of Cannon's life, in *Billy Cannon: A Long, Long Run*.

Through conversations with Cannon, deGravelles follows the athlete-turned-reformer from his boyhood in a working-class Baton Rouge neighborhood

to his sudden rush of fame as the leading high school running back in the country. Personal and previously unpublished stories about Cannon's glory days at LSU and his stellar but controversial career in the pros, as well as details of his indictment for counterfeiting and his post-release work as staff dentist at Louisiana State Penitentiary at Angola, unfold in a riveting biography characterized by uncanny success, deep internal struggles, and a champion's spirit that pushed through it all.

CHARLES N. DEGRAVELLES has spent over twenty-five years ministering to the inmates of Louisiana State Penitentiary at Angola, including the men on death row. A deacon and teacher living in Baton Rouge, deGravelles has published in literary journals and anthologies nationwide.



SEPTEMBER 2015

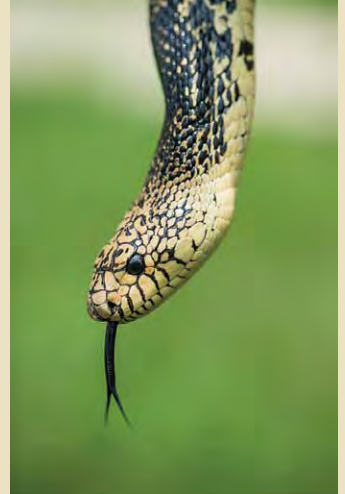
288 pages, 6 x 9, 44 halftones

978-0-8071-6220-0

Cloth \$27.50, ebook available

Football / Biography





Louisiana Wild

The Protected and Restored Lands of The Nature Conservancy

C. C. LOCKWOOD

Foreword by **KEITH OUCHLEY**

The scenic images that Louisiana brings to mind—moss-draped cypress, lush marshlands, alligators gliding through bayous, herons coasting across an open sky—all spring from one of the most diverse and productive ecosystems on the continent. This varied and inviting landscape gives rise to one of the state's many monikers, "Sportsman's Paradise," which rings true whether you are boating on picturesque Lake Martin or bird-watching among the ancient live oaks of Lafitte Woods. From the precious maritime forests of Grand Isle to the steep contours of Tunica Hills, Louisiana's wild outdoors defines each region's sense of place and value.

For nearly thirty years, The Nature Conservancy in Louisiana has served as a steward of these ecological riches, protecting and maintaining more than 285,000 acres of the state's land. Now, for the first time, readers can observe the vast array of flora and fauna found in these complex habitats in *Louisiana Wild*, with the awe-inspiring photography of C. C. Lockwood.

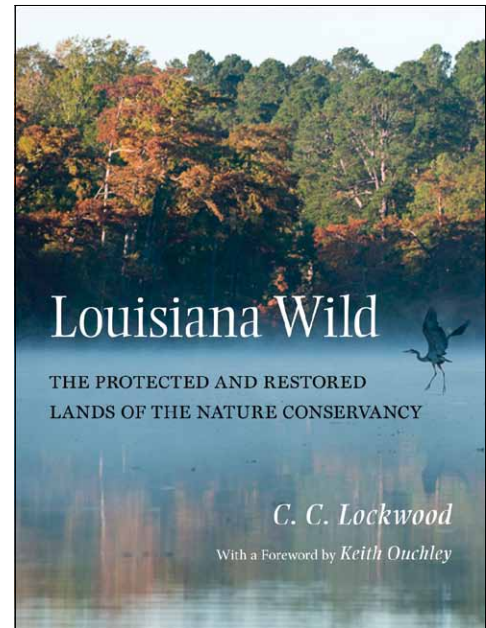
After trekking and canoeing through more than sixty properties managed by The Nature Conservancy, Lockwood presents a vivid photo narrative that journeys from the little-known Copenhagen Hills, a prairie habitat with the largest variety of

woody plants in Louisiana; to the swampland lake of Cypress Island, with its massive rookery of roseate spoonbills and great egrets; to over a dozen other sites that showcase Louisiana's distinct environs.

With 220 color images, *Louisiana Wild* pays homage to the immeasurable impact of The Nature Conservancy's efforts and will delight anyone who calls Louisiana home.

C. C. LOCKWOOD, a recipient of the Sierra Club's Ansel Adams Award for Outstanding Conservation Photography and honored as a Louisiana Legend by Louisiana Public Broadcasting, has photographed the natural wonders of his home state and beyond for over four decades. His books include *Marsh Mission: Capturing the Vanishing Wetlands*; *C. C. Lockwood's Atchafalaya*; *Around the Bend: A Mississippi River Adventure*; *Beneath the Rim: A Photographic Journey through the Grand Canyon*; *Still Waters: Images, 1971-1999*; and *The Yucatán Peninsula*.

KEITH OUCHLEY is executive director of The Nature Conservancy of Louisiana and oversees the preservation of thousands of acres of land in the state.



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168 pages, 9 1/2 x 12 1/2, 220 color photos

978-0-8071-6123-4

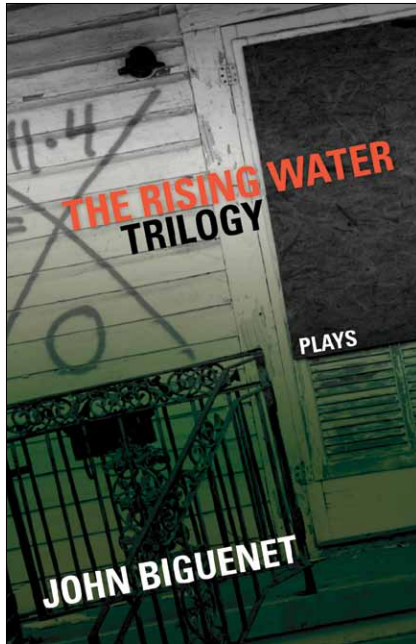
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Nature Photography / Environmental Conservation /
Louisiana Studies

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The mission of The Nature Conservancy is to conserve the lands and waters on which all life depends.



AUGUST 2015

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Paper 978-0-8071-6140-1 \$24.95

ebook available

Drama & Plays / Fiction

Published with the assistance of the Borne Fund

The Rising Water Trilogy

Plays

JOHN BIGUENET

Foreword by **GEORGE JUDY**

“Summoning up deeply set, perhaps nearly forgotten, feelings of anger, regret, and sorrow, but also hope and humor. . . . [Bigenet’s trilogy] may well be regarded as the finest artistic achievement expressing the personal impact the flood had—and continues to have—on our lives today.”

—*Nola.com / The Times-Picayune*

Widely praised by critics and hailed by audiences, the award-winning plays in John Biguenet’s *The Rising Water Trilogy* examine the emotional toll of Hurricane Katrina and its aftermath. Approaching the storm, the levee collapse, and subsequent socioeconomic catastrophe through the lives of three couples and their families, Biguenet conveys insights into the universal nature of trauma and feelings of loss with heart-wrenching intimacy and palliative humor.

Each play—*Rising Water*, *Shotgun*, and *Mold*—incorporates the structure of a house as it examines the anatomy of love, moving from the hours just after the levees’ collapse to four months into the flood’s chaotic aftermath—and then to a year later when a family returns to their now mold-encrusted home. In aggregate, these plays employ the seem-

ingly simple act of living together to examine questions of what *home* truly means. Biguenet also delves into the consequences of living in a city wracked by catastrophe and long-simmering racial tensions, yet so beloved by its inhabitants that even decades of federal neglect and municipal mismanagement cannot erase their emotional attachment to the place and to each other.

An O. Henry Award winner, **JOHN BIGUENET** is the author of seven books, including *The Torturer’s Apprenticeship: Stories* and *Oyster: A Novel*, as well as six award-winning plays. Named its first guest columnist by the *New York Times*, Biguenet chronicled in both columns and videos his return to New Orleans after its flooding in 2005. Past president of the American Literary Translators Association, he is the Robert Hunter Distinguished University Professor at Loyola University in New Orleans.

GEORGE JUDY, the Gresdna A. Doty Professor at LSU’s College of Music & Dramatic Arts, serves as artistic director at Swine Palace Productions.

George Washington Carver

A Life

CHRISTINA VELLA

Nearly every American can cite one of the accomplishments of George Washington Carver. A national monument bears his name, a U.S. coin was minted in his honor, and his induction into the National Inventors Hall of Fame is one of many tributes honoring his contributions to scientific advancement and black history. Born into slavery, Carver earned a master's degree at Iowa State Agricultural College and went on to become the university's first black faculty member. His research into peanuts and sweet potatoes—crops that replenished the cotton-leached soil of the South—helped lift multitudes of sharecroppers out of poverty. When he died in 1943, despite living during a period of systemic racial prejudice, millions of Americans mourned the passing of one of the nation's most honored and beloved scientists. Scores of children's books celebrate the contributions of this prolific botanist, but his personal life, his romantic interests, and the intersection of both with his professional career have remained largely unexamined until now.

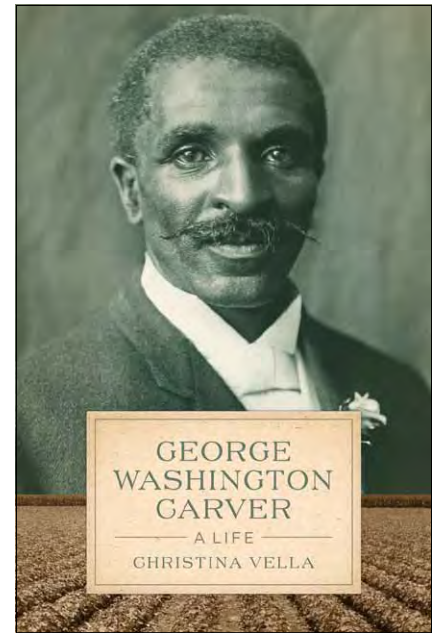
Christina Vella offers the most thorough biography of George Washington Carver, including in-depth details of his personal relationships with family, colleagues, lovers, and friends, set in the context of the early twentieth century. Despite the exceptional trajectory of his career, Carver was not immune to the racism of the Jim Crow era or the privations and hardships of the Great Depression

and two world wars. Yet throughout the tumult of this period, his scientific achievements aligned him with equally extraordinary friends, including Teddy Roosevelt, Mohandas Gandhi, Henry A. Wallace, and Henry Ford.

In pursuit of the man behind the historical figure, Vella discovers an unassuming intellectual with a quirky sense of humor, striking eccentricities, and an unwavering religious faith. She explores Carver's anguished dealings with Booker T. Washington across their nineteen years working together at the Tuskegee Institute—a relationship so fraught with jealousy that it contributed to the tragic suicide of a woman Carver loved. This affair was followed, years later, by Carver's unrequited passion for a white man.

Carver was a prodigious and generous scholar whose life was shaped by struggle and heartbreak as well as success and fame. Vella's extensively researched biography offers a complex and compelling portrait of Carver, one of the most brilliant minds of the last century.

CHRISTINA VELLA received a PhD in Modern European and U.S. history from Tulane University, where she is a Visiting Professor. A consultant for the U.S. State Department, she lectures widely on historical and biographical topics.



SEPTEMBER 2015

416 pages, 6 1/8 x 9 1/4, 24 halftones

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Cloth \$38.00, ebook available

Biography / U.S. History / African American Studies

Southern Biography

Andrew Burstein, Series Editor



The Photojournalism of Del Hall

New Orleans and Beyond, 1950s–2000s

RICHARD CAMPANELLA

Del Hall stands as one of the few journalists able to chart their careers through the milestones and icons of the late twentieth century—the civil rights movement, Vatican II, the Beatles' arrival in the United States, Martin Luther King, Jr., John F. Kennedy, the 1968 Chicago Riots, the Vietnam War, the rise and fall of the Berlin Wall. Hall's humble beginnings on the gritty downtown streets of Depression-era New Orleans proved an ample launching pad for a six-decade profession documenting key moments in world affairs, all while staying ahead of the many technological shifts that revolutionized news media.

With the aid of previously unpublished photographs and stills, critically acclaimed geographer and author Richard Campanella turns the focus around to the Emmy Award–winning photojournalist and presents the life of a quiet observer who captured critical episodes in American history. From Hall's start in New Orleans at WWL-TV covering lunch-counter sit-ins and the integration of schools in the Ninth Ward to his lauded work for CBS News, filming Walter Cronkite, *60 Minutes*, and Charles Kuralt, Campanella commemorates Hall's remarkable contributions to journalism as the field expanded from print to television.

This visually captivating and lively biography follows Hall as he is chased by the Ku Klux Klan, shot at by the Viet Cong, journeys to Moscow to cover President Nixon's historic visit, and almost

dies in a helicopter crash at the America's Cup race. Campanella traces the life of a tireless documentarian and pioneer who not only photographed history as it happened, but also filmed one of the first full-color TV documentaries and redefined nonlinear computerized editing.

