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Fair Labor Lawyer

The Remarkable Life of New Deal Attorney and Supreme Court Advocate Bessie Margolin

MARLENE TRESTMAN

Through a life that spanned every decade of the twentieth century, Supreme Court advocate Bessie Margolin shaped modern American labor policy while creating a place for female lawyers in the nation's highest courts. Despite her beginnings in an orphanage and her rare position as a southern, Jewish woman pursuing a legal profession, Margolin became an important and influential Supreme Court advocate. In this comprehensive biography, Marlene Trestman reveals the forces that propelled and the obstacles that impeded Margolin's remarkable journey, illuminating the life of this trailblazing woman.

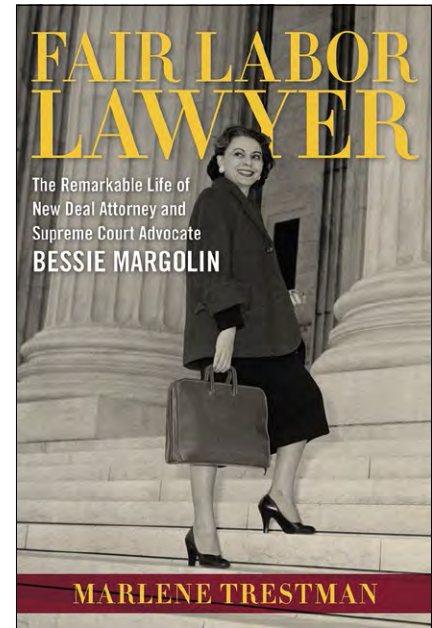
Raised in the Jewish Orphans' Home in New Orleans, Margolin received an extraordinary education at the Isidore Newman Manual Training School. Both institutions stressed that good citizenship, hard work, and respect for authority could help people achieve economic security and improve their social status. Adopting these values, Margolin used her intellect and ambition, along with her femininity and considerable southern charm, to win the respect of her classmates, colleagues, bosses, and judges—almost all of whom were men. In her career she worked with some of the most brilliant legal professionals in America.

A graduate of Tulane and Yale Law Schools, Margolin launched her career in the early 1930s, when only 2 percent of America's attorneys were female, and far fewer were Jewish and from the South. According to Trestman, Margolin worked hard to be treated as "one of the boys." For the sake of her career, she

eschewed marriage—but not romance—and valued collegial relationships, never shying from a late-night brief-writing session or a poker game.

But her personal relationships never eclipsed her numerous professional accomplishments, among them defending the constitutionality of the New Deal's Tennessee Valley Authority, drafting rules establishing the American military tribunals for Nazi war crimes in Nuremberg, and, on behalf of the Labor Department, shepherding through the courts the child labor, minimum wage, and overtime protections of the Fair Labor Standards Act of 1938. A founding member of the National Organization for Women, Margolin culminated her government service as a champion of the Equal Pay Act, arguing and winning the first appeals. Margolin's passion for her work and focus on meticulous preparation resulted in an outstanding record in appellate advocacy, both in number of cases and rate of success. By prevailing in 21 of her 24 Supreme Court arguments, Margolin shares the elite company of only a few dozen women and men who attained such high standing as Supreme Court advocates.

MARLENE TRESTMAN is former special assistant to the Maryland attorney general and former law instructor at Loyola University of Maryland's Sellinger School of Business & Management. A New Orleans native, Trestman had a personal relationship with Margolin that grew from common childhood experiences.



MARCH 2016

280 pages, 6 x 9, 20 halftones

978-0-8071-6208-8

Cloth \$39.95, ebook available

Biography / Legal History

Southern Biography

Andrew Burstein, Series Editor



The Modernist Architecture of Samuel G. and William B. Wiener

Shreveport, Louisiana, 1920–1960

KAREN KINGSLEY and GUY W. CARWILE

In 1933, architect William B. Wiener collaborated with his half-brother Samuel G. Wiener to design a weekend home for his family on the shore of Cross Lake, just outside Shreveport, Louisiana. A year later the house appeared in the pages of *Architectural Forum*, the leading architectural journal of its day, as a foremost example of the new modernist style yet to take hold in the United States. The featured home would mark the first in a series of buildings—residential, commercial, and institutional—designed by Samuel and William that incorporated the forms and materials found in the new architecture of Europe, later known as the International Style. These buildings, located in Shreveport and its vicinity, composed one of the largest and earliest clusters of modernist buildings by American-born architects and placed the unexpected area of northern Louisiana at the forefront of architectural innovation in the mid-twentieth century.

Authors Karen Kingsley and Guy W. Carwile examine the work of the Wiener brothers from the 1920s through the 1960s, detailing the evolutionary process of their designs and exploring why modern architecture appeared so early in this southern city. Throughout, architectural descriptions of the buildings, archival images, recent photographs, and discussion of the surrounding social and economic culture of northern Louisiana inform a deeper appreciation for the Wieners' role in establishing modernism in the United States.

The authors braid a broader history of modern architecture together with details about the Wieners' commissions and cultural milieu, allowing readers to consider the brothers' remarkable careers in the context of their contemporaries and modernist architectural trends in the nation as a whole. As a result, *The Modernist Architecture of Samuel G. and William B. Wiener* illuminates this internationally significant yet little-known legacy of Louisiana.

KAREN KINGSLEY, professor emerita of Tulane University School of Architecture, writes an architectural history column for the Louisiana Endowment for the Humanities' *Cultural Vistas*. Kingsley is the author of *Buildings of Louisiana* and editor-in-chief of the *Society of Architectural Historians' Buildings of the United States* series.

GUY W. CARWILE, a practicing architect in Louisiana since 1985, is the Ken Hollis Endowed Professor of Liberal Arts in the School of Design at Louisiana Tech University. He has contributed to the *Society for Commercial Archeology Journal* and *CITE: The Architecture and Design Review of Houston*, among other publications.

THE MODERNIST ARCHITECTURE
of Samuel G. and William B. Wiener

SHREVEPORT, LOUISIANA 1920–1960



MARCH 2016

200 pages, 10 1/2 x 9 1/2, 16 color photos, 78 halftones
978-0-8071-6162-3

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Architecture / Louisiana History



MAY 2016

152 pages, 5 x 7, 19 halftones

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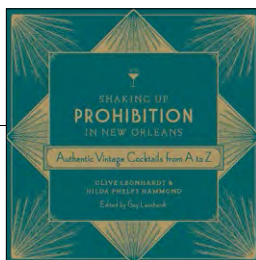
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Foodways / New Orleans

The Southern Table

Cynthia LeJeune Nobles, Series Editor

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ON COCKTAIL
CULTURE



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Lift Your Spirits

A Celebratory History of Cocktail Culture in New Orleans

ELIZABETH M. WILLIAMS and CHRIS MCMILLIAN

Foreword by DALE DEGROFF

The Sazerac, the Hurricane, and the absinthe glass of Herbsaint are among the many well-known creations native to New Orleans's longstanding drinking culture. But more than vehicles for alcohol, the cocktails and spirits that complement the city's culinary prowess are each a token of its history. Every bar-side toast and street-corner daiquiri reveals the people, politics, and convergence of ethnicities that drive the story of the Crescent City.

In *Lift Your Spirits: A Celebratory History of Cocktail Culture in New Orleans*, Elizabeth M. Williams, founder and director of the Southern Food and Beverage Institute, and world-renowned bartender Chris McMillian illuminate the city's open embrace of alcohol, both in religious and secular life, while delving into the myths, traditions, and personalities that have made New Orleans a destination for imbibing tourists and a mecca for creative mixologists.

With over 40 cocktail recipes interspersed among nearly three hundred years of history, a sampling of premier cocktail bars in New Orleans, and a glossary of terms to aid drink making and mixing, *Lift Your Spirits* honors the art of a good drink in the city of good times.

ELIZABETH M. WILLIAMS is founder and president of the Southern Food and Beverage Institute, a member of the Louisiana Folklife Commission, and coauthor of *The Encyclopedia of Law and Food* and author of *New Orleans: A Food Biography*.

CHRIS MCMILLIAN, a Louisiana native and descendant of four generations of bartenders, was named one of the 25 Most Influential Cocktail Personalities of the Past Century by *Imbibe* magazine and Best Bartender by *New Orleans* magazine. His passion for bartending has been covered in the *New York Times*, the *Wall Street Journal*, *Bon Appétit*, *Food and Wine*, and *GQ*, among many other publications.

Master mixologist **DALE DEGROFF**, aka "King Cocktail," is the winner of the James Beard Award for Wine & Spirits, an inductee of the James Beard Foundation's Who's Who of American Food & Beverage, and author of *The Essential Cocktail* and *The Craft of the Cocktail*. A pioneer in the gourmet approach to recreating the classic cocktail, DeGroof is also the founding president of the Museum of the American Cocktail.

Seat Yourself

The Best of South Louisiana's Local Diners, Lunch Houses, and Roadside Stops

ALEX V. COOK

PRAISE FOR ALEX V. COOK

"Cook's vivid travelogue and deft observations [show] what these gathering spots mean to Louisiana culture: *The way we eat, drink, and dance tells stories about who we are.*"

—*Nola.com/Times-Picayune*

"Alex has written a terrifically informative, highly entertaining, compulsively readable guide."—James Fox-Smith, editor of *Country Roads* magazine

Louisiana can be a complicated place, but the state's good food and friendly people are simple facts. Pairing these two indisputable truths, author Alex V. Cook takes readers to the many unsung diners, quirky low-fuss restaurants, and family-run establishments that serve up the very best of true Louisiana cuisine. From a gas station with the best boudin links to a Vietnamese bakery with mouthwatering *bánh mì*, each of these lesser-known culinary gems stitched across southeast Louisiana offers tasty local fare in a down-to-earth atmosphere.

Setting off from the state capital of Baton Rouge and winding through the back roads of Cajun country, then turning southward to the Gulf, and finally veering onto side streets in New Orleans, Cook profiles more than thirty must-visit eateries with wit and an eye for the authentic. Along the way, a culinary landscape emerges that is markedly genuine, surprisingly diverse, and deliciously free from affectation.

With indispensable venue information, personal recommendations, and entertaining anecdotes, *Seat Yourself: The Best of South Louisiana's Local Diners, Lunch Houses, and Roadside Stops* is a vivid, humorous, and sharply written hat tip to those Louisiana's constants: amazing food and great people.

ALEX V. COOK, author of *Louisiana Saturday Night: Looking for a Good Time in South Louisiana's Juke Joints, Honky-Tonks, and Dance Halls*, has written for the *Oxford American*, the *Believer*, the *Wire*, and *DownBeat*, among other publications.