The Photojournalism of Del Hall: New Orleans and Beyond, 1950s–2000s serves as a testament

to the immense impact of the oft-overlooked and uncredited role of the cameraman, rightfully placing Del Hall in the vanguard of the profession.

RICHARD CAMPANELLA, a geographer with the Tulane School of Architecture, is the author of eight books about New Orleans, including *Bourbon Street: A History*, *Bienville's Dilemma*, and *Geographies of New Orleans*. A two-time winner of the Louisiana Endowment for the Humanities Book of the Year Award, Campanella has also received the Louisiana Library Association's Literary Award, the Williams Prize for Louisiana History, and the Monroe Fellowship from Tulane's New Orleans Center for the Gulf South.



The PHOTOJOURNALISM of DEL HALL

NEW ORLEANS AND BEYOND, 1950S–2000S

RICHARD CAMPANELLA



OCTOBER 2015

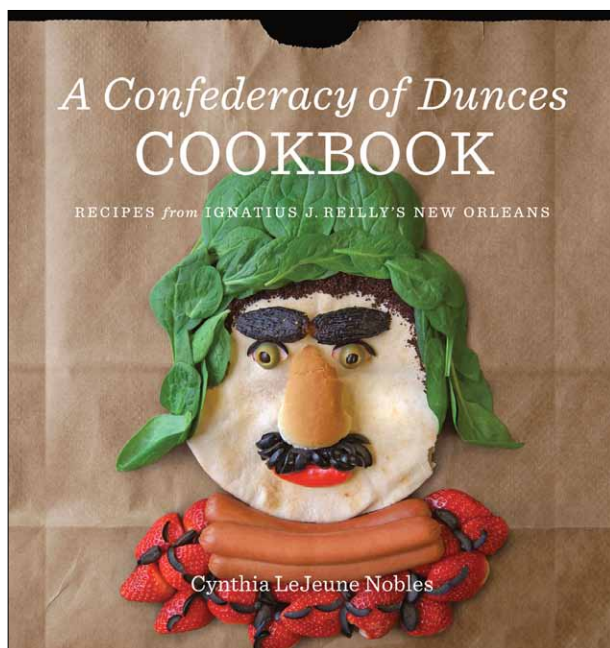
180 pages, 9 1/2 x 10, 140 halftones

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Media Studies / World History

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A Confederacy of Dunces Cookbook

Recipes from Ignatius J. Reilly's New Orleans

CYNTHIA LEJEUNE NOBLES

In John Kennedy Toole's iconic novel, Ignatius J. Reilly is never short of opinions about food or far away from his next bite. Whether issuing gibes such as "canned food is a perversion," or taking a break from his literary ambitions with "an occasional cheese dip," this lover of Lucky Dogs, café au lait, and wine cakes navigates 1960s

New Orleans focused on gastronomical pursuits.

For the novel's millions of fans, Cynthia LeJeune Nobles's *"A Confederacy of Dunces" Cookbook* offers recipes inspired by the delightfully commonplace and always delicious fare of Ignatius and his cohorts. Through an informative narrative and almost 200 recipes, Nobles explores the intersection of food, history, and culture found in the Pulitzer Prize-winning novel, opening up a new avenue into New

Orleans's rich culinary traditions.

Dishes inspired by Ignatius's favorites—macarons and "toothsome" steak—as well as recipes based on supporting characters—Officer Mancuso's Pork and Beans and Dr. Talc's Bloody Marys—complement a wealth of fascinating detail about the epicurean side of the novel's memorable settings. A guide to the D. H. Holmes Department Store's legendary Chicken Salad, the likely offerings of the fictitious German's Bakery, and an in-depth interview with the general manager of Lucky Dogs round out this delightful cookbook.

A lighthearted yet impeccably researched look at the food of the 1960s, *"A Confederacy of Dunces" Cookbook* reaffirms the singularity and timelessness of both New Orleans cuisine and Toole's comic tour de force.

Author of *The "Delta Queen" Cookbook* and series editor for *The Southern Table*, **CYNTHIA LEJEUNE NOBLES** is a food columnist for the *Advocate* of Baton Rouge, New Orleans, and Acadiana, and a member of the Newcomb College Culinary History Writers Group. She lives in Baton Rouge with her husband.

OCTOBER 2015

336 pages, 8 1/2 x 9, 99 color photos, 6 halftones

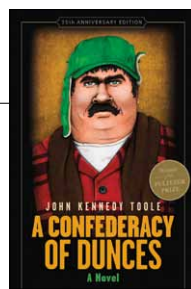
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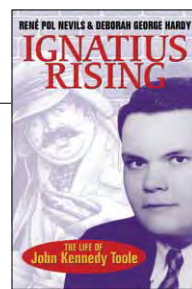
Cooking / New Orleans

Published with the assistance of the Borne Fund

PAIRS WELL WITH



978-0-8071-5960-6
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Postmark Bayou Chene

A Novel

GWEN ROLAND

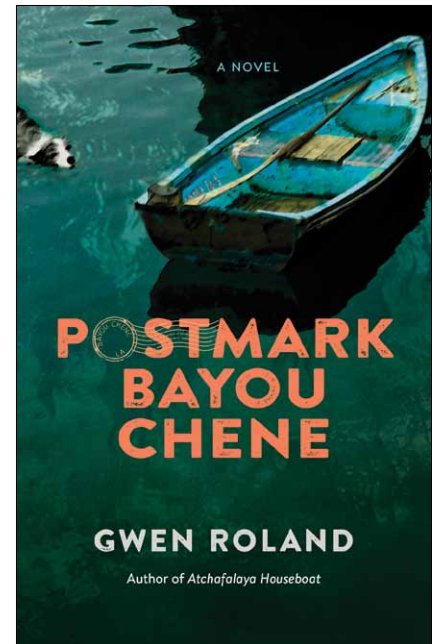
In the heart of Louisiana's Atchafalaya Basin, a letter sent from an isolated settlement, addressed to Hautes-Pyrénées, France, and marked undeliverable, shows up at the Bayou Chene post office. That same day locals find a dog, nearly dead and tethered to an empty skiff. Odd yet seemingly trivial, the arrival of a masterless dog and a returned letter trigger a series of events that will dramatically change the lives of three friends and affect all of the residents of Bayou Chene.

Gwen Roland's debut novel, set in 1907 in a secluded part of Louisiana, follows young adults Loyce Snellgrove, her cousin Lafayette "Fate" Landry, and his friend Valzine Broussard as they navigate between revelations about the past and tensions in the present. Forces large and small—the tragedies of the Civil War, the hardships of swamp life, family secrets, as well as unfailing humor—create a prismatic depiction of Louisiana folklife at the turn of

the twentieth century and provide a realistic setting for this enchanting drama.

Roland anchors her work in historical fact and weaves a superb tale of vivid characters. In *Postmark Bayou Chene* she uses the captivating voice that described the beauty and challenges of the swamp to legions of readers in her autobiographical *Atchafalaya Houseboat*. Her ear for dialogue and eye for detail bring the now-vanished community of Bayou Chene and the realities of love and loss on the river back to life in a well-crafted, bittersweet tribute.

GWEN ROLAND is the author of *Atchafalaya Houseboat: My Years in the Louisiana Swamp*, published by LSU Press. She continues to write about agriculture and self-sufficient lifestyles from her homestead in Georgia.



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288 pages, 5 1/2 x 8 1/2, 1 map

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Fiction

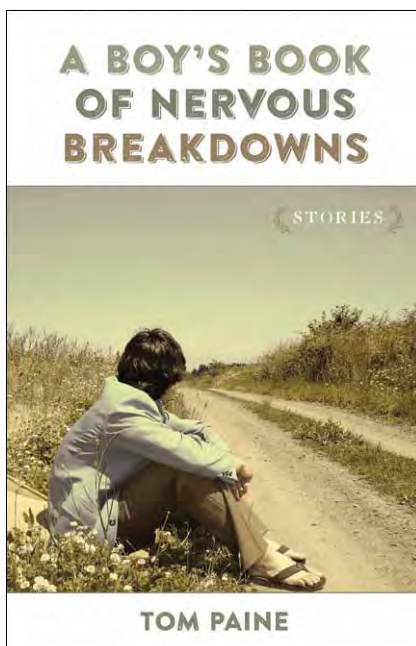
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ALSO BY THIS AUTHOR



OCTOBER 2015

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

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LSU Press Paperback Original

Fiction

Yellow Shoe Fiction

Michael Griffith, Series Editor

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A Boy's Book of Nervous Breakdowns

Stories

TOM PAINE

The insightful and provocative stories in Tom Paine's collection spring from a series of seismic events that rocked the post-millennium world. News headlines from the last decade—the fall of Baghdad, the Occupy Wall Street movement, and the BP oil spill—not only inspire the settings but also raise ethical questions that percolate throughout this ominous and timely work.

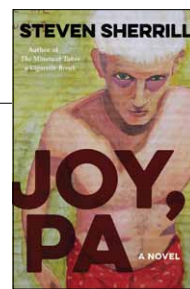
A stark reminder of the challenges and resultant anxiety facing a global society, *A Boy's Book of Nervous Breakdowns* depicts the simultaneously dreamlike and brutally real experience of witnessing contemporary political and environmental catastrophes. Paine approaches the second U.S. invasion of Iraq through the eyes of a CBS radio journalist and her desperate Iraqi translator as they report the opening months of the attack and dodge danger with a newborn in tow. In other stories, a father blames global warming for the drowning death of his daughter and journeys by horseback across the last of the Montana glaciers; a Japanese reggae band

struggles under the radioactive umbrella of the Fukushima nuclear disaster; and a genius at Goldman Sachs invents a money-making algorithm, then ends his days with a tribe of headhunters in the Amazon.

Paine masterfully orchestrates these episodic depictions of a failing civilization, however unnerving, through a wide array of perspectives, each tied to the other by Cassandra-like prophecies. Immediately compelling, *A Boy's Book of Nervous Breakdowns* confronts the harsh realities of our time with imaginative and moving vignettes that reinforce the fragility, greed, and heartache of the human condition.

TOM PAINE, author of *The Pearl of Kuwait* and *Scar Vegas*, is associate professor in the MFA program at the University of New Hampshire. He has published work in the *New Yorker*, *Harper's*, *Zoetrope*, *Glimmer Train*, and *Story*, among others, and has been featured in anthologies for *The O. Henry Awards*, *The Pushcart Prize*, and *New Stories from the South: The Year's Best*.

ALSO IN THIS SERIES



978-0-8071-5956-9

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978-0-8071-5622-3

Paper \$22.50

In the Creole Twilight

Poems and Songs from Louisiana Folklore

JOSHUA CLEGG CAFFERY

Many recurring motifs found in south Louisiana's culture spring from the state's rich folklore. Influenced by settlers of European and African heritage, celebrated customs like the Courir de Mardi Gras and fabled creatures like the Loup-Garou are outgrowths of the region's distinctive oral traditions. Joshua Clegg Caffery's *In the Creole Twilight* draws from this vibrant and diverse legacy to create an accessible reimagining of traditional storytelling and song.

A scholar and Grammy-nominated musician, Caffery borrows from the syllabic structures, rhyme schemes, narratives, and settings that characterize Louisiana songs and tales to create new verse that is both well-researched and refreshingly inventive. Paired with original pen-and-ink illustrations as well as notes that clarify the origins of characters and themes, Caffery's compositions provide a link to the old worlds of southern Louisiana while constructing an entirely new one.

They tied me in ribbons and spun me around
(white, red, and yellow as a candy cane),
rolling over the muddy ground
in an ox-drawn hack down the country lane.
While you wrestled with Doucet down in the ditch,
I wrestled the ribbons off of my hips,

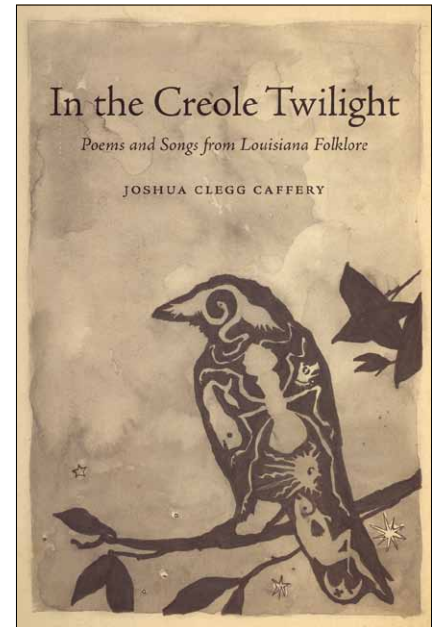
and the only one who saw me cry
was the handsome fiddler with the hazel eyes.
The whole way home, he held my gaze,
walking backward while he led the parade.

Now I'm sitting on the banks of the Tennessee,
and that fiddler man sleeps close by me,
bound for Baltimore and Aunt Eulalie.

They said you were a carpenter, a solid trade,
but I've cast in the current the cross you made,
whittled from cypress, soft and red.
I never once wore it around my head.

—from "A Letter to Pierre Grouillet"

JOSHUA CLEGG CAFFERY, author of *Traditional Music in Coastal Louisiana*, is a native of Franklin, Louisiana, and is currently a visiting professor in folklore at Indiana University in Bloomington. He was a founding member of the Red Stick Ramblers and a longtime member of the Louisiana French band Feufollet. In addition to being nominated for a Grammy for his work on the Feufollet album *En Couleurs*, he served as the 2013–14 Alan Lomax Fellow in Folklife Studies at the John W. Kluge Center, Library of Congress.



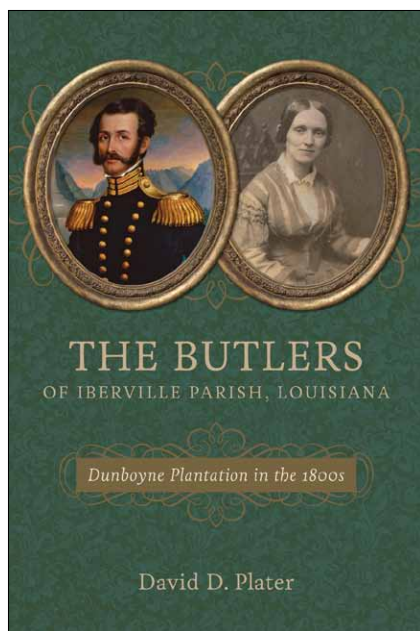
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96 pages, 6 x 9, 30 halftones

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Cloth \$22.50

Poetry / Folklore



NOVEMBER 2015

336 pages, 6 x 9, 18 halftones

978-0-8071-6128-9

Cloth \$35.00, ebook available

Louisiana Studies / Southern History

The Butlers of Iberville Parish, Louisiana

Dunboyne Plantation in the 1800s

DAVID D. PLATER

In 1833, Edward G. W. and Frances Parke Butler moved to their newly constructed plantation house, Dunboyne, on the banks of the Mississippi River near the village of Bayou Goula. Their experiences at Dunboyne over the next forty years demonstrated the transformations that many land-owning southerners faced in the nineteenth century, from the evolution of agricultural practices and commerce, to the destruction wrought by the Civil War and the transition from slave to free labor, and finally to the social, political, and economic upheavals of Reconstruction. In this comprehensive biography of the Butlers, David D. Plater explores the remarkable lives of a Louisiana family during one of the most tumultuous periods in American history.

Born in Tennessee to a celebrated veteran of the American Revolution, Edward Butler pursued a military career under the mentorship of his guardian, Andrew Jackson, and, during a posting in Washington, D.C., met and married a grand-niece of George Washington, Frances Parke Lewis. In 1831, he resigned his commission and relocated Frances and their young son to Iberville Parish, where the couple began a sugar cane plantation. As their land holdings grew, they amassed more enslaved laborers and improved their social prominence in Louisiana's antebellum society.

A staunch opponent of abolition, Butler voted in favor of Louisiana's withdrawal from the Union at the state's Secession Convention. But his actions proved costly when the war cut off agricultural markets and all but destroyed the state's plantation economy, leaving the Butlers in financial ruin. In 1870, with their plantation and finances in disarray, the Butlers sold Dunboyne and resettled in Pass Christian, Mississippi, where they resided in a rental cottage with the financial support of Edward J. Gay, a wealthy Iberville planter and their daughter-in-law's father. After Frances died in 1875, Edward Butler moved in with his son's family in St. Louis, where he remained until his death in 1888.

Based on voluminous primary source material, *The Butlers of Iberville Parish, Louisiana* offers an intimate picture of a wealthy nineteenth-century family and the turmoil they faced as a system based on the enslavement of others unraveled.

DAVID D. PLATER is a retired maritime lawyer and history teacher, and the former manager of Acadia Plantation in Thibodaux, Louisiana.

Damn Yankees!

Demonization and Defiance in the Confederate South

GEORGE C. RABLE

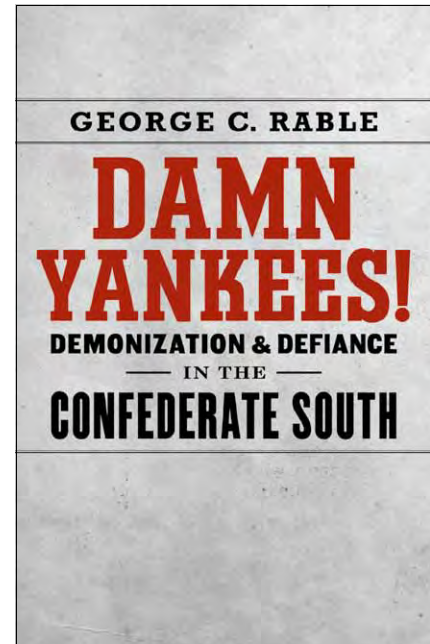
During the Civil War, southerners produced a vast body of writing about their northern foes, painting a picture of a money-grubbing, puritanical, and infidel enemy. *Damn Yankees!* explores the proliferation of this rhetoric and demonstrates how the perpetual vilification of northerners became a weapon during the war, fostering hatred and resistance among the people of the Confederacy.

Drawing from speeches, cartoons, editorials, letters, and diaries, *Damn Yankees!* examines common themes in southern excoriation of the enemy. In sharp contrast to the presumed southern ideals of chivalry and honor, Confederates claimed that Yankees were rootless vagabonds who placed profit ahead of fidelity to religious and social traditions. Pervasive criticism of northerners created a framework for understanding their behavior during the war. When the Confederacy prevailed on the field of battle, it confirmed the Yankees' reputed physical and moral weakness. When the Yankees achieved military success, reports of depravity against vanquished foes abounded, stiffening the resolve of

Confederate soldiers and civilians alike to protect their homeland and the sanctity of their women from Union degeneracy.

From award-winning Civil War historian George C. Rable, *Damn Yankees!* is the first comprehensive study of anti-Union speech and writing, the ways these words shaped perceptions of and events in the war, and the rhetoric's enduring legacy in the South after the conflict had ended.

GEORGE C. RABLE is the Charles Summersell Chair in Southern History at the University of Alabama and the author of *God's Almost Chosen Peoples: A Religious History of the American Civil War*; *Fredericksburg! Fredericksburg!*; *The Confederate Republic: A Revolution against Politics*; *Civil Wars: Women and the Crisis of Southern Nationalism*; and *But There Was No Peace: The Role of Violence in the Politics of Reconstruction*.



NOVEMBER 2015

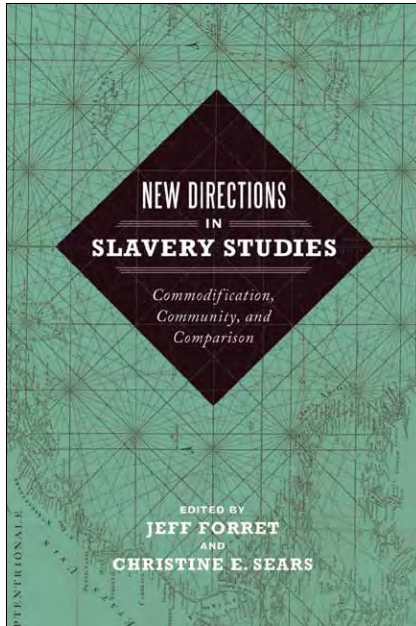
216 pages, 5 1/2 x 8 1/2, 7 halftones

978-0-8071-6058-9

Cloth \$38.00, ebook available

Civil War Studies / U.S. History

Walter Lynwood Fleming Lectures in Southern History



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Slavery Studies

New Directions in Slavery Studies

Commodification, Community, and Comparison

Edited by **JEFF FORRET** and **CHRISTINE E. SEARS**

In this landmark essay collection, twelve contributors chart the contours of current scholarship in the field of slavery studies, highlighting three of the discipline's major themes—commodification, community, and comparison—and indicating paths for future inquiry.

New Directions in Slavery Studies addresses the various ways in which the institution of slavery reduced human beings to a form of property. From the coastwise domestic slave trade in international context to the practice of slave mortgaging to the issuing of insurance policies on slaves, several essays reveal how southern whites treated slaves as a form of capital to be transferred or protected. An additional piece in this section contemplates the historian's role in translating the fraught history of slavery into film.

Other essays examine the idea of the “slave community,” an increasingly embattled concept born of revisionist scholarship in the 1970s. This section's contributors examine the process of community formation for black foreigners, the crucial role of violence in the negotiation of slaves' sense of community, and the effect of the Civil War on slave society. A final essay asks readers to reassess the long-standing revisionist emphasis on slave agency and the ideological burdens it carries with it.

Essays in the final section discuss scholarship on comparative slavery, contrasting American slavery with similar, less restrictive practices in Brazil and

North Africa. One essay negotiates a complicated tripartite comparison of secession in the United States, Brazil, and Cuba, while another uncovers subtle differences in slavery in separate regions of the American South, demonstrating that comparative slavery studies need not be transnational.

New Directions in Slavery Studies provides new examinations of the lives and histories of enslaved people in the United States.

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JEFF FORRET is professor of history at Lamar University and the author of *Race Relations at the Margins: Slaves and Poor Whites in the Antebellum Southern Countryside* and *Slave against Slave: Plantation Violence in the Old South*.

CHRISTINE E. SEARS is associate professor of history at the University of Alabama at Huntsville and the author of *American Slaves and African Masters: Algiers and the Western Sahara, 1776–1820*.

Slave against Slave

Plantation Violence in the Old South

JEFF FORRET

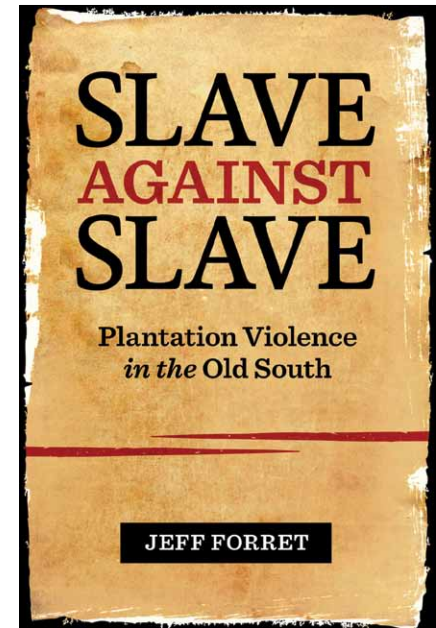
In the first-ever comprehensive analysis of violence between slaves in the antebellum South, Jeff Forret challenges persistent notions of slave communities as sites of unwavering harmony and solidarity. Though existing scholarship shows that intraracial black violence did not reach high levels until after Reconstruction, contemporary records bear witness to its regular presence among enslaved populations. *Slave against Slave* explores the roots of and motivations for such violence and the ways in which slaves, masters, churches, and civil and criminal laws worked to hold it in check. Far from focusing on violence alone, Forret's work also adds depth to our understanding of morality among the enslaved, revealing how slaves sought to prevent violence and punish those who engaged in it.

Forret mines a vast array of slave narratives, slaveholders' journals, travelers' accounts, and church and court records from across the South to approximate the prevalence of slave-against-slave violence prior to the Civil War. A diverse range of motives for these conflicts emerges, from tensions over status differences, to disagreements originating at work and in private, to discord relating to the

slave economy and the web of debts that slaves owed one another, to courtship rivalries, marital disputes, and adulterous affairs. Forret also uncovers the role of explicitly gendered violence in bondpeople's constructions of masculinity and femininity, suggesting a system of honor among slaves that would have been familiar to southern white men and women, had they cared to acknowledge it.

Though many generations of scholars have examined violence in the South as perpetrated by and against whites, the internal clashes within the slave quarters have remained largely unexplored. Forret's analysis of intraracial slave conflicts in the Old South examines narratives of violence in slave communities, opening a new line of inquiry into the study of American slavery.

JEFF FORRET is professor of history at Lamar University and the author of *Race Relations at the Margins: Slaves and Poor Whites in the Antebellum Southern Countryside*.