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Foodways / Louisiana Studies

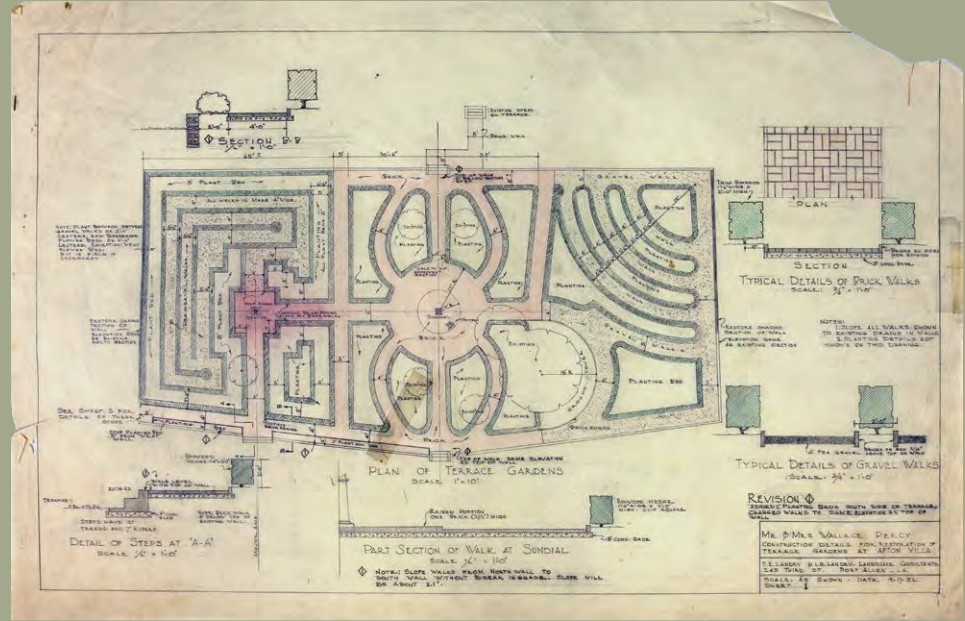
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THIS AUTHOR

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Paper \$24.95



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Afton Villa

The Birth and Rebirth of a Nineteenth-Century Louisiana Garden

GENEVIEVE MUNSON TRIMBLE

Genevieve Trimble's remarkable story of Afton Villa began with a tragedy. In 1963, fire ravaged the forty-room Victorian Gothic plantation home on the lavish estate, bringing to ashes over 170 years of history. Over the next decade, its once-regal serpentine driveway and carefully laid out gardens gradually deteriorated, as vines strangled the rows of azaleas that once welcomed guests. A place of enchantment crumbled toward extinction.

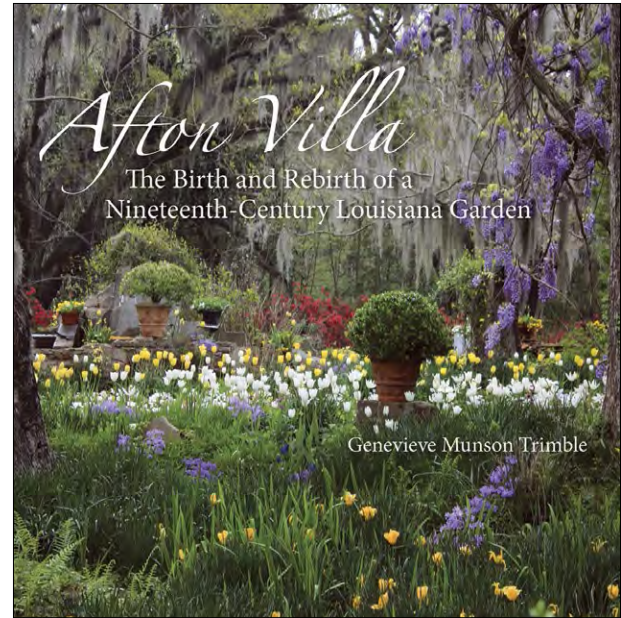
The irreversible loss of Afton Villa's once pristine nineteenth-century gardens and carefully built stately home did, however, inspire Trimble to seize the opportunity to protect the derelict property from oblivion, and she and her husband purchased the estate in 1972. This ambitious move initiated a forty-year regeneration of one of the most treasured and legendary gardens in Louisiana.

Afton Villa documents Trimble's decades-long restoration project while providing a history of the original owners and paying tribute to the other people who contributed to its rebirth. Focusing on preservation, Trimble reveals how the garden's original footprint survived as well as how she thoughtfully introduced new flora into the terraced landscape, including the foundation ruins of the house, under the guidance of landscape architect Neil G. Odenwald. With steep learning curves and devastating setbacks, including hurricane destruction, each milestone in

the recovery of Afton Villa marked a triumph of collaborative will over adversity.

Hundreds of visitors every year journey to St. Francisville to enjoy the result of Trimble's arduous and rewarding efforts. The moss-draped oaks welcome them to a rolling vista of daffodils, cherry trees, and a boxwood parterre as well as hundreds of other features in this thirty-five-acre garden. With a vivid narrative and beautiful images, *Afton Villa: The Birth and Rebirth of a Nineteenth-Century Louisiana Garden* captures the story of this extraordinary restoration.

In addition to Afton Villa, **GENEVIEVE MUNSON TRIMBLE** oversaw the restoration of the New Orleans Botanical Garden, where she served as president of its Foundation for twenty-five years. Among many other accolades for her horticultural achievements, Trimble received the Place Keeper Award from the Foundation for Landscape Studies, the Garden Club of America's National Achievement Medal, the inaugural Edith Stern Legacy Award from Longue Vue Gardens, and the Preservation Award from the Foundation for Historical Louisiana.



FEBRUARY 2016

144 pages, 10 x 10, 67 color photos, 5 halftones

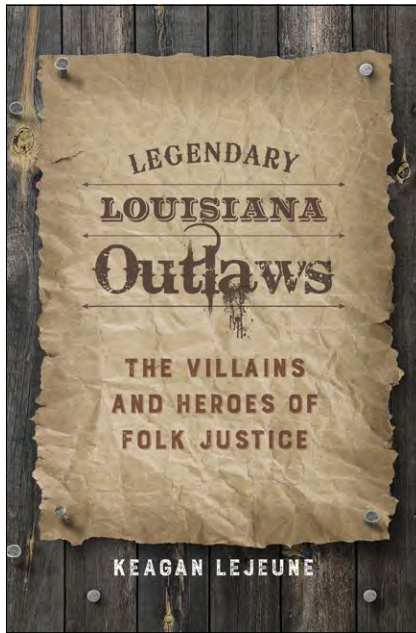
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Cloth \$39.95

Gardening / Louisiana History / Landscape Studies

Reading the American Landscape
Lake Douglas, Series Editor

Published with the assistance of the John and Virginia
Noland Fund of the Baton Rouge Area Foundation



MARCH 2016

272 pages, 6 x 9, 19 halftones

978-0-8071-6257-6

Cloth \$38.00s, ebook available

Folklore / Louisiana Studies

Legendary Louisiana Outlaws

The Villains and Heroes of Folk Justice

KEAGAN LEJEUNE

From the infamous pirate Jean Laffite and the storied couple Bonnie and Clyde, to less familiar bandits like train-robber Eugene Bunch and suspected murderer Leather Britches Smith, *Legendary Louisiana Outlaws* explores Louisiana's most fascinating fugitives.

In this entertaining volume, Keagan LeJeune draws from historical accounts and current folklore to examine the specific moments and legal climate that spawned these memorable characters. He shows how Laffite embodied Louisiana's shift from an entrenched French and Spanish legal system to an American one, and relates how notorious groups like the West and Kimbrell Clan served as community leaders and law officers but covertly preyed on the state's Neutral Strip residents until citizens took the law into their own hands. Likewise, the bootlegging Dunn brothers in Vinton, LeJeune explains, demonstrate folk justice's distinction between an acceptable criminal act (operating an illegal moonshine still) and an unacceptable one (cold-blooded murder).

Recounting each outlaw's life, LeJeune also considers their motives for breaking the law as well as their attempts at evading capture. Running from authorities and trying to escape imprisonment or even death, these men and women often relied on the support of ordinary citizens, sympathetic in the face of oppressive and unfair laws. Through the lens of folk life, LeJeune's engaging narrative demonstrates how a justice system functions and changes, and highlights Louisiana's particular challenges in adapting a system of law and order to work for everyone.

KEAGAN LEJEUNE is professor of English at McNeese State University, past president of the Louisiana Folklore Society, and editor of its journal, *Louisiana Folklore Miscellany*. He has collected stories about outlaws and Louisiana folklore for more than fifteen years.

Precious Perversions

Humor, Homosexuality, and the Southern Literary Canon

TISON PUGH

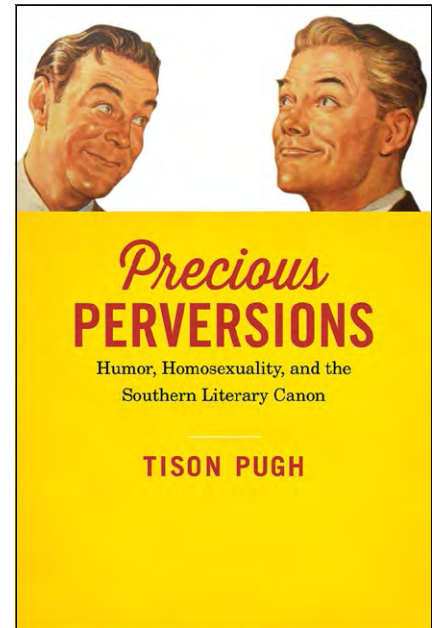
In *Precious Perversions: Humor, Homosexuality, and the Southern Literary Canon*, Tison Pugh challenges the premises that elevate William Faulkner and diminish Florence King, that esteem Walker Percy yet disregard David Sedaris, by arguing for the inclusion of gay comic authors as long-standing, defining voices of the field. Southern literature has long been heralded for its tragic sentiments, in its somber and necessary acknowledgments of the region's tormented past, as it has for asserting a heteronormative vision of southern life. Yet a pantheon of great authors—ranging from Tennessee Williams, Carson McCullers, and Truman Capote in the mid-twentieth century to present-day writers including Florence King, Rita Mae Brown, and David Sedaris—collectively attest to both the vibrancy of queer experience and the prevalence of humor found in this rich regional canon.

Pugh reveals long-overlooked or discounted aspects of gay humor within the South's literary realm. Noting, for example, that Tennessee Williams is revered as a dramatist who probes the heart of the human condition rather than for his submerged camp humor, and that Truman Capote's comic cinema and literature never eclipsed his serious works, Pugh establishes that mainstream and academic criticism have traditionally ignored queer humor.