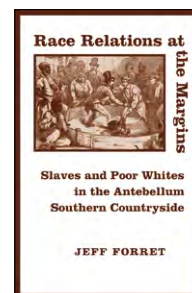
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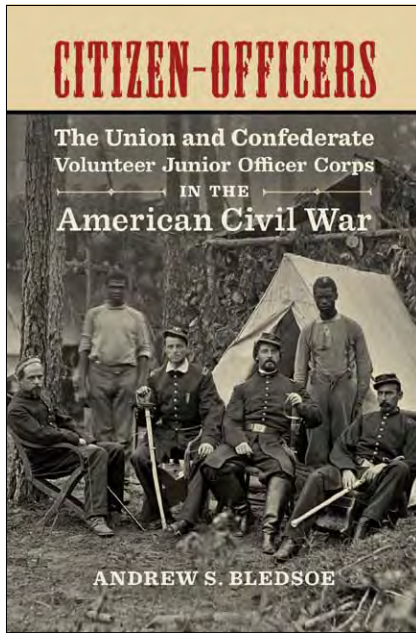
Slavery Studies / Southern History



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NOVEMBER 2015

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Civil War Studies

Conflicting Worlds: New Dimensions of the
American Civil War

T. Michael Parrish, Series Editor

Citizen-Officers

The Union and Confederate Volunteer Junior Officer Corps
in the American Civil War

ANDREW S. BLEDSOE

From the time of the American Revolution, most junior officers in the American military attained their positions through election by the volunteer soldiers in their company, a tradition that reflected commitment to democracy even in times of war. By the outset of the Civil War, citizen-officers had fallen under sharp criticism from career military leaders who decried their lack of discipline and efficiency in battle. Andrew S. Bledsoe's *Citizen-Officers* explores the role of the volunteer officer corps during the Civil War and the unique leadership challenges they faced when military necessity clashed with the antebellum democratic values of volunteer soldiers.

Bledsoe's innovative evaluation of the lives and experiences of nearly 2,600 Union and Confederate company-grade junior officers from every theater of operations across four years of war reveals the intense pressures placed on these young leaders. Despite their inexperience and sometimes haphazard training in formal military maneuvers and leadership, citizen-officers frequently faced their first

battles already in command of a company. These intense and costly encounters forced the independent, civic-minded volunteer soldiers to recognize the need for military hierarchy and to accept their place within it. Thus concepts of American citizenship, republican traditions in American life, and the brutality of combat shaped, and were in turn shaped by, the attitudes and actions of citizen-officers.

Through an analysis of wartime writings, post-war reminiscences, company and regimental papers, census records, and demographic data, *Citizen-Officers* illuminates the centrality of the volunteer officer to the Civil War and to evolving narratives of American identity and military service.

ANDREW S. BLEDSOE is assistant professor of history at Lee University.

Voodoo and Power

The Politics of Religion in New Orleans, 1881–1940

KODI A. ROBERTS

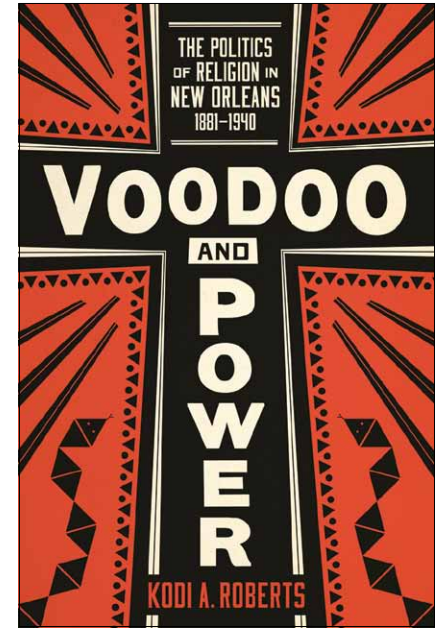
The racialized and exoticized cult of Voodoo occupies a central place in the popular image of the Crescent City. But as Kodi A. Roberts argues in *Voodoo and Power*, the religion was not a monolithic tradition handed down from African ancestors to their American-born descendants. Instead, a much more complicated patchwork of influences created New Orleans Voodoo, allowing it to move across boundaries of race, class, and gender. By employing late nineteenth- and early twentieth-century first-hand accounts of Voodoo practitioners and their rituals, Roberts provides a nuanced understanding of who practiced Voodoo and why.

Voodoo in New Orleans, a mélange of religion, entrepreneurship, and business networks, stretched across the color line in intriguing ways. Roberts's analysis demonstrates that what united professional practitioners, or "workers," with those who sought their services was not a racially uniform folk culture, but rather the power and influence that Voodoo promised. Recognizing that social immobility proved a common barrier for their patrons, workers

claimed that their rituals could overcome racial and gendered disadvantages and create new opportunities for their clients.

Voodoo rituals and institutions also drew inspiration from the surrounding milieu, including the privations of the Great Depression, the city's complex racial history, and the free-market economy. Money, employment, and business became central concerns for the religion's practitioners: to validate their work, some began operating from recently organized "Spiritual Churches," entities that were tax exempt and thus legitimate in the eyes of the state of Louisiana. Practitioners even leveraged local figures like the mythohistoric Marie Laveau for spiritual purposes and entrepreneurial gain. All the while, they contributed to the cultural legacy that fueled New Orleans's tourist industry and drew visitors and their money to the Crescent City.

KODI A. ROBERTS is assistant professor of history at Louisiana State University.



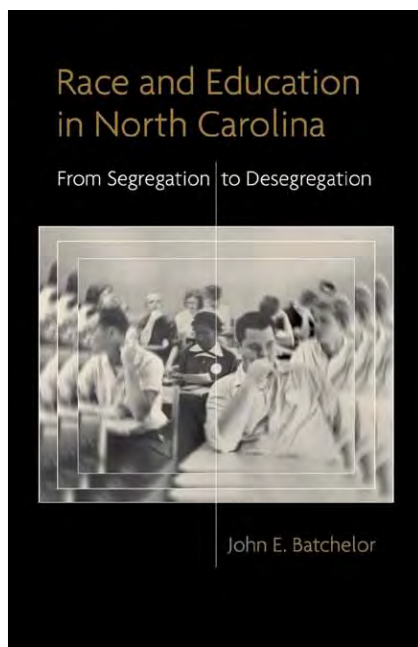
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U.S. History / Louisiana Studies / Religious Studies



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

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Cloth \$45.00s, ebook available

Civil Rights Studies / Education / Southern History

Making the Modern South

David Goldfield, Series Editor

Race and Education in North Carolina

From Segregation to Desegregation

JOHN E. BATCHELOR

The separation of white and black schools remained largely unquestioned and unchallenged in North Carolina for the first half of the twentieth century, yet by the end of the 1970s, the Tar Heel State operated the most thoroughly desegregated school system in the nation. In *Race and Education in North Carolina* John E. Batchelor, a former North Carolina school superintendent, offers a robust analysis of this sea change and the initiatives that comprised the gradual, and often reluctant, desegregation of the state's public schools.

In a state known for relative racial moderation, North Carolina government officials generally steered clear of fiery rhetorical rejections of *Brown v. Board of Education*, in contrast to the position of leaders in most other parts of the South. Instead, they played for time, staving off influential legislators who wanted to close public schools and provide vouchers to support segregated private schools, instituting policies that would admit a few black students into white schools, and continuing to sanction segregation throughout most of the public education system. Litigation—primarily initiated by the NAACP—and the Civil Rights Act of 1964 created stronger mandates for progress and forced govern-

ment officials to accelerate the pace of desegregation. Batchelor sheds light on the way local school districts pursued this goal while community leaders, school board members, administrators, and teachers struggled to balance new policy demands with deeply entrenched racial prejudice and widespread support for continued segregation.

Drawing from case law, newspapers, interviews with policy makers, civil rights leaders, and attorneys involved in school desegregation, as well as previously unused archival material, *Race and Education in North Carolina* presents a richly textured history of the legal and political factors that informed, obstructed, and finally cleared the way for desegregation in the North Carolina public education system.

JOHN E. BATCHELOR retired from the North Carolina school system after thirty years as a teacher and administrator. The author or coauthor of several books, he has also served as a school improvement and leadership consultant with the Success For All Foundation and the Center for Data Driven Reform in Education at Johns Hopkins University.

Brown v. Board and the Transformation of American Culture

Education and the South in the Age of Desegregation

BEN KEPPEL

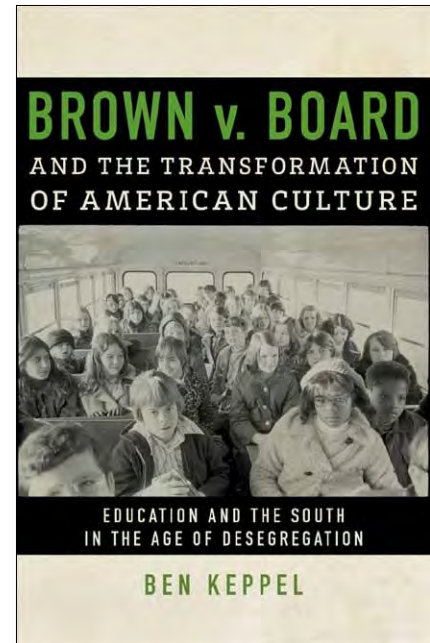
Brown v. Board of Education, which ended legally sanctioned segregation in American public schools, brought issues of racial equality to the forefront of the nation's attention. Beyond its repercussions for the educational system, the decision also heralded broad changes to concepts of justice and national identity. "*Brown v. Board*" and *the Transformation of American Culture* examines the prominent cultural figures who taught the country how to embrace new values and ideas of citizenship in the aftermath of this groundbreaking decision.

Through the lens of three cultural "first responders," Ben Keppel tracks the creation of an American culture in which race, class, and ethnicity could cease to imply an inferior form of citizenship. Psychiatrist and social critic Robert Coles, in his Pulitzer Prize-winning studies of children and schools in desegregating regions of the country, helped citizens understand the value of the project of racial equality in the lives of regular families, both white and black. Comedian Bill Cosby leveraged his success with gentle, family-centric humor to create tele-

vised spaces that challenged the idea of whiteness as the cultural default. Public television producer Joan Ganz Cooney designed programs like *Sesame Street* that extended educational opportunities to impoverished children, while offering a new vision of urban life in which diverse populations coexisted in an atmosphere of harmony and mutual support.

Together, the work of these pioneering figures provided new codes of conduct and guided America through the growing pains of becoming a truly pluralistic nation. In this cultural history of the impact of *Brown v. Board*, Keppel paints a vivid picture of a society at once eager for and resistant to the changes ushered in by this pivotal decision.

BEN KEPPEL is associate professor of history at the University of Oklahoma and the author of *The Work of Democracy: Ralph Bunche, Kenneth B. Clark, Lorraine Hansberry and the Cultural Politics of Race*.



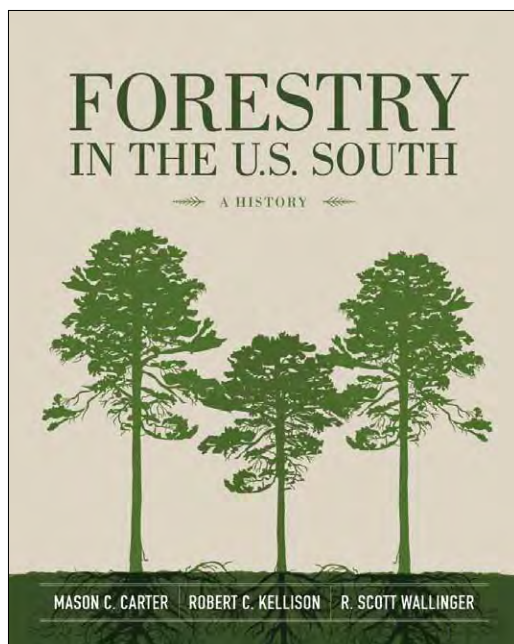
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240 pages, 5 1/2 x 8 1/2

978-0-8071-6132-6

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Education / Southern History



Forestry in the U.S. South

A History

MASON C. CARTER, ROBERT C. KELLISON, and R. SCOTT WALLINGER

During the second half of the twentieth century, the forest industry removed more than 300 billion cubic feet of timber from southern forests. Yet at the same time, partnerships between public and private entities improved the inventory, health, and productivity of this vast and resilient resource. A comprehensive and multilayered history, *Forestry in the U.S. South* explores the remarkable commercial and environmental gains made possible through the collaboration of industry, universities, and other

agencies.

This authoritative assessment starts by discussing the motives and practices of early lumber companies, which, having exhausted the forests of the Northeast by the turn of the twentieth century, aggressively began to harvest the virgin pine of the South, with production peaking by 1909. The rapidly declining supply of old-growth southern pine triggered a threat of timber famine and inspired efforts to regulate the industry. By mid-century, however, industrial forestry had its own profit incentive to replenish harvested timber. This set the stage for a unique alliance between public and private sectors, which conducted cooperative research on tree improvement, fertilization, seedling production, and other practices germane to sustainable forest management.

By the close of the 1990s, concerns about an inadequate timber supply gave way to questions about

how to utilize millions of acres of pine plantations approaching maturity. No longer concerned with the future supply of raw material, and facing mounting global competition, the U.S. pulp and paper industry consolidated, restructured, and sold nearly 20 million acres of forests to Timber Investment Management Organizations (TIMOs) and Real Estate Investment Trusts (REITs), resulting in an entirely new dynamic for private forestry in the South.

Incomparable in scope, *Forestry in the U.S. South* spotlights the people and organizations responsible for empowering individual forest owners across the region, tripling the production of pine stands and bolstering the livelihoods of thousands of men and women across the South.

MASON C. CARTER received degrees in forestry and plant science from Virginia Tech and Duke University before beginning a forty-year career in higher education, research, and administration.

A graduate of North Carolina State University and Yale University, **R. SCOTT WALLINGER** worked for Westvaco Corporation for thirty-nine years and oversaw management of company forests in the United States and Brazil.

ROBERT C. KELLISON received a PhD in forest genetics from North Carolina State University, where he served as the forest silviculturist for over thirty years.

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448 pages, 8 x 10, 36 halftones, 4 maps, 44 graphs

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Agriculture and Forestry / Environmental Studies

Published in cooperation with the Forest History Society



Values in Landscape Architecture and Environmental Design

Finding Center in Theory and Practice

Edited by **M. ELEN DEMING**

The successful realization of diversity, resilience, usefulness, profitability, or beauty in landscape design requires a firm understanding of the stakeholders' values. This collection, which incorporates a wide variety of geographic locations and cultural perspectives, reinforces the necessity for clear and articulate comprehension of the many factors that guide the design process.

As the contributors to this collection reveal, dominant and emerging social, political, philosophical, and economic concerns perpetually assert themselves in designed landscapes, from manifestations of class consciousness in Napa Valley vineyards to recurring themes and conflicts in American commemorative culture as seen in designs for national memorials. One essay demonstrates the lasting impact of the doctrine of Manifest Destiny on the culture and spaces of the Midwest, while another considers the shifting historical narratives that led to the de-domestication and subsequent re-wilding of the Oostvaardersplassen in the Netherlands. These eleven essays help foster the ability to conduct a balanced analysis of various value systems and produce a lucid visualization of the necessary tradeoffs.

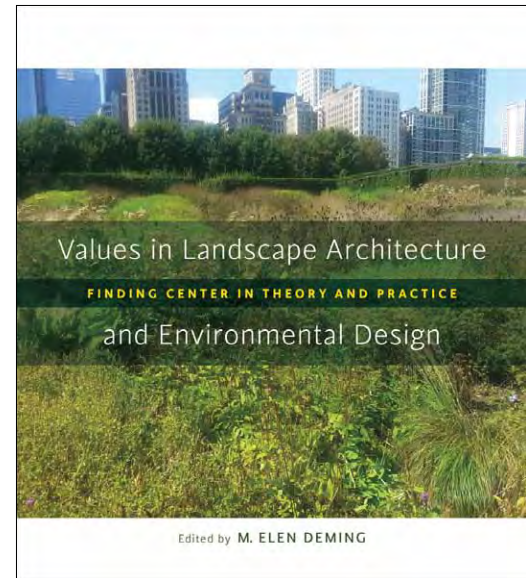
Offering an array of case studies and theoretical arguments, *Values in Landscape Architecture and Environmental Design* encourages professionals and educators to bring self-awareness, precision, and accountability to their consideration of landscape designs.

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M. ELEN DEMING is professor of landscape architecture at the University of Illinois, coauthor of *Landscape Architecture Research: Inquiry, Strategy, Design*, and past editor of *Landscape Journal*.

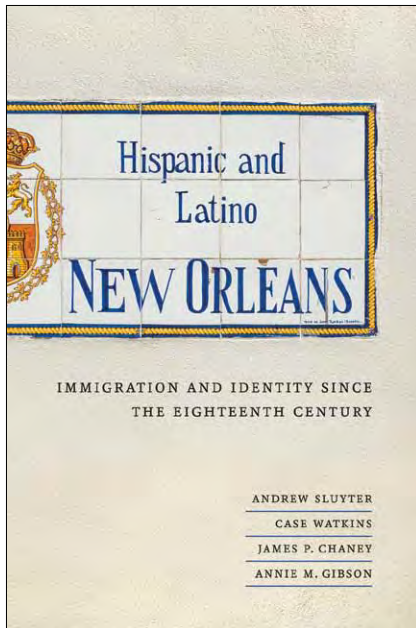


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Lake Douglas, Series Editor



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10 tables

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Urban History / Louisiana Studies / Geography

Hispanic and Latino New Orleans

Immigration and Identity since the Eighteenth Century

**ANDREW SLUYTER, CASE WATKINS, JAMES P. CHANEY, and
ANNIE M. GIBSON**

Often overlooked in historic studies of New Orleans, the city's Hispanic and Latino populations have contributed significantly to its development. *Hispanic and Latino New Orleans* offers the first scholarly study of these communities in the Crescent City. This trailblazing volume not only explores the evolving role of Hispanics and Latinos in shaping the city's unique cultural identity but also reveals how their history informs the ongoing national debate about immigration.

As early as the eighteenth century, the Spanish government used incentives of land and money to encourage Spaniards from other regions of the empire—particularly the Canary Islands—to settle in and around New Orleans. Though immigration from Spain declined markedly in the wake of the Louisiana Purchase, the city quickly became the gateway between the United States and the emerging independent republics of Latin America. The burgeoning trade in coffee, sugar, and bananas attracted Cuban and Honduran immigrants to New Orleans, while smaller communities of Hispanics and Latinos from countries such as Mexico, Puerto Rico, and Brazil also made their marks on the land-

scapes and neighborhoods of the city, particularly in the aftermath of Hurricane Katrina.

Combining accessible historical narrative, interviews, and maps that illustrate changing residential geographies, *Hispanic and Latino New Orleans* is a landmark study of the political, economic, and cultural networks that produced these diverse communities in one of the country's most distinctive cities.

ANDREW SLUYTER is associate professor of geography at Louisiana State University.

CASE WATKINS is a PhD candidate in the Department of Geography and Anthropology at Louisiana State University.

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Music Theater and Popular Nationalism in Spain, 1880–1930

CLINTON D. YOUNG

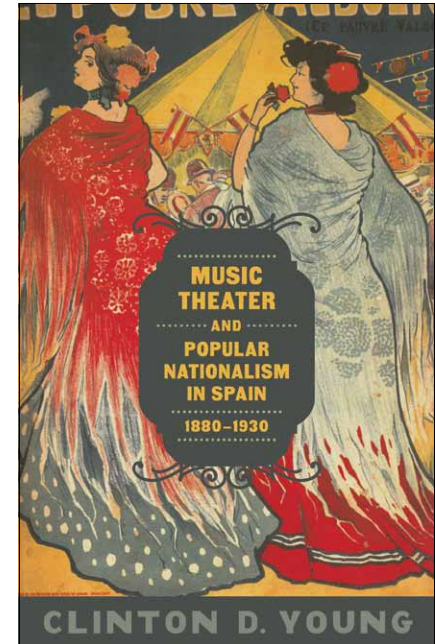
From its earliest appearance in the mid-1600s, the lyric theater form of *zarzuela* captivated Spanish audiences with its witty writing and lively musical scores. Clinton D. Young's *Music Theater and Popular Nationalism in Spain, 1880–1930* persuasively links *zarzuela*'s celebration of Spanish history and culture to the development of concepts of nationalism and national identity at the dawn of the twentieth century.

As a weak Spanish government focused its energy on preventing a recurrence of mid-nineteenth-century political upheavals, the project of articulating a national identity occurred at the popular level, particularly in cultural venues such as the theater. *Zarzuela* suited this aim well, depicting the lives of everyday citizens amid the rapidly changing norms brought about by industrialization and urbanization. It also integrated regional differences into a unified vision of Spanish national identity: a zar-

zuela performance set in Madrid could incorporate forms of music and folk dancing native to areas of the country as far distant as Andalucía and Catalonia. A true “music of the people” (*música popular*), *zarzuela* offered its audiences an image of what a more modern Spain might look like.

Zarzuela alone could not create a unified concept of Spanish identity, particularly with competition from new forms of mass culture and the rise of the Primo de Rivera dictatorship in the 1920s. Yet, as this riveting study shows, it made an indelible contribution to popular culture and nationalism. Young's history brings to life the stories, songs, and evolving contexts of a uniquely Spanish art form.

CLINTON D. YOUNG is associate professor of history at the University of Arkansas at Monticello.



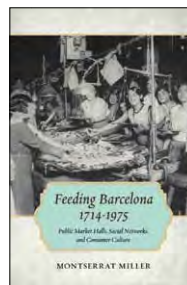
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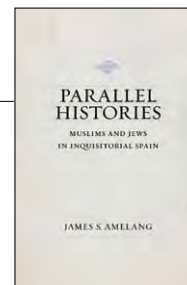
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Spanish History / Music

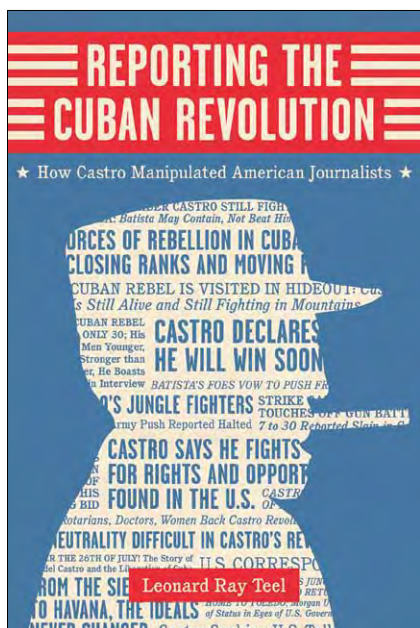


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OTHER BOOKS ON SPANISH HISTORY



Reporting the Cuban Revolution

How Castro Manipulated American Journalists

LEONARD RAY TEEL

Reporting the Cuban Revolution reveals the untold story of thirteen American journalists in Cuba whose stories about Fidel Castro's revolution changed the way Americans viewed the conflict and altered U.S. foreign policy in Castro's favor.

Between 1956 and 1959, the thirteen correspondents worked underground in Cuba, evading the repressive censorship of Fulgencio Batista's dictatorship in order to report on the rebellion led by Fidel Castro. The journalists' stories appeared in major newspapers, magazines, and national television and radio, influencing Congress to abruptly cut off shipments of arms to Batista in 1958. Castro was so appreciative of the journalists' efforts to publicize his rebellion that on his first visit to the United States as premier of Cuba, he invited the reporters to a private reception at the Cuban Embassy in Washington, where he presented them with engraved gold medals.

While the medals revealed Castro's perception of the correspondents as like-minded partisans, the journalists themselves had no such intentions. Some had journeyed to Cuba in pursuit of scoops that could rejuvenate or jump-start their careers; others sought to promote press freedom in Latin America; still others were simply carrying out assignments from their editors. Bringing to light the disparate motives and experiences of the thirteen journalists who reported on this crucial period in Cuba's history, *Reporting the Cuban Revolution* is both a masterwork of narrative nonfiction and a deft analysis of the tension between propaganda and objectivity in the work of American foreign correspondents.

LEONARD RAY TEEL is professor emeritus of communication at Georgia State University in Atlanta and the 2014 recipient of the Sidney Kobre Lifetime Achievement Award from the American Journalism Historians Association.

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272 pages, 6 x 9, 1 half-tone

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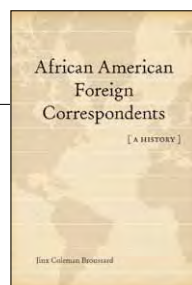
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Media Studies / Latin American & Caribbean Studies

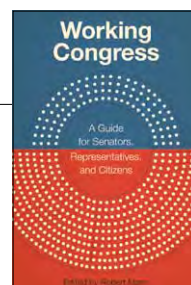
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Political Belief in France, 1927–1945

Gender, Empire, and Fascism in the Croix de Feu and Parti Social Français

CAROLINE CAMPBELL

In the interwar era, the rise of the largest political movement in modern French history, the powerful Croix de Feu (1927–1936), and its successor, the Parti Social Français, or PSF (1936–1945), led to a sharp rightward turn in France's political culture. *Political Belief in France, 1927–1945* traces the central role of women in this shift, arguing that they transformed the Croix de Feu/PSF from a paramilitary league for veterans into a social reform movement that sought to remake the politics, society, and culture of the French Republic.