Likewise, Florence King and Rita Mae Brown wrote defining narratives of southern lesbian experience in, respectively, *Confessions of a Failed Southern Lady* and *Rubyfruit Jungle*, yet, according to Pugh, they are almost entirely neglected in accounts of the literary South. More recently, the author shows, the critical reception of Dorothy Allison's *Bastard Out of Carolina* testifies to an overarching interest in the traumatic aspects of her poetry and fiction rather than in her humor and its cathartic power. Pugh also asserts that David Sedaris, as a writer of the "post-southern South" who appears to fall outside the parameters of regional literature for many readers, creates a new, humorous vision of the South that recognizes both its pained history and its grudging accession to modernity.

Drawing from works of key writers, Pugh sets forth a new vision of southern literature—one illuminated by the humor of gay voices no longer at the margins.

TISON PUGH is professor of English at the University of Central Florida. His previous books include *Truman Capote: A Literary Life at the Movies* and *Queer Chivalry: Medievalism and the Myth of White Masculinity in Southern Literature*.



MARCH 2016

240 pages, 6 x 9, 3 halftones

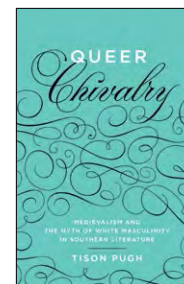
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Queer Studies / Southern Literary Studies

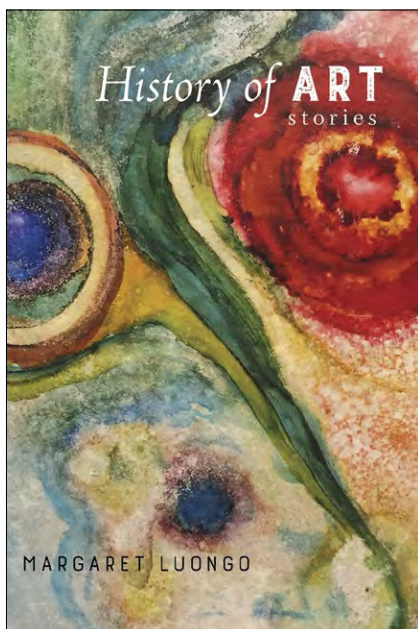
Southern Literary Studies

Scott Romine, Series Editor



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

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Fiction

Yellow Shoe Fiction

Michael Griffith, Series Editor

Published with the assistance of the Borne Fund

History of Art Stories

MARGARET LUONGO

“Luongo’s expressive imagination reveals layers of emotion and intentions; even her most frustrating characters draw the reader’s empathy. Luongo is a fascinating storyteller; each piece has a gravity and life of its own.”—*Publishers Weekly*

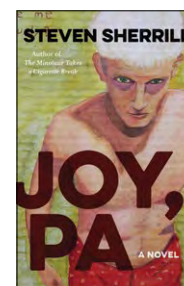
The stories in *History of Art* examine the definitive, yet paradoxical, preoccupations of humankind—namely art-making and war—and the emotions that underpin both: passion and sentimentality, obsession and delusion, ambition and insecurity, fear and envy.

Luongo casts the infamous, famous, and unknown in these sublime vignettes, from Marie Antoinette and John Lennon to the designers of fictional typefaces and the painted soldiers in Stanley Spencer’s Great War Memorial. Drawing each work together through the dichotomy of art and war, Luongo also presents a mother who leaves her family so that she can illustrate the war for civilians who have no understanding of it; a Canadian artist who sketches the beach at Normandy while a German sniper observes him; and the daughter of a World War II veteran who struggles with his troubling legacy.

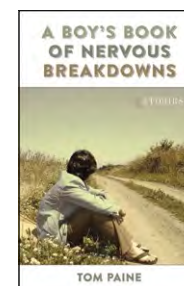
In addition to the collection’s subjective focus, the structure of *History of Art* works to build creative tension. Luongo’s use of nontraditional forms—flash-fiction sequences, a bird-watching guide, a word problem—are expertly deployed to heighten the sense of trauma and inventiveness found in these stories. In both content and construction, Luongo approaches the ageless themes of creation and destruction with striking novelty, humor, and mastery.

MARGARET LUONGO is associate professor of English at Miami University in Ohio, where she teaches creative writing and contemporary fiction. She is the author of *If the Heart is Lean*, and her work has appeared in *Tin House*, *The Cincinnati Review*, *Granta*, and the *Pushcart Prize* anthology, among other publications.

ALSO IN THIS SERIES



978-0-8071-5956-9
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978-0-8071-6124-1
Paper \$22.50

The Best of Peter Finney, Legendary New Orleans Sportswriter

Introduction by **PETER FINNEY JR.**

Five times each week over the past several decades, sports fans in New Orleans began their mornings by reading local sportswriter Peter Finney. Finney's newspaper columns—entertaining, informative, and inspiring—connected New Orleans readers to the world of sports for nearly seventy years. From a career total of 15,000 articles, this book offers a prime selection of the very best of Finney's writing as well as an introduction from Peter Finney Jr.

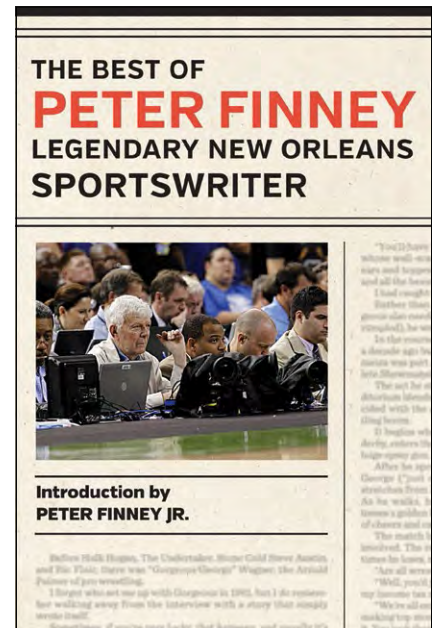
Beginning his writing career as a college freshman at Loyola University, Finney added his distinctly poetic voice to the sports pages of the *States-Item* (1945–80) and the *Times-Picayune* (1980–2013). This impressive time span placed the reporter on the sidelines of the most iconic moments in Louisiana sports history. This collection includes Finney's account of Billy Cannon's 89-yard punt return against Ole Miss in 1959; Tom Dempsey's 1970 NFL-record 63-yard field goal; and the Saints' 31–17 victory over the Indianapolis Colts in the 2010 Super Bowl. His interviews and profiles covered nearly every major sports figure of his time: Ted Williams, Jesse Owens, Joe DiMaggio, Muhammad Ali, Joe Namath, Jack Nicklaus, Tiger Woods, Arnold Palmer, Billy Cannon, Pete Maravich, Lee Trevino, Rusty Staub, Archie, Peyton, and Eli Manning, Eddie Robinson,

Doug Williams, Dale Brown, Billy Martin, Brett Favre, Nick Saban, Shaquille O'Neal, Mike Ditka, Sean Payton, Drew Brees, Sugar Ray Leonard, Skip Bertman, Les Miles, and Tom Benson, among many others.

The riveting moments and fascinating characters portrayed in this volume will delight both hardcore sports enthusiasts and casual fans, in stories told with Finney's characteristic grace, humility, and wit.

PETER FINNEY is a 17-time winner of the Louisiana Sportswriter of the Year Award from the National Sportscasters and Sportswriters Association. He is the author of *The Fighting Tigers, 1893–1993: One Hundred Years of LSU Football* and *Pistol Pete: The Story of College Basketball's Greatest Star*.

PETER FINNEY JR., former sportswriter for the *New York Post* and *New York Daily News*, is the recipient of the St. Francis de Sales Award from the Catholic Press Association. Since 1993, he has served as the executive editor and general manager of the *Clarion Herald*, the newspaper of the Archdiocese of New Orleans.



FEBRUARY 2016

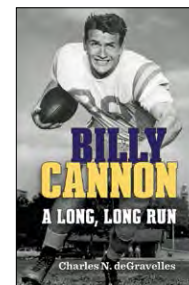
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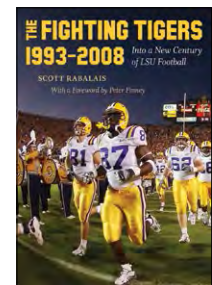
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Sports History / New Orleans / Media Studies

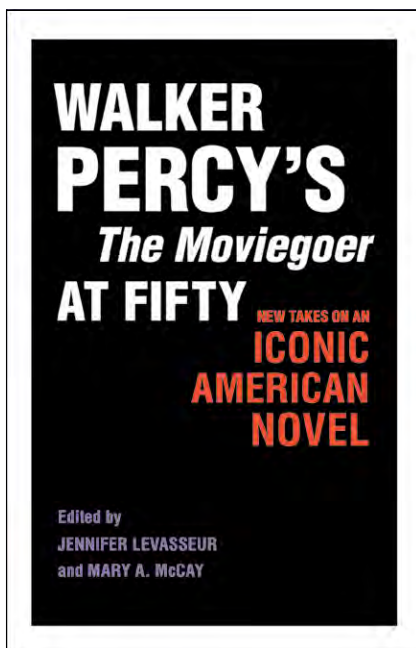
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Cloth \$48.00s, ebook available

Literary Studies

Walker Percy's *The Moviegoer* at Fifty

New Takes on an Iconic American Novel

Edited by JENNIFER LEVASSEUR and MARY A. McCAY

Foreword by JAY TOLSON

More than fifty years after its publication, Walker Percy's National Book Award winner, *The Moviegoer*, still comforts, agitates, and enlightens generations of readers. Twelve new essays, edited and introduced by Jennifer Levasseur and Mary A. McCay, emphasize the evolving significance of this seminal novel, set in New Orleans. The contributors consider the text with diverse perspectives, drawing on areas as wide-ranging as philosophy, theology, disability theory, contemporary music and literature, social media, and film studies.

Percy biographer Jay Tolson opens the volume with reflections on rereading the novel on a Kindle decades after his first exposure to it. H. Collin Messer, Montserrat Ginés, Jessica Hooten Wilson, and Brian Jobe follow with illuminating essays analyzing Percy's influences, from St. Augustine and Cervantes to Heidegger and Dostoevsky. Jonathan Potter and Read Mercer Schuchardt, Mary A. McCay, Matthew Luter, and Dorian Speed delve into the novel's significance to cinema, including an exhaustive guide to its film references, a meditation on Binx Bolling as a director of his existence, and the semiotics of celebrity. Brent Walter Cline and Robert Bolton, Michael Kobre, and L. Lamar Nisly present a roadmap for Bolling's inward journey, exploring a variety of the book's elements from the role of the broken body to its spiritual connections.