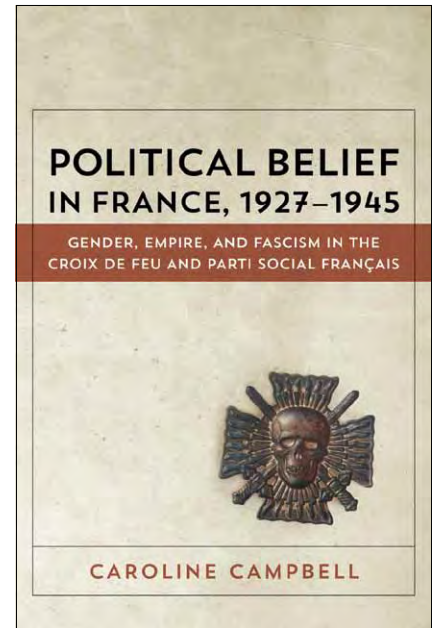
Following the creation of a Women's Section in 1934, the women of the Croix de Feu/PSF developed a wide array of social programs, including welfare services, youth development, and health-care initiatives. At a time of economic depression and high unemployment, these popular programs tempered the organization's fearsome reputation as a violent paramilitary group. While the efforts of the Women's Section had the veneer of moderation, they accentuated the long-standing conservative image of France as a deeply Christian society and sought to assimilate people of different ethnoreligious backgrounds into the dominant national community. Croix de Feu/PSF women promoted their social

agenda as a religious and patriotic duty, a reflection of the individual's responsibility to make personal sacrifices on behalf of their vision for France's Christian civilization.

The Croix de Feu/PSF's ethnoreligious nationalism circulated throughout the French imperial nation-state, making the movement the premier defender of an empire at the height of its power. But women in North African branches faced substantial marginalization, and the movement remained dangerously sectarian in the Maghreb, driving indigenous activists from reformism to anticolonialism. The Croix de Feu/PSF thus set the stage for both the authoritarian, anti-Semitic Vichy regime and the decolonization that followed the war.

The first book on women of the French far right in the age of fascism, *Political Belief in France, 1927–1945* contributes to the fields of French history, gender studies, the history of fascism, and the history of empire.

CAROLINE CAMPBELL is assistant professor of history at the University of North Dakota.



DECEMBER 2015

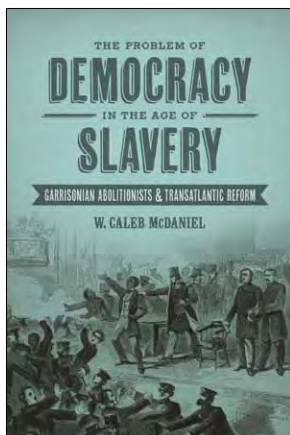
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French History / Gender Studies

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The Problem of Democracy in the Age of Slavery

Garrisonian Abolitionists and Transatlantic Reform

W. CALEB MCDANIEL

“This insightful study will be read profitably by seasoned scholars as well as those new to the field of abolitionist studies. . . . [A] careful, rich, and wide-ranging study.”—*Civil War History*

“McDaniel has produced a well-written and engaging work that will undoubtedly enjoy a wide readership and spark debate.”—*New England Quarterly*

The group of American reformers known as “Garrisonians” included, at various times, some of the most significant and familiar figures in the history of the antebellum struggle over slavery: Wendell Phillips, Frederick Douglass, and William Lloyd Garrison himself. Between 1830 and 1870, American abolitionists led by Garrison developed extensive networks of friendship, correspondence, and intellectual exchange with a wide range of European reformers—Chartists, free trade advocates, Irish nationalists, and European revolutionaries. In *The Problem of Democracy in the Age of Slavery*, W. Caleb McDaniel sets forth a new interpretation of the Garrisonian abolitionists, arguing that their deep ties to liberal thinkers in Great Britain and Europe kept them well informed about transatlantic debates regarding democracy and thus contributed to the political savvy and intellectual sophistication of the American antislavery movement.

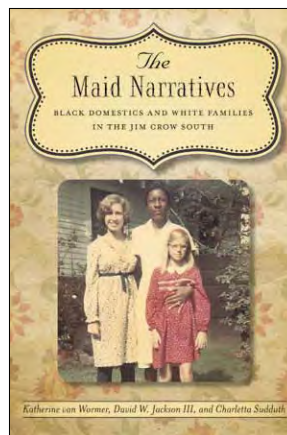
W. CALEB MCDANIEL is associate professor of history at Rice University.

JULY 2015 | 360 pages, 6 x 9 | 978-0-8071-6230-9

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Antislavery, Abolition, and the Atlantic World

R. J. M. Blackett and James Brewer Stewart, Series Editors



NEW IN PAPER

The Maid Narratives

Black Domestic Workers and White Families in the Jim Crow South

**KATHERINE VAN WORMER,
DAVID W. JACKSON III, and
CHARLETTA SUDDUTH**

“*The Maid Narratives* offers a rich resource to undergraduate classrooms in demonstrating the complicated history of race and women’s labor.”—*Labor*

“[A] beautiful, well-illustrated book paying tribute to a painful past.”—*Journal of Comparative Social Work*

The Maid Narratives employs the memories of black domestic workers and the white families they served to reveal shared hardships, emotional ties, and inspiring strength. Based on interviews with over fifty people—both white and black—these stories deliver a personal and powerful message about resilience and resistance in the face of oppression in the Jim Crow South.

KATHERINE VAN WORMER is a sociologist and professor of social work at the University of Northern Iowa. She is the author or coauthor of more than fifteen books.

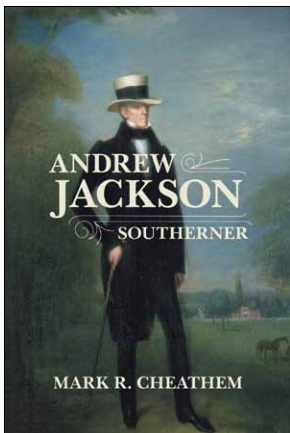
DAVID W. JACKSON III, assistant professor in the department of African and African American Studies at Metropolitan State College of Denver, is co-producer of *African American Voices of the Cedar Valley*.

CHARLETTA SUDDUTH is Title I early childhood consultant for the Waterloo Community School District. She earned a master’s from the University of Northern Iowa.

OCTOBER 2015 | 320 pages, 6 x 9, 28 halftones | 978-0-8071-6236-1

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WINNER OF THE 2013 TENNESSEE HISTORY AWARD



NEW IN PAPER

Andrew Jackson, Southerner

MARK R. CHEATEM

“An excellent book and a must-have for anyone with an interest in the seventh president. . . . Highly recommended.”—*CHOICE*

“A fresh and convincing portrait of the enigmatic seventh president.”—*Southwestern Historical Quarterly*

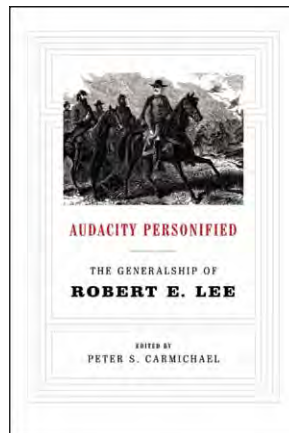
Many Americans view Andrew Jackson as a frontiersman who fought duels, killed Indians, and stole another man’s wife. Historians have traditionally presented him as a man who struggled to overcome the obstacles of his backwoods upbringing and helped create a more democratic United States. In his compelling biography of Jackson, Mark R. Cheatem argues for a reassessment of these long-held views, suggesting that in fact “Old Hickory” lived as an elite southern gentleman.

By emphasizing Jackson’s southern identity—characterized by violence, honor, kinship, slavery, and Manifest Destiny—Cheatem’s narrative offers a bold new perspective on one of the nineteenth century’s most renowned and controversial presidents.

MARK R. CHEATEM is professor of history at Cumberland University and the author of *Old Hickory’s Nephew: The Political and Private Struggles of Andrew Jackson Donelson*.

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NEW IN PAPER

Audacity Personified

The Generalship of
Robert E. Lee

Edited by **PETER S. CARMICHAEL**

“Carefully researched and thoughtfully analyzed.”—*Virginia Magazine of History and Biography*

“A stimulating read [that] challenges old interpretations and offers new ones.”
—*Journal of Southern History*

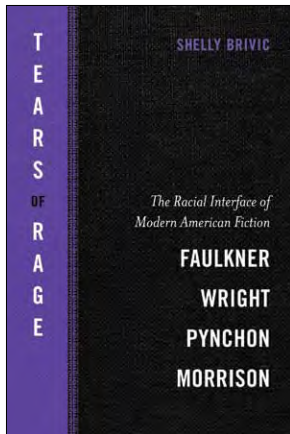
“Thoughtful and informative. Anyone who desires another look at Robert E. Lee will want to read [this book].”—*North Carolina Historical Review*

Despite the literary outpouring on the life of Robert E. Lee, the southern chieftain remains an enigma. The existing scholarship is so voluminous, complex, and contradictory that it is difficult to decipher who Lee really was and appreciate him as a general. Peter S. Carmichael has assembled a formidable array of military historians who rigorously return to Lee’s own words and actions in interpreting his leadership, political acuity, and strategic thinking throughout the Civil War.

Falling into neither the pro- nor the anti-Lee camp, *Audacity Personified* offers diverse scholarly visions of the great Confederate general that move beyond cliché and examine Lee’s career with fresh interpretations.

PETER S. CARMICHAEL is the Fluhrer Professor of History and the director of the Civil War Institute at Gettysburg College.

SEPTEMBER 2015 | 200 pages, 6 x 9, 6 halftones, 3 maps | 978-0-8071-6232-3
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NEW IN PAPER

Tears of Rage

The Racial Interface of Modern American Fiction—Faulkner, Wright, Pynchon, Morrison

SHELLY BRIVIC

“The premise of Brivic’s *Tears of Rage* is brilliant, and its presentation is at once thoughtful and thought provoking.”—*Rocky Mountain Review*

In this provocative study, Shelly Brivic presents the history of the twentieth-century American novel as a continuous narrative dialogue between white and black voices. Exploring four of the most renowned and challenging works written between 1930 and 1990—William Faulkner’s *Absalom, Absalom!*, Richard Wright’s *Native Son*, Thomas Pynchon’s *V.*, and Toni Morrison’s *Beloved*—Brivic traces how these works progress through the interaction of white and black perspectives toward confronting the calamity of slavery and its continuing legacy.

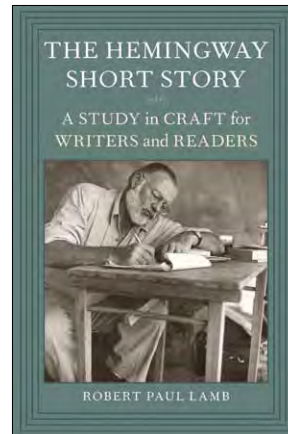
Brivic shows how one novel leads ineluctably to the next, forming one continuous narrative of the emerging racial consciousness in America. Striking both for the selection of novels and the connections Brivic draws among them, *Tears of Rage* advances understanding of the destructive nature of racism and the possibilities for overcoming its effects through literature.

Professor of English at Temple University, **SHELLY BRIVIC** is the author of six books, including *Joyce through Lacan and Žižek: Explorations* and *Joyce’s Waking Women: An Introduction to Finnegans Wake*.

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NEW IN PAPER

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ROBERT PAUL LAMB

“This volume is a must-read for anyone interested in short fiction; those who know that craft matters deeply to the meaning and enjoyment of short fiction will value this thoroughly researched, beautifully written book.”—*CHOICE*

“[An] outstanding study. . . . Robert Paul Lamb has given us new ways to understand Hemingway’s craft.”—*Hemingway Review*

In *The Hemingway Short Story: A Study in Craft for Writers and Readers*, Robert Paul Lamb delivers a dazzling analysis of the craft of this influential writer. Lamb scrutinizes a selection of Hemingway’s stories to illuminate the author’s methods of construction and to show how craft criticism complements and enhances cultural literary studies. *The Hemingway Short Story* reconciles the creative writer’s focus on art with the concerns of cultural critics, establishing the value that craft criticism holds for all readers.

Revealing how the short story operates as a distinct literary genre, Lamb offers new inclusive interpretations of much-debated stories, analyzes how craft is inextricably entwined with a story’s cultural representations, and demonstrates the ways in which careful examinations of stories reward the reader.

ROBERT PAUL LAMB received his doctorate in the History of American Civilization from Harvard University. He is the author of *Art Matters: Hemingway, Craft, and the Creation of the Modern Short Story* and coeditor of *A Companion to American Fiction, 1865–1914*.