Walker Percy's "The Moviegoer" at Fifty is the first critical work devoted solely to Percy's debut novel.

Coinciding with the centenary of his birth, this collection offers fresh perspectives that underscore the novel's ongoing relevance.

A native of Louisiana, **JENNIFER LEVASSEUR** received her PhD from the University of Wollongong and now resides in Australia. A voting member of the National Book Critics Circle, she is editor of *Conversations with James Salter* and *Novel Voices* and has published in *Tin House*, *Glimmer Train*, *Brick*, the *Kenyon Review*, and newspapers in the United States and Australia.

MARY A. McCAY, professor emerita of English, Loyola University New Orleans, has published several books and scholarly articles, and her creative work has appeared in the *Boston Globe*, *Providence Journal*, *New Orleans Review*, and *Xavier Review*, among others. She was the inaugural director of the Walker Percy Center for Writing and Publishing.

JAY TOLSON, editor of the *Hedgehog Review*, is a journalist, editor, author, and critic. The author of the prize-winning biography of novelist Walker Percy, *Pilgrim in the Ruins*, Tolson's work has appeared in the *New Republic*, the *Nation*, the *National Review*, the *Wall Street Journal*, the *American Scholar*, the *Times Literary Supplement* (London), and other publications.

The Fiction of Valerie Martin

An Introduction

VERONICA MAKOWSKY

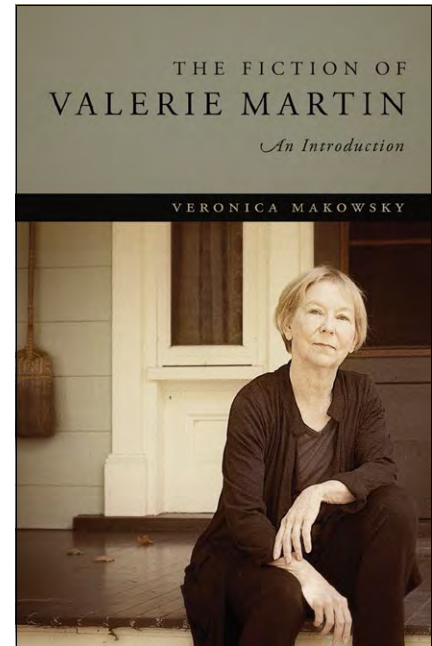
In the first book-length study of Valerie Martin's fiction, Veronica Makowsky explores the work of this lauded, but often overlooked, contemporary novelist. Winner of the Orange Prize for her novel *Property* (2003), Martin also won the Kafka Prize for *Mary Reilly* (1990), which was then translated into sixteen languages and made into a popular film. Despite these successes, her critically acclaimed novels and stories have yet to attain a broad readership. Makowsky addresses this disconnect through a detailed study of Martin's distinguished oeuvre, grounding each work in its historical, cultural, and theoretical contexts.

Makowsky begins with a sketch of Martin's life and then considers each of her ten novels and four collections of short stories. Throughout, Makowsky's deft critique reveals Martin to be an astute observer of people and places. Pointing to both early works, like *A Recent Martyr* (1987), and recent books, such as *The Ghost of the Mary Celeste* (2014), Makowsky identifies a potent mixture of pleasure and fear in Martin's writing that emphasizes the author's nuanced

exploration of human imagination. Notable, too, are Martin's literary techniques—especially point of view—and her allusions to masterpieces in Western literature. The works of Henry and William James in particular influenced Martin's thematic blend of intellectualism and empathy, evident in her rounded depictions of women in works like *Italian Fever* (1999) and *The Great Divorce* (1994).

A rich and substantive study, *The Fiction of Valerie Martin* demonstrates and deconstructs the mastery of this thought-provoking author, in turn firmly establishing Martin's place in the canon of contemporary writers.

VERONICA MAKOWSKY is professor of English at the University of Connecticut. She is the author of books on Caroline Gordon and Susan Glaspell, and numerous articles on F. Scott Fitzgerald, American women writers, and southern writers. She was editor of the *MELUS* journal for six years.



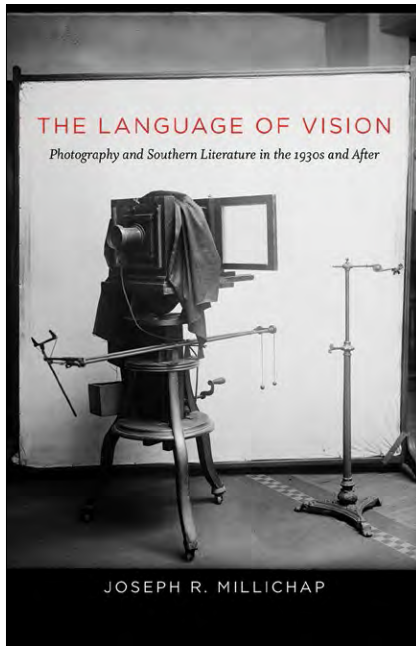
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Literary Studies



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Literary Studies

Southern Literary Studies
Scott Romine, Series Editor

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The Language of Vision

Photography and Southern Literature in the 1930s and After

JOSEPH R. MILLICHAP

The Language of Vision celebrates and interprets the complementary expressions of photography and literature in the South. Southern imagery and text affect one another, explains Joseph R. Millichap, as intertextual languages and influential visions. Focusing on the 1930s, and including significant works both before and after this preeminent decade, Millichap uncovers fascinating convergences between mediums, particularly in the interplay of documentary realism and subjective modernism.

Millichap's subjects range from William Faulkner's fiction, perhaps the best representation of literary and graphic tensions of the period, and the work of other major figures like Robert Penn Warren and Eudora Welty to specific texts, including James Agee's *Let Us Now Praise Famous Men* and Ralph Ellison's *Invisible Man*. Fleshing out historical and cultural background as well as critical and theoretical context, Millichap shows how these texts echo and inform the visual medium to reveal personal insights and cultural meanings.

Warren's fictions and poems, Millichap argues, redefine literary and graphic tensions throughout the late twentieth century; Welty's narratives and photographs reinterpret gender, race, and class; and Ellison's analysis of race in segregated America draws from contemporary photography. Millichap also traces these themes and visions in Natasha Trethewey's contemporary poetry and prose, revealing how the resonances of these artistic and historical developments extend into the new century.

This groundbreaking study reads southern literature through the prism of photography, offering an innovative formulation of the dialectic art forms.

JOSEPH R. MILLICHAP, professor emeritus of English at Western Kentucky University, has taught and published widely in American and southern literature, art, and culture. He is the author of eight books, including *Robert Penn Warren after Audubon: The Work of Aging and the Quest for Transcendence in His Later Poetry*, and over one hundred articles and essays.

Marc-Antoine Caillot and the Company of the Indies in Louisiana

Trade in the French Atlantic World

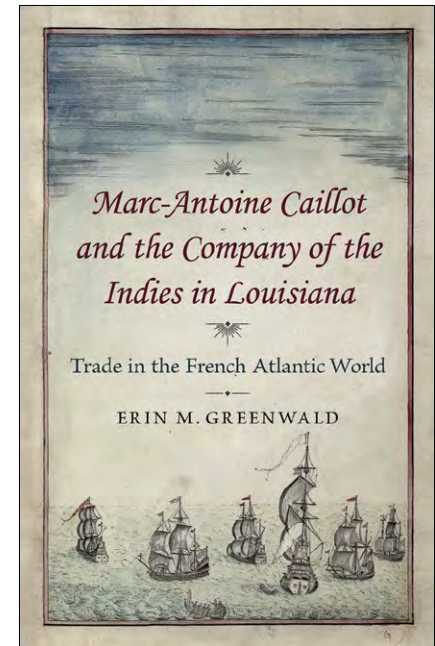
ERIN M. GREENWALD

Between 1717 and 1731, the French Company of the Indies (Compagnie des Indes) held a virtual monopoly over Louisiana culture and trade. Among numerous controls, its administrators oversaw the slave trade, the immigration of free and indentured whites, negotiations with Native American peoples, and the purchase and exportation of Louisiana-grown tobacco. In *Marc-Antoine Caillot and the Company of the Indies in Louisiana*, Erin M. Greenwald situates the colony within a French Atlantic circuit stretching from Paris and the Brittany coast to Africa's Senegambian region to the West Indies to Louisiana and back.

Focusing on the travels and travails of Marc-Antoine Caillot, a company clerk who set sail for Louisiana in 1729, Greenwald deftly examines the company's role as colonizer, developer, slaveholder,

commercial entity, and deal maker. As the company's focus shifted away from agriculture with the reversion of Louisiana to the French crown in 1731, so too did the lives of the individuals whose fortunes were bound up in the company's trade, colonization, and agricultural mission in the Americas. Greenwald's microhistorical focus on Caillot provides an engaging narrative for readers interested in the culture and society of early Louisiana and its place in the larger French Atlantic world.

ERIN M. GREENWALD is curator and historian at the Historic New Orleans Collection and the editor of *A Company Man: The Remarkable French-Atlantic Voyage of a Clerk for the Company of the Indies*.



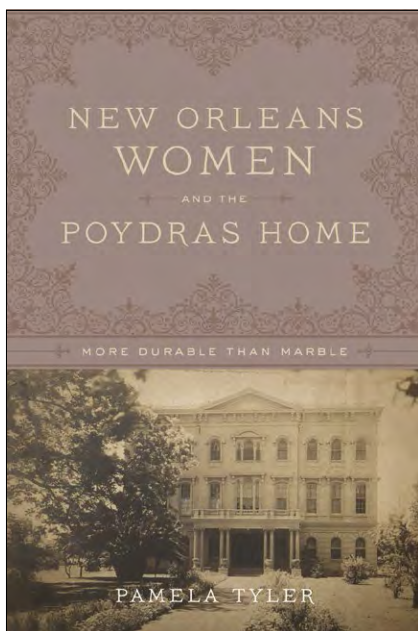
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New Orleans History / Gender Studies

New Orleans Women and the Poydras Home

More Durable than Marble

PAMELA TYLER

A two-hundred-year-old institution, the Poydras Home—originally the Poydras Asylum—stands as an exemplar of woman-led charitable organizations. In a thorough and engaging narrative, Pamela Tyler offers the first complete history of this remarkable New Orleans establishment from its founding as an orphanage for young girls to its present-day operation as a retirement community and assisted-living facility. Throughout, Tyler paints a vivid picture of the many women who faced down the challenges of war, disease, natural disaster, social unrest, and restrictive gender ideals to realize the mission of the Poydras Home.

Drawing on previously unreleased archival material, Tyler documents how the institution's benefactor, Julien Poydras, used his immense wealth to support a haven for impoverished girls, and how the dedicated women of the Poydras board pursued that ambition through more than just residential services. Tyler reveals that the majority of the Poydras "orphans" had one living parent, and it was dire poverty and a dearth of social services in New Orleans that drove single parents, usually mothers, to place their daughters in the asylum. Further research demon-

strates that the Poydras went beyond simply providing a shelter for the children of distressed parents; volunteer managers worked to shape their charges' character through an emphasis on morals, education, and the fundamentals of housewifery.

Following the institution from its antebellum origins to Reconstruction, through the Progressive era, and into the obsolescence of children's homes in the mid-twentieth century, Tyler highlights the impacts of both national affairs and daily life on the charity. This rich history winds through the last fifty years as the Poydras Home boldly and successfully changed its mission to provide care for elderly men and women.

The result of years of research, *New Orleans Women and the Poydras Home* is a sweeping social history that recognizes the determination of women caregivers and the thousands of lives they benefited.

PAMELA TYLER is associate professor of history at the University of Southern Mississippi and author of *Silk Stockings and Ballot Boxes: Women and Politics in New Orleans, 1920–1963*.

WINNER OF THE 2016 JULES AND FRANCES LANDRY AWARD

Bad Girls at Samarcand

Sexuality and Sterilization in a Southern Juvenile Reformatory

KARIN L. ZIPF

North Carolina's forced sterilization of more than 2,000 women and girls is among the many horrors that accompanied the rise of the eugenics movement in the early twentieth century between 1929 and 1950. This extreme measure reflects how pseudoscience justified widespread gender, race, and class discrimination in the Jim Crow South.

In *Bad Girls at Samarcand* Karin L. Zipf dissects a dark episode in North Carolina's eugenics campaign through a detailed study of the State Home and Industrial School in Eagle Springs, referred to as Samarcand Manor, and the school's infamous 1931 arson case. The people and events surrounding both the institution and the court case sparked a public debate about the expectations of white womanhood, the nature of contemporary science and medicine, and the role of the juvenile justice system that resonated throughout the succeeding decades.

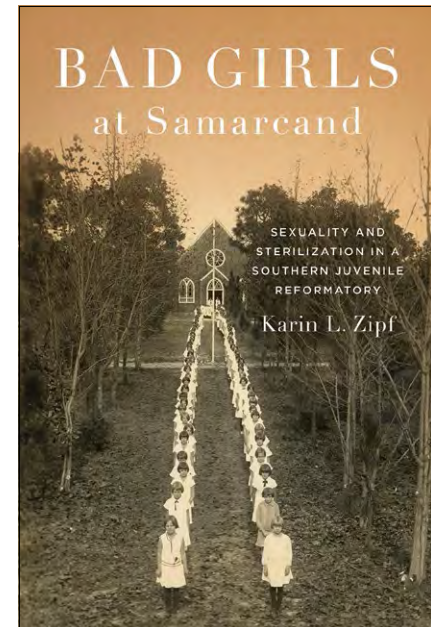
Designed to reform and educate unwed poor white girls who were suspected of deviant behavior or victims of sexual abuse, Samarcand Manor allowed for strict disciplinary measures—including corporal punishment—in an attempt to instill Victorian ideals of female purity. The harsh treatment fostered a hostile environment and tensions boiled over when several girls set Samarcand on fire, destroying two residence halls. Zipf argues that the subsequent arson trial, which carried the possibility of the death

penalty, represented an important turning point in the public characterizations of poor white women; aided by the lobbying efforts of eugenics advocates, the trial helped usher in dramatic policy changes, including the forced sterilization of female juvenile delinquents.

In addition to the interplay between gender ideals and the eugenics movement, Zipf also investigates the girls who were housed at Samarcand and those specifically charged in the 1931 trial. She explores their negotiation of Jazz Age stereotypes, their strategies of resistance, and their relationship with defense attorney Nell Battle Lewis during the trial. The resultant policy changes—intelligence testing, sterilization, and parole—are also explored, providing further insight into why these young women preferred prison to reformatories.

A fascinating story that grapples with gender bias, sexuality, science, and the justice system all within the context of the Great Depression-era South, *Bad Girls at Samarcand* makes a compelling contribution to multiple fields of study.

KARIN L. ZIPF is associate professor of history at East Carolina University and author of *Labor of Innocents: Forced Apprenticeship in North Carolina, 1715–1919*.



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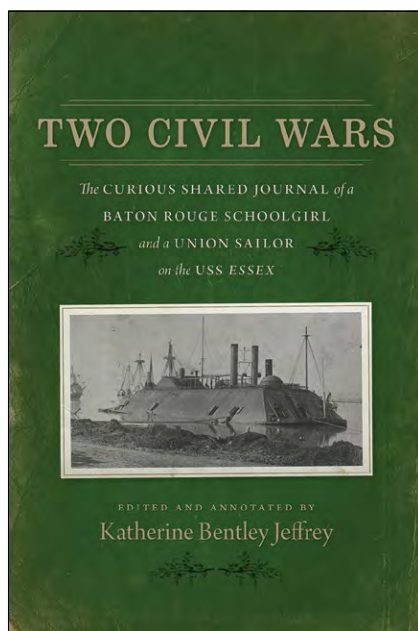
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Civil War / Louisiana Studies

Two Civil Wars

The Curious Shared Journal of a Baton Rouge Schoolgirl and a Union Sailor on the USS *Essex*

Edited and Annotated by KATHERINE BENTLEY JEFFREY

Two Civil Wars is both an edition of an unusual Civil War-era double journal and a narrative about the two writers who composed its contents. The initial journal entries were written by thirteen-year-old Celeste Repp while a student at St. Mary's Academy, a prominent but short-lived girls' school in midcentury Baton Rouge. Celeste's French compositions, dating from 1859 to 1861, offer brief but poignant meditations, describe seasonal celebrations, and mention by name both her headmistress, Matilda Victor, and French instructor and priest, Father Darius Hubert.

Immediately following Celeste's prettily decorated pages a new title page intervenes, introducing "An Abstract Journal Kept by William L. Park, of the U.S. gunboat *Essex* during the American Rebellion." Park's diary is a fulsome three-year account of military engagements along the Mississippi and its tributaries, the bombardment of southern towns, the looting of plantations, skirmishes with Confederate guerrillas, the uneasy experiment with "contrabands" (freed slaves) serving aboard ship, and the mundane circumstances of shipboard life. Very few diaries from the inland navy have survived, and this is the first journal from the ironclad *Essex* to be published. Jeffrey has read it alongside several unpublished accounts by Park's crewmates as well as a later memoir composed by Park in his declining years. It offers rare

insight into the culture of the ironclad fleet and equally rare firsthand commentary by an ordinary sailor on events such as the sinking of CSS *Arkansas* and the prolonged siege of Port Hudson.

Jeffrey provides detailed annotation and context for the Repp and Park journals, filling out the biographies of both writers before and after the Civil War. In Celeste's case, Jeffrey uncovers surprising connections to such prominent Baton Rouge residents as the diarist Sarah Morgan, and explores the complexity of wartime allegiances in the South through the experiences of Matilda Victor and Darius Hubert. She also unravels the mystery of how a southern youngster's school scribbler found its way into the hands of a Union sailor. In so doing, she provides a richly detailed picture of occupied Baton Rouge and especially of events surrounding the Battle of Baton Rouge in August 1862.

These two unusual personal journals, linked by curious happenstance in a single notebook, open up intriguing, provocative, and surprisingly complementary new vistas on antebellum Baton Rouge and the Civil War on the Mississippi.

KATHERINE BENTLEY JEFFREY is a freelance editor and writer, and an independent scholar.

Marital Cruelty in Antebellum America

ROBIN C. SAGER

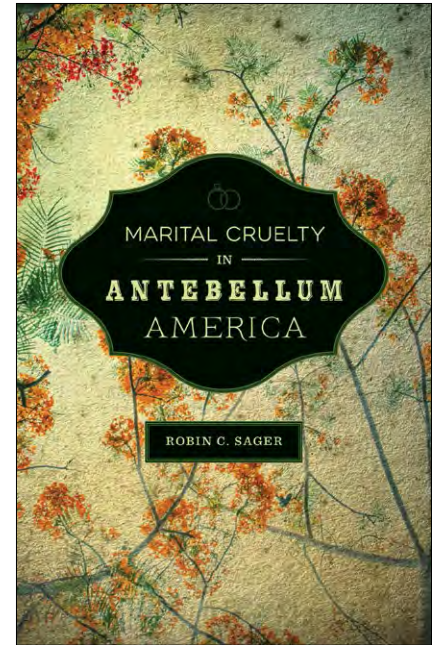
In *Marital Cruelty in Antebellum America*, Robin C. Sager probes the struggles of aggrieved spouses, shedding light on the nature of marriage and violence in the United States in the decades prior to the Civil War. Analyzing over 1,500 divorce records that reveal intimate details of marriages in conflict in Virginia, Texas, and Wisconsin from 1840 to 1860, Sager offers a rare glimpse into the private lives of ordinary Americans shaken by accusations of cruelty.

At a time when the standard for an ideal marriage held that both partners adequately perform their respective duties, hostility often arose from ongoing domestic struggles for power. Despite a rise in the then novel expectation of marriage as a companionate relationship, and even in the face of liberalized divorce grounds, marital conflicts often focused on violations of duty, not lack of love. Sager describes how, in this environment, cruelty was understood as a failure to fulfill expectations and as a weapon

to brutally enforce more traditional interpretations of marital duty.

Sager's findings also challenge historical literature's assumptions about the regional influences on violence, showing that married southerners were no more or less violent than their midwestern counterparts. Her work reveals how definitions and perceptions of cruelty varied according to the gender of victim and perpetrator. Correcting historical mischaracterizations of women's violence as trivial, rare, or defensive, Sager finds antebellum wives both capable and willing to commit a wide variety of cruelties within their marriages. Her research provides details about the reality of nineteenth-century conjugal unions, including the deep unhappiness buried within them.

ROBIN C. SAGER is assistant professor of history at the University of Evansville.