AUGUST 2015 | 256 pages, 6 x 9 | 978-0-8071-6229-3

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Reconstructing Violence

The Southern Rape Complex in Film and Literature

DEBORAH E. BARKER

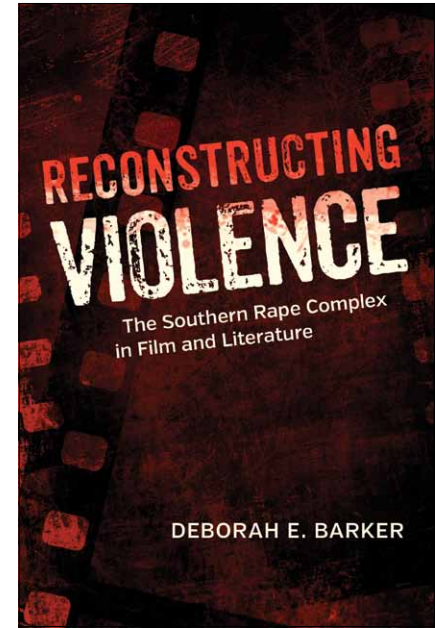
In this bold study of cinematic depictions of violence in the south, Deborah E. Barker explores the ongoing legacy of the “southern rape complex” in American film. Taking as her starting point D. W. Griffith’s infamous *Birth of a Nation*, Barker demonstrates how the tropes and imagery of the southern rape complex continue to assert themselves across a multitude of genres, time periods, and stylistic modes.

Drawing from Gilles Deleuze’s work on cinema, Barker examines plot, dialogue, and camera technique as she considers several films: *The Story of Temple Drake* (1933), *Sanctuary* (1958), *Touch of Evil* (1958), *To Kill a Mockingbird* (1962), and *Cape Fear* (1962). Placing this body of analysis in the context of the historical periods when these films appeared and the literary sources on which they are based, Barker reveals the protean power of cinematic racialized

violence amid the shifting cultural and political landscapes of the South and the nation as a whole.

By focusing on familiar literary and cinematic texts—each produced or set during moments of national crisis such as the Great Depression or the civil rights movement—Barker’s *Reconstructing Violence* offers fresh insights into the anxiety that has underpinned sexual and racial violence in cinematic representations of the South.

DEBORAH E. BARKER is professor of English at the University of Mississippi. She is the author of *Aesthetics and Gender in American Literature: The Portrait of the Woman Artist* and the coeditor, with Kathryn McKee, of *American Cinema and the Southern Imaginary*.



NOVEMBER 2015

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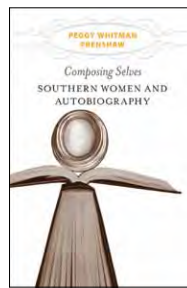
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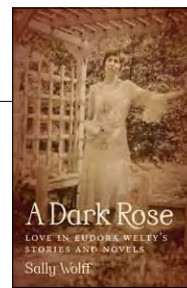
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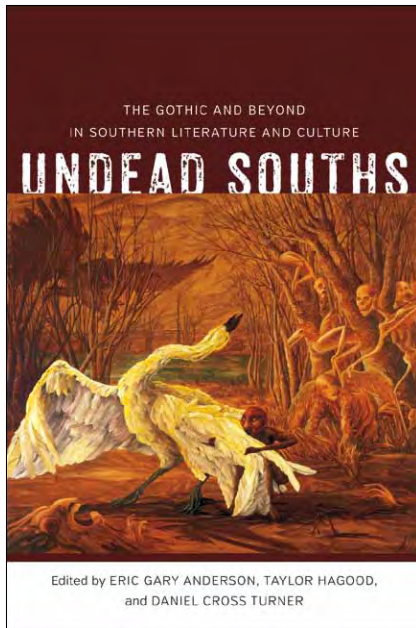


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Southern Literary Studies
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Undead Souths

The Gothic and Beyond in Southern Literature and Culture

Edited by **ERIC GARY ANDERSON, TAYLOR HAGOOD, and DANIEL CROSS TURNER**

Depictions of the undead in the American South are not limited to our modern versions, such as the vampires in *True Blood* and the zombies in *The Walking Dead*. As *Undead Souths* reveals, physical emanations of southern undeadness are legion, but undeadness also appears in symbolic, psychological, and cultural forms, including the social death endured by enslaved people, the Cult of the Lost Cause that resurrected the fallen heroes of the Confederacy as secular saints, and mourning rites revived by Native Americans forcibly removed from the American Southeast.

To capture the manifold forms of southern haunting and horror, *Undead Souths* explores a variety of media and historical periods, establishes cultural crossings between the South and other regions within and outside of the U.S., and employs diverse theoretical and critical approaches. The result is an engaging and inclusive collection that chronicles the enduring connection between southern culture and the refusal of the dead to stay dead.

CONTRIBUTORS

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DANIEL CROSS TURNER is associate professor of English at Coastal Carolina University. He is the author of *Southern Crossings: Poetry, Memory, and the Transcultural South*.

New Approaches to *Gone with the Wind*

Edited by JAMES A. CRANK

Since its publication in 1936, *Gone with the Wind* has held a unique position in American cultural memory, both for its particular vision of the American South in the age of the Civil War and for its often controversial portrayals of race, gender, and class. *New Approaches to "Gone with the Wind"* offers neither apology nor rehabilitation for the novel and its Oscar-winning film adaptation. Instead, the nine essays provide distinct, compelling insights that challenge and complicate conventional associations.

Racial and sexual identity form a cornerstone of the collection: Mark C. Jerng and Charlene Register each examine Margaret Mitchell's reframing of traditional racial identities and the impact on audience sympathy and engagement. Jessica Sims mines Mitchell's depiction of childbirth for what it reveals about changing ideas of femininity in a post-plantation economy, while Deborah Barker explores transgressive sexuality in the film version by comparing it to the depiction of rape in D. W. Griffith's earlier silent classic, *Birth of a Nation*.

Other essays position the novel and film within the context of their legacy and their impact on national and international audiences. Amy Clukey and

James Crank inspect the reception of *Gone with the Wind* by Irish critics and gay communities, respectively. Daniel Cross Turner, Keaghan Turner, and Riché Richardson consider its aesthetic impact and mythology, and the ways that contemporary writers and artists, such as Natasha Trethewey and Kara Walker, have engaged with the work. Finally, Helen Taylor sums up the pervading influence that *Gone with the Wind* continues to exert on audiences in both America and Britain.

Through an emphasis on intertextuality, sexuality, and questions of audience and identity, these essayists deepen the ongoing conversation about the cultural impact and influence of this monumental work. Flawed in many ways yet successful beyond its time, *Gone with the Wind* remains a touchstone in southern studies.

JAMES A. CRANK is assistant professor of American literature at the University of Alabama, author of *Understanding Sam Shepard*, and editor of the forthcoming *The Morning Watch and Collected Short Fiction of James Agee*.



DECEMBER 2015

248 pages, 5 1/2 x 8 1/2, 3 halftones

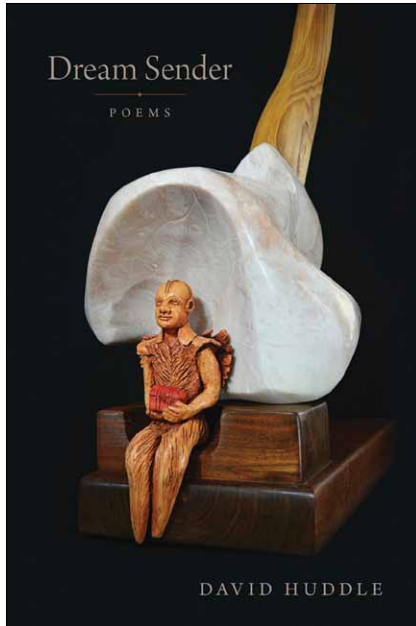
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Literary Studies / Film

Southern Literary Studies

Scott Romine, Series Editor



SEPTEMBER 2015

86 pages, 6 x 9

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Poetry

Southern Messenger Poets
Dave Smith, Series Editor

Dream Sender

Poems

DAVID HUDDLE

PRAISE FOR DAVID HUDDLE

“Huddle is a source of light in an often gray world.”—*Booklist*

“[Huddle’s poetry is] luminous and majestic.”—Philip Deaver, *The Southern Review*

An account of spiritual survival through the practice of literary art, the poems in David Huddle’s eighth collection, *Dream Sender*, move among a variety of poetic forms and voices. Here, a bear wonders why he could not have been a raccoon, a bird, or a meadow; and a five-year-old thrills to the forbidden taste of whiskey as he eavesdrops on his parents’ after-dinner conversation. By turns outrageous and pragmatic, Huddle’s poems acknowledge the powerful and disturbing currents of the contemporary world as they also explore the comfort and familiarity we find there.

Huddle’s poems illuminate the nature of relationships between family, friends, and even animals, celebrating their shortcomings, embarrassments, and eccentricities. At once frank and compassionate, *Dream Sender* finds both humor and poignancy in human imperfections.

A native of Ivanhoe, Virginia, **DAVID HUDDLE** has lived in Vermont for over four decades. He is the author of nineteen novels, short story collections, essays, and volumes of poetry, including *Glory River* and *Blacksnake at the Family Reunion*. He teaches at the Bread Loaf School of English and the Rainier Writing Workshop.

Practice

For Jack White

Reek of valve oil, stink of reeds and spitty
brass when we lifted our horns from their cases,
discord beginning with *squeak bam blat thump honk*—
we’d warm up even making our way to our seats
with cacophony swelling toward crescendo
until Mr. White reached the podium
and tapped the music stand with his baton.

Backs straight, waiting in a half circle, a hundred
kids with clarinets, trombones, French horns, saxes,
trumpets, tubas—then snares, bass drums, tympani,
and cymbals: When that man lifted his baton,
we obliged him with the ridiculously gorgeous
noise of our growing up. Sometimes he’d smile,
sometimes whisper, *Oh kid, play that horn, make me cry.*

Small Mothers of Fright

Poems

TARA BRAY

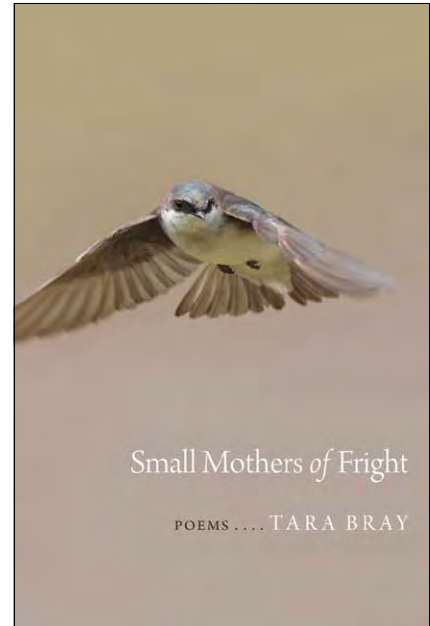
In *Small Mothers of Fright*, Tara Bray draws on her experiences as a mother struggling to strike a balance between protecting her daughter from the world's perils and dazzling her with its many wonders. The birds that fill these pages convey a sense of fragility and uncertainty, while the rhythm of the seasons provides a comfort that promises the old will be made new again.

In a precise yet accessible style, Bray writes about fleeting actions and thoughts that, in sum, create the memorable, lasting moments of life. In one poem, a woman reflects on “the way the young self rushes in” as she blasts music from her past on the car radio, deliberately calling forth the contrast between past pain and present satisfactions. It is the world of the simple and overlooked—crows, wrens, food, tea, sermons, ragged coyotes, runners, yogis, poppies—that serves as something to hold to in spite of loss, human frailty, and unease.

TARA BRAY has published poems in *Shenandoah*, *The Southern Review*, *Agni*, *The Hudson Review*, *Poetry*, and elsewhere. She is also the author of *Mistaken for Song*. She is a recipient of a State of Nevada Individual Artist Fellowship and resides in Richmond, Virginia, with her husband and daughter.

Lacking

Forgive the occurrence
the dark spin of a trinket
the small nest infested.
Forgive the itch
in the crest of the titmouse,
a frown's severity, and me
holding something burned
with something soft.



DECEMBER 2015

76 pages, 6 x 9

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Poetry

Goat Island Poetry

Claudia Emerson, Series Editor



SEPTEMBER 2015

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Poetry

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Impossible Bottle

Poems

CLAUDIA EMERSON

Winner of the Pulitzer Prize for *Late Wife*

PRAISE FOR CLAUDIA EMERSON

“Smart, intense, satisfying, and approachable.”—*Newsweek*

“The sustained quality of her accomplishment, poem by poem, is rare. . . . The voices . . . are authentic, their conflicts and complexities universal.”—*Georgia Review*

“One of the most honored, decorated, and revered poets in Virginia history.”—*Richmond Times-Dispatch*

“Emerson’s poems . . . are characteristic of the poet at her most human, by offering the subjective as human, its freakiness intact, and by making us believe that this offering is the most poetic of documentary rituals.”—*Cortland Review*

This posthumous volume of poetry from Pulitzer Prize winner Claudia Emerson explores the suspended state of existence that illness imposes upon its sufferers—what she calls the “impossible bottle.” With a strong will and a self-deprecating awareness of the instinct to seek meaning in metaphor, she confronts the indignities, fears, and moments of grace in a struggle with cancer. Her poems forge unlikely connections between the present reality and memories of the past, such as an MRI scan conjuring up images of a June expedition through a tunnel under a Maryland mountain.