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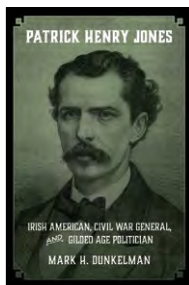
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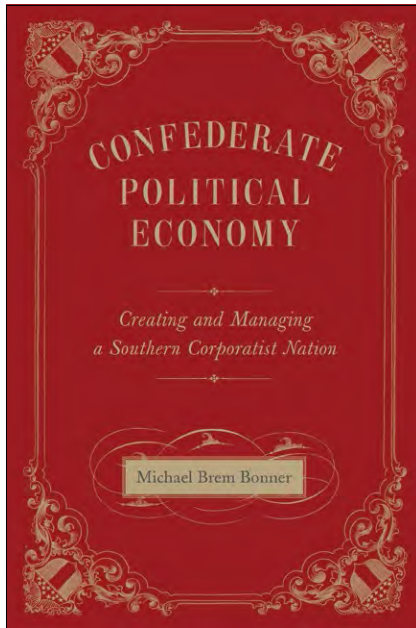
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Confederate Political Economy

Creating and Managing a Southern Corporatist Nation, 1861–1865

MICHAEL BREM BONNER

In *Confederate Political Economy*, Michael Brem Bonner suggests that the Confederate nation was an expedient corporatist state—a society that required all sectors of the economy to work for the national interest, as defined by a partnership of industrial leaders and a dominant government. As Bonner shows, the characteristics of the Confederate States' political economy included modern organizational methods that mirrored the economic landscape of other late nineteenth-century and early-twentieth-century corporatist governments.

Southern leaders, Bonner argues, were slave-owning agricultural capitalists who sought a counterrevolution against northern liberal capitalism. During secession and as the war progressed, they built and reinforced Confederate nationalism through specific centralized government policies. Bolstered by the Confederate constitution, these policies evolved into a political culture that allowed for immense executive powers, facilitated an anti-

party ideology, and subordinated individual rights. In addition, the South's lack of industrial capacity forced the Confederacy to pursue a curious manufacturing policy that used both private companies and national ownership to produce munitions. This symbiotic relationship was just one component of the Confederacy's expedient corporatist state: other wartime policies like conscription, the domestic passport system, and management of southern railroads also exhibited unmistakable corporatist characteristics. Bonner's probing research and new comparative analysis expand our understanding of the complex organization and relationships in Confederate political and economic culture during the Civil War.

MICHAEL BREM BONNER is assistant professor of history at the University of South Carolina at Lancaster.

Extreme Civil War

Guerrilla Warfare, Environment, and Race on the Trans-Mississippi Frontier

MATTHEW M. STITH

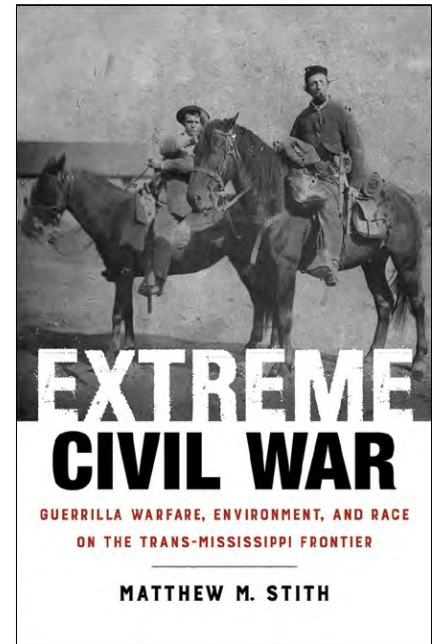
During the American Civil War the western Trans-Mississippi frontier was host to a harsh environmental setting, irregular warfare, and intense racial tensions that created extraordinarily difficult conditions for both combatants and civilians. Matthew M. Stith's *Extreme Civil War* focuses on Kansas, Missouri, Arkansas, and Indian Territory to examine the physical and cultural frontiers that challenged Confederate and Union forces alike. A disturbing narrative emerges where conflict indiscriminately beset troops and families in a region that continually verged on social and political anarchy. With hundreds of small fights dispersed over the expansive borderland, fought by civilians—even some women and children—as much as by soldiers and guerrillas, this theater of war was especially savage.

Despite connections to the political issues and military campaigns that drove the larger war, the irregular conflict in this border region represented a truly disparate war within a war. The blend of violence, racial unrest, and frontier culture presented

distinct challenges to combatants, far from the aid of governmental services. Stith shows how white Confederate and Union civilians faced forces of warfare and the bleak environmental realities east of the Great Plains while barely coexisting with a number of other ethnicities and races, including Native Americans and African Americans. In addition to the brutal fighting and lack of basic infrastructure, the inherent mistrust among these communities intensified the suffering of all citizens on America's frontier.

Extreme Civil War reveals the complex racial, environmental, and military dimensions that fueled the brutal guerrilla warfare and made the Trans-Mississippi frontier one of the most difficult and diverse pockets of violence during the Civil War.

MATTHEW M. STITH is assistant professor of history at the University of Texas at Tyler.



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232 pages, 5 1/2 x 8 1/2, 6 halftones, 1 map

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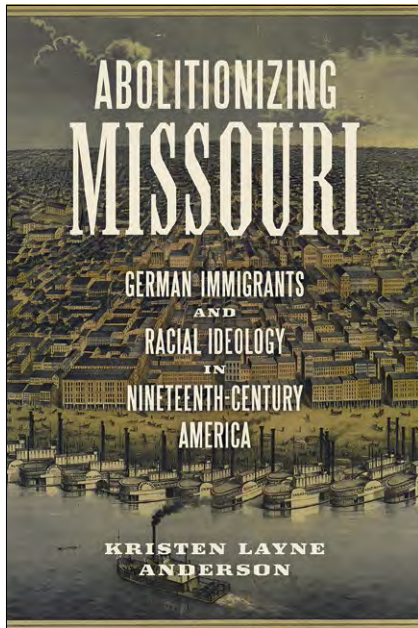
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Southern History / Slavery Studies

Antislavery, Abolition, and the Atlantic World
R. J. M. Blackett and James Brewer Stewart,
Series Editors

Abolitionizing Missouri

German Immigrants and Racial Ideology in
Nineteenth-Century America

KRISTEN LAYNE ANDERSON

Historians have long known that German immigrants provided much of the support for emancipation in southern Border States. Kristen Layne Anderson's *Abolitionizing Missouri*, however, is the first analysis of the reasons behind that opposition, as well as the first exploration of the impact that the Civil War and emancipation had on German immigrants' ideas about race. Anderson focuses on the relationships between German immigrants and African Americans in St. Louis, Missouri, looking specifically at the ways in which German attitudes towards the institution of slavery changed over time. Anderson suggests that although some German Americans deserved their reputation for racial egalitarianism, many others opposed slavery only when it served their own interests to do so. When slavery did not seem to affect their lives, they ignored it; once it began to threaten the stability of the country or their ability to secure land, they opposed it. After slavery ended, most German immigrants accepted the American racial hierarchy enough to

enjoy its benefits and had little interest in helping tear it down, particularly when doing so angered their native-born white neighbors.

Anderson's work counters prevailing interpretations in immigration and ethnic history, where, until recently, scholars largely accepted that German immigrants were solidly antislavery. Instead, she uncovers a spectrum of German "antislavery" positions and explores the array of individual motives driving such diverse responses. In the end, Anderson demonstrates that Missouri Germans were more willing to undermine the racial hierarchy by questioning slavery than were most white Missourians, although after emancipation, many of them showed little interest in continuing to demolish the hierarchy that benefited them by fighting for black rights.

KRISTEN LAYNE ANDERSON is associate professor of history at Webster University in St. Louis, Missouri.

From Slave to Statesman

The Life of Educator, Editor, and Civil Rights Activist
Willis M. Carter of Virginia

ROBERT HEINRICH and DEBORAH HARDING

Foreword by HENRY LOUIS GATES, JR.

In the 1980s, Willis McGlascoe Carter's handwritten memoir turned up unexpectedly in the hands of a midwestern antiques dealer. Its twenty-two pages told a fascinating story of a man born into slavery in Virginia who, at the onset of freedom, gained an education, became a teacher, started a family, and edited a newspaper. Tucked into its back pages, the memoir included a handwritten tribute to Carter, written by his fellow teachers upon his death. Robert Heinrich and Deborah Harding's *From Slave to Statesman* tells the extraordinary story of Willis M. Carter's life. Beginning with Carter's brief memoir—one of the few extant narratives penned by a former slave—Heinrich and Harding fill in the abundant gaps in his life, providing unique insight into many of the most important events and transformations in this period of southern history.

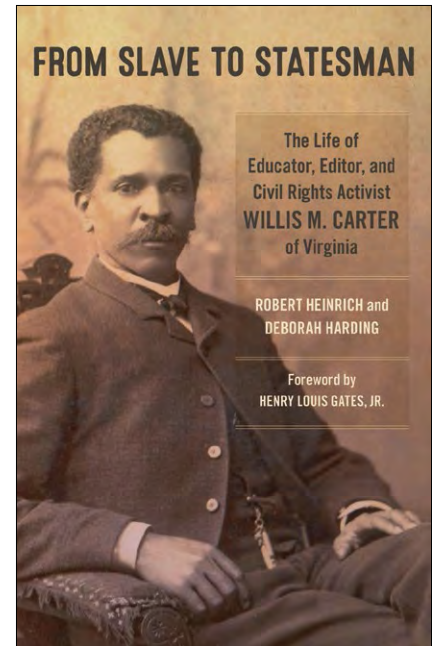
Carter was born a slave in 1852. Upon gaining freedom after the Civil War, Carter moved to Washington, DC, where he attended night school before entering and graduating from Wayland Seminary. He continued on to Staunton, Virginia, where he became a teacher and principal in the city's African American schools, the editor of the *Staunton Tribune*, and a leader in local and state civil rights organizations. He later helped lead the battle against Virginia's new state constitution, which white supremacists

sought to use as a means to disenfranchise blacks. *From Slave to Statesman* fittingly resurrects Carter's all-but-forgotten story, adding immeasurably to our understanding of the journey that he and men like him took out of slavery into a world of incredible promise and powerful disappointment.

ROBERT HEINRICH is assistant editor of the American National Biography project for the American Council of Learned Societies and Oxford University Press, as well as a nonresident fellow at the Hutchins Center for African and African American Research at Harvard University.

DEBORAH HARDING is an art and art history research specialist, the former editor for several national magazines, and the author of four books on American folk art.

HENRY LOUIS GATES, JR., is Alphonse Fletcher University Professor and Director of the Hutchins Center for African and African American Research at Harvard University. He is an Emmy Award-winning filmmaker, literary scholar, journalist, cultural critic, and the author of over a dozen books.



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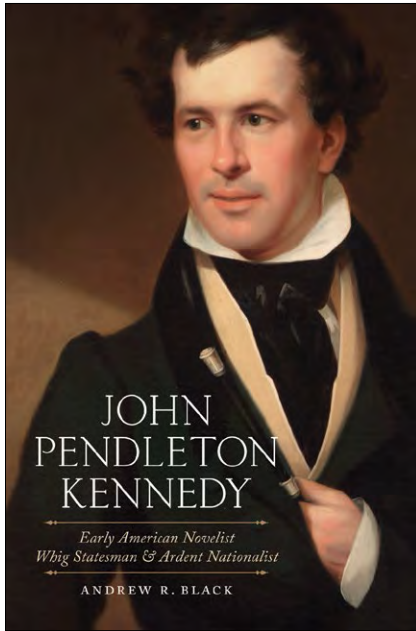
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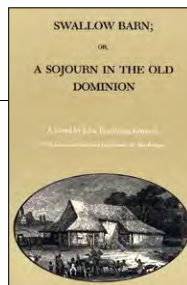
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John Pendleton Kennedy

Early American Novelist, Whig Statesman, and Ardent Nationalist

ANDREW R. BLACK

John Pendleton Kennedy (1795–1870) achieved a multidimensional career as a successful novelist, historian, and politician. He published widely and represented his district in the Maryland legislature before being elected to Congress several times and serving as secretary of the navy during the Fillmore administration. He devoted much of his life to the American Whig party and campaigned zealously for Henry Clay during his multiple runs for president. His friends in literary circles included Charles Dickens, Washington Irving, and Edgar Allan Poe.

According to biographer Andrew Black, scholars from various fields have never completely captured this broadly talented antebellum figure, with literary critics ignoring Kennedy's political work, historians overlooking his literary achievements, and neither exploring their close interrelationship. In fact, Black argues, literature and politics were inseparable for Kennedy, as his literary productions were infused with the principles and beliefs that coalesced into

the Whig party in the 1830s and led to its victory over Jacksonian Democrats the following decade. Black's comprehensive biography amends this fractured scholarship, employing Kennedy's published work and other writing to investigate the culture of the Whig party itself.

Using Kennedy's best-known novel, the enigmatic *Swallow Barn, or, A Sojourn in the Old Dominion* (1832), Black illustrates how the author grappled unsuccessfully with race and slavery. The novel's unstable narrative and dissonant content reflect the fatal indecisiveness both of its author and his party in dealing with these volatile issues. Black further argues that it was precisely this failure that caused the political collapse of the Whigs and paved the way for the Civil War.

ANDREW R. BLACK has a PhD in history from Boston University.

Loyola University New Orleans College of Law

A History

MARIA ISABEL MEDINA

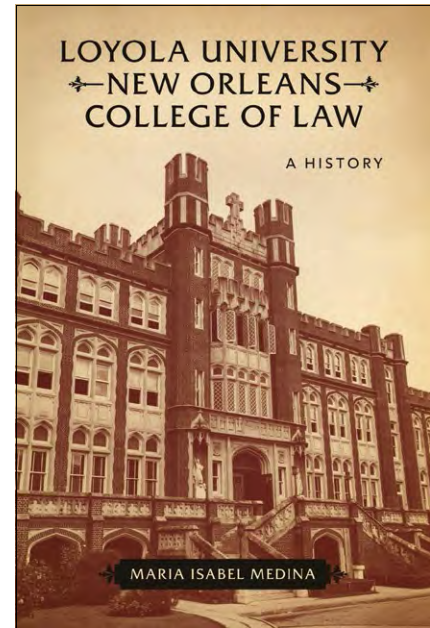
Maria Isabel Medina's chronicle of Loyola University New Orleans College of Law examines the prominent Jesuit institution across its hundred-year history, from its founding in 1914 through the first decade of the twenty-first century. With a mission to make the legal profession attainable to Catholics and other working-class people, Loyola's law school endured the hardships of two world wars, the Great Depression, the tumult of the civil rights era, and the aftermath of Hurricane Katrina to emerge as a leader in legal education in Louisiana.

Exploring the history of the college within a larger examination of the legal profession in New Orleans and throughout Louisiana, Medina provides details on Loyola's practical and egalitarian approach to education. As a result of the school's principled focus, Loyola was the first law school in

the state to offer a law school clinic, develop a comprehensive program of legal-skills training, and to voluntarily integrate African Americans into the student body.

The transformative milestones of Loyola University New Orleans College of Law parallel pivotal points in the history of the Crescent City, demonstrating how local culture and environment can contribute to the longevity of an academic institution and making *Loyola University New Orleans College of Law* a valuable contribution to the study of legal education.

MARIA ISABEL MEDINA is Ferris Family Distinguished Professor of Law at Loyola University New Orleans College of Law.



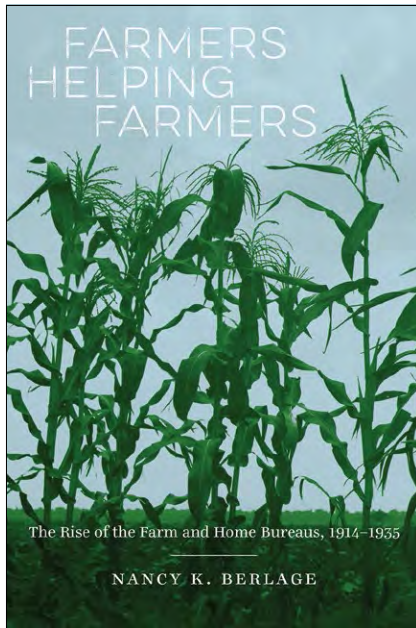
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JULY 2016

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Agricultural History / Agricultural Business

Farmers Helping Farmers

The Rise of the Farm and Home Bureaus, 1914–1935

NANCY K. BERLAGE

One of the largest volunteer movements in the twentieth century, local farm and home bureau organizations have been woefully underrepresented in socio-political studies of the American Farm Bureau Federation. Nancy K. Berlage addresses this omission with an insightful look at how bureau members put university science to work in agricultural and rural life at the local level, even while industrialization and urbanization profoundly shifted the landscape of labor in the U.S.

In *Farmers Helping Farmers*, Berlage explores how bureaus served as the locus of science-based agriculture for rural communities. Drawing on community bonds and culturally powerful metaphors to overcome skepticism, bureaus played a critical role in circulating knowledge grounded in the new disciplines of rural sociology, agricultural economics, home economics, veterinary medicine, child science, and public health. Throughout the book, Berlage weaves a novel consideration of women's roles into the story of farm and home bureaus,

noting that these organizations served as places where supporters could grapple with issues beyond farming practices such as child welfare, personal health, and gender ideals. They were also crucial in supporting the organizations' underlying mission to strengthen community and family ties to the benefit of more efficient and productive farms.

In addition to bureau documents, Berlage draws from cartoons, films, photographs, and personal correspondence to add a human dimension to this organizational history. The resultant analysis offers a fresh look at the local bureaus' social, economic, cultural, and political functions and highlights the organizations' significant influence on American life in the early twentieth century.

NANCY K. BERLAGE is assistant professor in the Department of History and Public History at Texas State University.

The Coming of Southern Prohibition

The Dispensary System and the Battle over Liquor in South Carolina, 1907–1915

MICHAEL LEWIS

In *The Coming of Southern Prohibition*, Michael Lewis examines the rise and fall of South Carolina's state-run liquor dispensary system from its emergence in the 1890s until statewide prohibition in 1915. The dispensary system, requiring government-owned outlets to bottle and sell all alcohol, began as a way to both avoid prohibition and enrich governmental coffers. In this revealing study, Lewis offers a more complete rendering of South Carolina's path to universal prohibition and thus sharpens our understanding of historical southern attitudes towards race, religion, and alcohol.

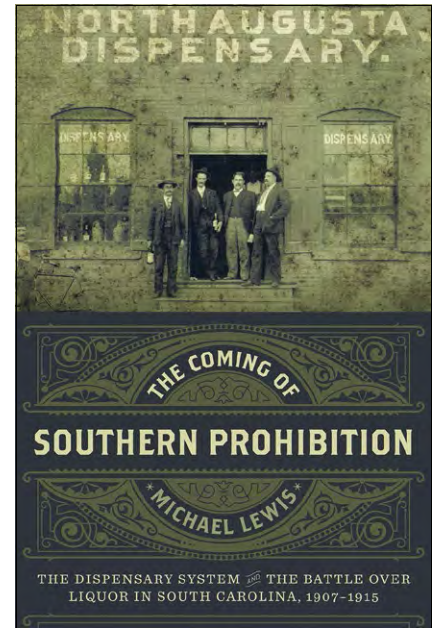
By focusing on the Aiken County border town of North Augusta, South Carolina, Lewis details how its lucrative dispensary operation—which promised to both reduce alcohol consumption and generate funding for the county's cash-strapped government—delayed statewide prohibition by nearly a decade. Aided by Georgia's adoption of dry laws in 1907, Aiken County profited from alcohol sales to Georgians crossing the state line to drink. Lewis shows, in fact, that the Aiken County dispensary at the foot of the bridge connecting South Carolina to Georgia sold more liquor than any other store in the state. Notwithstanding the moral debates surrounding

temperance, the money resulting from dispensary sales helped pave roads, build parks and schools, and keep county and municipal taxes the lowest in South Carolina.

The power of this revenue is notable, as Lewis reveals, given the rejection of prohibition laws voiced by the rural, native-born, Protestant population in Aiken County, which diverged from the sentiment of their peers in other parts of the region. Lewis's socio-cultural analysis, which includes the impact of adjacent mill villages and African American communities, employs statistical findings to reveal an interplay of political and economic factors that ultimately overwhelmed any profit margin and ushered in statewide prohibition in 1915.

Original and enlightening, *The Coming of Southern Prohibition* explores a single community as it wrestled with the ethical and financial stakes of alcohol consumption and sale amid a national discourse that would dominate American life in the early twentieth century.

MICHAEL LEWIS is associate professor of sociology at Christopher Newport University.