Rooted equally in the sterility of the hospital and the vitality of the natural world, *Impossible Bottle* mines the trappings of illness, showing how dis-

ease attempts to rob us of our humanity even as it reminds us of our mortality.

CLAUDIA EMERSON published six poetry collections with LSU Press, including *Late Wife*, *Secure the Shadow*, and *The Opposite House*. A professor of English and member of the creative writing faculty at Virginia Commonwealth University in Richmond, Emerson served as the poet laureate of Virginia and won numerous awards for teaching and writing—including the 2006 Pulitzer Prize for Poetry—before her death in 2014.

I am not this, not here, this time. I am
what I mistook for a shadow

in our walled garden, gathered beneath the concrete
bench, concrete also the sky,

like the cold, sorrowful bottom of something; it is
a collared shadow, though—a stray cat

I see us feeding in the afternoon. And I
will watch it eat from a dish

on the back stoop, then bathe in the open doorway
of the garage, in that narrow shaft

of afternoon light, where I will be also,
and also behind it, where I am

the body of light that swings from the rafters.

—from “Infusion Suite”

Dawn to Twilight

New and Selected Poems

DANIEL MARK EPSTEIN

PRAISE FOR DANIEL MARK EPSTEIN

"Epstein is, centrally, a love poet, and a splendid one, an advent most welcome on the landscape of [contemporary] literature."—*The New Republic*

"Not once is a poem stuffy or obscure. Each is graceful and sympathetic, many are profound, [and] all are fit to be appreciated again and again."—*Booklist*

"In the fine contemporary writing that celebrates the natural world, nothing is more powerful than this."—*National Review*

Drawing from a career of almost fifty years, Daniel Mark Epstein's collection of new and selected poems forms a lyrical autobiography of its author as a poet and a man. *Dawn to Twilight* examines universal themes such as love and aging, happiness and despair, each of which Epstein approaches differently throughout the decades of his writing career. These poems encapsulate the evolution of Epstein's work, with the passage of time itself forming a crucial theme as the author grows from student to lover to father.

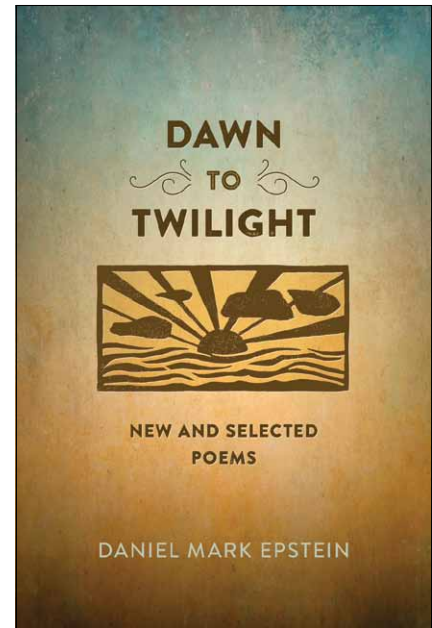
Epstein's poems evince his deep empathy for people from all walks of life: a knife salesman who harbors no illusions about the use to which his wares have been put; a teacher who watches his student struggle with a thorny philosophical question; a

genie whose plans of revenge fade as he emerges from his lamp into the light. *Dawn to Twilight* celebrates the coming of joy and beauty, accepts their transience, and elegizes their passing.

DANIEL MARK EPSTEIN is the author of eight prize-winning books of poetry and six highly acclaimed biographies, including *The Ballad of Bob Dylan*. His honors include the Rome Prize in 1978, a Guggenheim Fellowship in 1984, and an Academy Award in Literature from the American Academy of Arts and Letters in 2006. He lives in Baltimore, Maryland.

In the salt marsh near my ancestral home,
I know the constant transience of things.
The disc of sun nods at the close of day,
Blood-red, more blood than light. The hum
Of wind is not wind but the beating wings
Of silver birds frightened into flight
By the sight of an eagle. Nothing is quite
What it seems. The elements mingle so
In this place where wetland meets the sea,
I know all blood is my blood, the wind my breath.
And if I have no heart to hunt today,
My friend, it's not to slight good company
But because, in my mood, predator and prey
Have become partners in the dance of death.

—from "Sundown, Newport Creek"



OCTOBER 2015

164 pages, 6 x 9

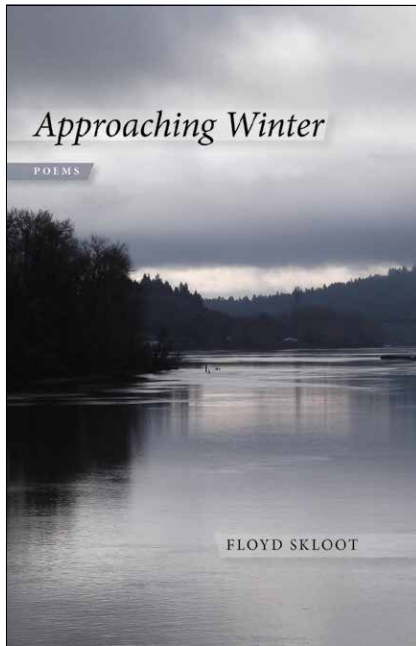
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Poetry

Published with the assistance of the Sea Cliff Fund



OCTOBER 2015

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Poetry

Approaching Winter

Poems

FLOYD SKLOOT

PRaise FOR FLOYD SKLOOT

“The reader comes away from a Skloot poem, essay, or novel moved, learning something about the author, but also about the world we share with the author.”—*Image*

“Dreams waft through stanzas like smoke, hinting at hidden dimensions of consciousness, while each word is nestled in its place like an egg in a nest, full of life yet emblematic of life’s fragility.”—*Booklist*

“Skloot’s is an extraordinary voice that gains in power over time, one that brings us closer to the mysteries that hover beyond the experiences of our daily lives.”—*Prairie Schooner*

Floyd Skloot’s eighth poetry collection, *Approaching Winter*, evokes the fluid and dynamic nature of memory as it ebbs and floods through our daily lives. Here the real and the imagined intermingle freely: In one poem, the cry of eagles reflects the wails of an infant daughter, long since grown and gone; in another, an aging Samuel Beckett prepares to throw the first pitch at Ebbets Field.

Traveling from Portland’s Willamette River, which borders Skloot’s home, to the hushed landscapes of the afterlife, the poems in this collection acknowledge the passage of time and the inevitable darkness that lies ahead. Yet Skloot also remains attuned to the urgency of the present moment, as he admires the plumage of the local birds in the short

days before their journey south for the winter. By turns whimsical and meditative, *Approaching Winter* gives voice to the struggle to find coherence in a fragmented world.

FLOYD SKLOOT’s seven previous poetry collections include *The End of Dreams*, a finalist for the Paterson Poetry Prize, and *The Snow’s Music*. His work has won three Pushcart Prizes and the PEN USA Literary Award in Creative Nonfiction. He lives in Portland, Oregon.

Sightings

I saw my brother in the sunstruck glass
of a nearby high-rise on the September
morning he would have turned seventy-two.
It was as though he had escaped the past
and all I could no longer remember.

I knew he was that flash of reflected light,
dazzling with life, in the same way I knew
he was the sudden gust of wind last night
that woke me as it spoke of things he did
not live to do. The waning summer moon
snagged in the river was him till he hid
from me behind the cloud that soon
gathered what glow remained. Wind-borne
songs he never heard reach me here,
dense with echoes of his raw baritone,
warmer than ever, unforgettably clear.

All Souls

Essential Poems

BRENDA MARIE OSBEY

All Souls: Essential Poems brings together work that reflects the interweaving of history, memory, and the indelible bonds between living and dead that has marked the output of Louisiana Poet Laureate Emerita Brenda Marie Osbey. Comprising poems written and published over the span of four decades, this thematic collection highlights the unity of Osbey's voice and narrative intent.

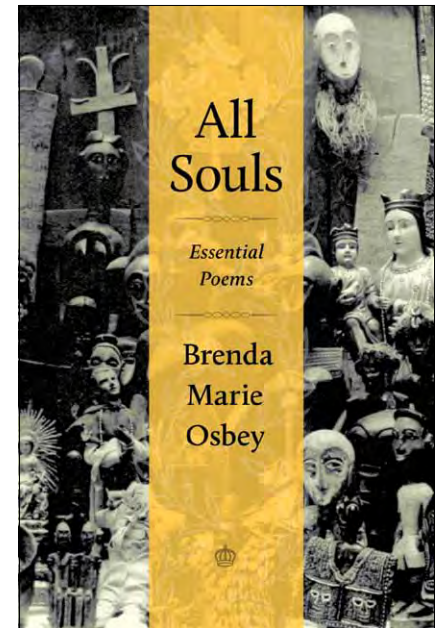
The six sections of the book reveal the breadth of her poetic vision. The first, "House in the Faubourg," contains poems focused on the people and places of Osbey's native New Orleans, and the penultimate section, "Unfinished Coffees," examines the Crescent City within a broader, more contemporary meditation on culture. "Something about Trains" features two suites of poems that use trains and railway stations as settings from which to inspect desolation, writing, and memory; and "Little History, Part One" recounts tales of European settlement and exploitation of the New World. The poems in "What Hunger" look at the many facets of desire, while "Mourning Like a Skin" includes elegies and poems addressing the lasting presence of the dead.

Dynamic and unflinching, the poems in *All Souls* speak of a world with many secrets, known "only through having learned them / the hardest way."

BRENDA MARIE OSBEY, a native New Orleanian, is a poet and essayist working in English and French, and is Poet Laureate Emerita of Louisiana. She is the author of five previous volumes of poetry, including *All Saints: New and Selected Poems* and *History and Other Poems*.

at some point the silence deepens.
the dark deepens
looses itself upon the city
—remorse
desire
regret
possibility—
the dark comes and shuts down upon us like a window
—the single
steaming
solitary
night—
i say it is then that we act.

—from "The Business of Pursuit: San Malo's Prayer"



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Poetry

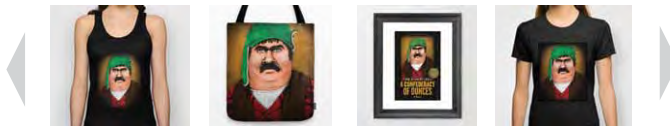
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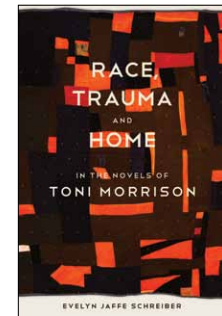
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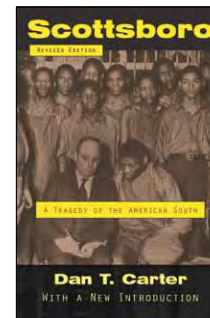


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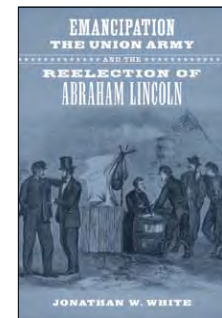


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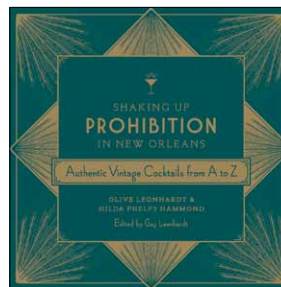
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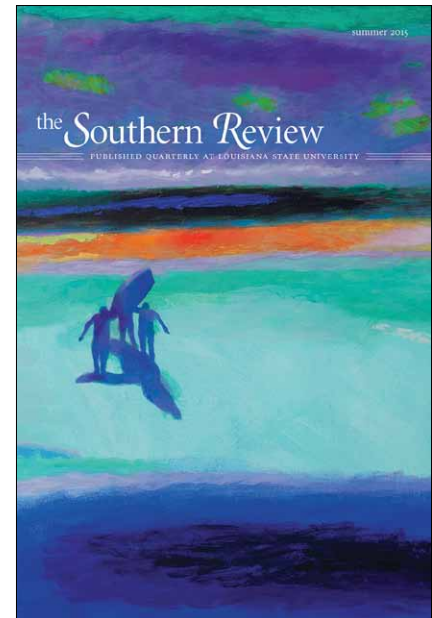
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