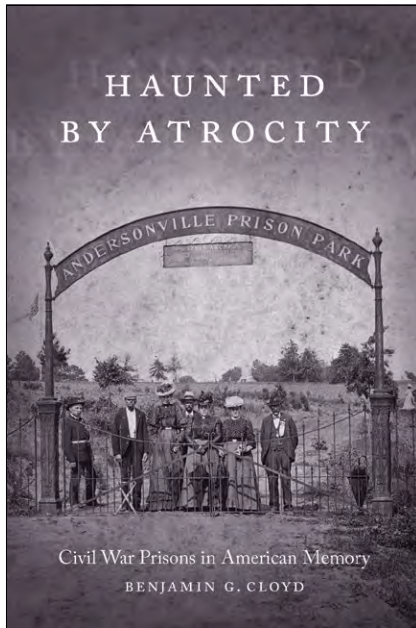
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Southern History



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NEW IN PAPER

Haunted by Atrocity

Civil War Prisons in American Memory

BENJAMIN G. CLOYD

“An incisive and elegantly written book that represents a significant contribution to our ongoing search for meaning in a war that will forever haunt the nation’s collective imagination.”—*Journal of Southern History*

“A thought-provoking monograph that engagingly explores the memory of one of the darkest chapters in the American Civil War.”—*Virginia Magazine of History and Biography*

“[A] compelling study on an often ignored aspect of the Civil War.”—*American Historical Review*

“The finest historiographical treatment of the Civil War prison controversy to date.”—*Journal of Economic History*

During the Civil War, approximately 56,000 Union and Confederate soldiers died in enemy military prison camps. Even amidst the war’s shocking violence, the intensity of prisoners’ suffering and the brutal manner of their deaths provoked outrage. As both sides distributed propaganda designed to convince citizens of the relative virtue of their own prison system, they etched hardened and divisive memories of the prison controversy into the American psyche. These memories would prove difficult to uproot. In *Haunted by Atrocity*, Benjamin G. Cloyd deftly analyzes how Americans have remembered the military prisons of the Civil War from the war itself to the present.

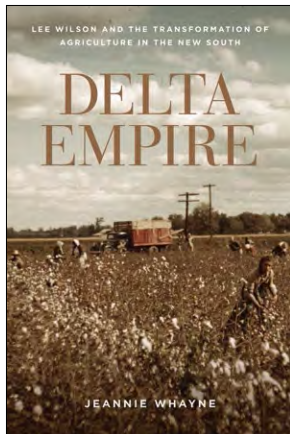
Throughout Reconstruction and well into the twentieth century, Cloyd shows, competing sectional memories of the prisons prolonged the process of national reconciliation. As northerners,

white southerners, and African Americans contested the meaning of the war, these divisive memories tore at the scars of the conflict and ensured that the subject of Civil War prisons remained controversial. By the 1920s, the death of the Civil War generation removed much of the emotional connection to the war, and the devastation of the first two world wars provided new contexts in which to reassess the meaning of atrocity. As a result, Cloyd explains, a more objective opinion of Civil War prisons emerged—one that condemned both the Union and the Confederacy for their callous handling of captives while deeming the mistreatment of prisoners an inevitable consequence of modern war. But, Cloyd argues, these seductive arguments also deflected a closer examination of the precise responsibility for the tragedy of Civil War prisons and allowed Americans to believe in a comforting but ahistorical memory of the controversy.

The first study of Civil War memory to focus exclusively on the military prison camps, *Haunted by Atrocity* offers a cautionary tale of how Americans, for generations, have unconsciously constructed their recollections of painful events in ways that protect cherished ideals of myth, meaning, identity, and, ultimately, a deeply rooted faith in American exceptionalism.

BENJAMIN G. CLOYD is professor of history and director of the honors program at Hinds Community College in Raymond, Mississippi.

WINNER OF THE J. G. RAGSDALE BOOK AWARD IN ARKANSAS HISTORY
WINNER OF THE ARKANSIANA AWARD



NEW IN PAPER

Delta Empire

Lee Wilson and the
Transformation of Agriculture
in the New South

JEANNIE WHAYNE

“Seldom does an author write a biography that combines business, family, socio-cultural, state, regional, and national history in a single volume. Whayne accomplishes such a task magnificently. . . . Highly recommended.”—*CHOICE*

“Monumental. . . . This book makes an important contribution to our understanding of the processes that have made the modern South.”—*American Historical Review*

“Crisply written and impeccably researched.”—*Louisiana History*

In *Delta Empire: Lee Wilson and the Transformation of Agriculture in the New South*, Jeannie Whayne employs the fascinating history of a powerful plantation owner in the Arkansas delta. After his father’s death in 1870, Robert E. “Lee” Wilson inherited 400 acres of land in Mississippi County, Arkansas. Over his lifetime, he transformed that inheritance into a 50,000-acre lumber operation and cotton plantation.

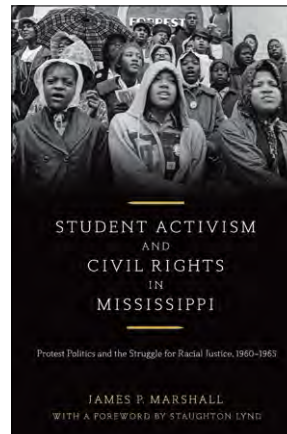
Delta Empire traces the transition from the labor-intensive sharecropping and tenancy system to the capital-intensive neoplantations of the post-World War II era to the portfolio plantation model. Through Wilson’s story Whayne provides a compelling case study of strategic innovation and the changing economy of the South in the late nineteenth century.

JEANNIE WHAYNE is professor of history at the University of Arkansas. She has authored, coauthored, or edited ten books, including *Arkansas Delta: A Land of Paradox*.

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NEW IN PAPER

Student Activism and Civil Rights in Mississippi

Protest Politics and the Struggle
for Racial Justice, 1960–1965

JAMES P. MARSHALL

With a Foreword by **STAUGHTON LYND**

“After years of much work and thought, Marshall has delivered a well-written account of a most critical period and place in the struggle for race, freedom, and equality.”
—*Journal of Southern History*

“The value in this work comes from the exquisite detail with which Marshall stitches together his narrative, from sources he carefully collected during his own activist experience.”—*American Historical Review*

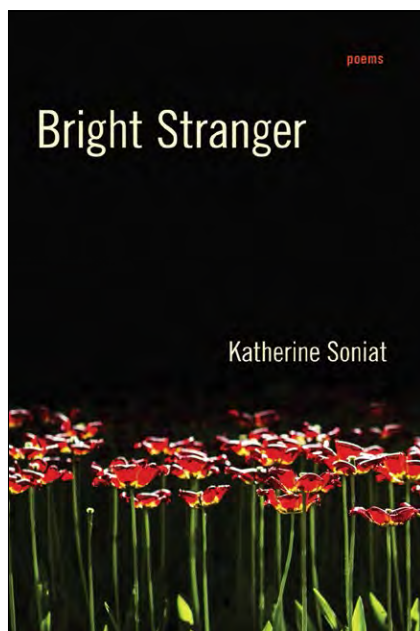
In *Student Activism and Civil Rights in Mississippi*, James P. Marshall, a former civil rights activist, tells the complete story of the quest for racial equality in Mississippi. Marshall weaves together an astonishing account of student protestors and local activists who risked their lives by fighting against southern resistance and federal inaction. Their efforts, and the horrific violence inflicted on them, helped push the passage of the 1964 Civil Rights Act and the 1965 Voting Rights Act—measures that destroyed legalized segregation and disfranchisement. Ultimately, Marshall contends, student activism in Mississippi forged a consensus by educating the nation to the fact that African Americans in the South deserved to live as free and equal citizens.

JAMES P. MARSHALL is an independent scholar and a non-resident fellow at the W. E. B. Du Bois Research Institute of the Hutchins Center for African and African American Research at Harvard University.

STAUGHTON LYND is a former professor of history at Yale University, a civil and labor rights activist and lawyer, and the author of numerous books on race, labor, and radical politics.

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LSU Press / 29



MARCH 2016

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Poetry

Bright Stranger

Poems

KATHERINE SONIAT

PRAISE FOR KATHERINE SONIAT

"Soniat is the consummate amphibian, at ease in land and sea, inner and outer terrains, waking and sleeping, past and present."—*Asheville Poetry Review*

"[Her] poems consider broad expanses of time and geography, yet Soniat's honed and careful language grounds the reader in the specific."—*The Hollins Critic*

In her beguiling new collection, *Bright Stranger*, Katherine Soniat invites the reader to celebrate the unfinished and unsure. The poems in this volume do not demand or offer certainty, existing instead in the spaces between the real and the imagined, between past and present and future. They explore the human connection to nature, contemplating loss in the erosion of rock spires and rebirth in the blossoming of an amaranth.

Visually playful lines recall the poems' existence in the physical world, even as Soniat's words transport the reader from the rugged isolation of the Grand Canyon, to the elements within the periodic table, and on to "the unwinding spool of grey" in the mythic underworld of Hades. *Bright Stranger* offers a soaring vision of the world in all its chaos, bewilderment, and joy.

KATHERINE SONIAT has taught at the University of New Orleans, Hollins University, and was a faculty member at Virginia Tech for twenty years. Currently, Soniat teaches in the Great Smokies Writing Program at the University of North Carolina at Asheville. She has published work in many journals including *Poetry*, *The Nation*, *The Southern Review*, and *Antioch Review*, and her previous collections include *The Swing Girl*, *Alluvial*, and *A Shared Life*.

Maintain a glimmer of yourself running through the
hourglass.

In the middle of a starry galaxy, you might look down
through miles of wonder.

Try rubbing your cheek on bark of a tree, then waiting
like the jaguar whose nose is said to be uncanny.

One summer morning, the man who had a profound stutter
was heard speaking fluently to the lion in the zoo, while
a deaf

girl at school wanted most to live in a sea-cave with her drum.

—from "What Else There Is To Do"

Get Up, Please

Poems

DAVID KIRBY

PRAISE FOR DAVID KIRBY

"Cheerful and boyish, Kirby's poems [are] . . . written as though Kirby was trying to keep up with some bright inspiration moving at breakneck speed."—*Publishers Weekly*

"Kirby [is] a poet of shared humanity. . . . His poetry embraces subjects, words, and readers of all types in a blaze of ebullience and humility."—*Harvard Review*

"We're aflutter with anticipation of what drama is next to unfold from this dignified yet funny storyteller."—*Library Journal*

"Kirby's discursive poetry is something fresh. . . . I'm glad he's out there."—*Parnassus: Poetry in Review*

In comical and complex poems, David Kirby examines our extraordinarily human condition through the lens of our ordinary daily lives. These keenly observant poems range from the streets of India, Russia, Turkey, and Port Arthur, Texas, to the imaginations of fellow poets Keats and Rilke, and to ruminations on the mundane side of life via the imperfect sandwich.

Whether remembering girls' singing groups of the 1950s or recounting a child asking his priest if his dog would go to heaven, Kirby has the ability to make us laugh, but he can also bring us to tears through our laughter.

DAVID KIRBY, the Robert O. Lawton Distinguished Professor at Florida State University, has received numerous Pushcart Prizes and other awards for his work. His poetry collections include *The Ha-Ha*, *The House of Blue Light*, *Talking about Movies with Jesus*, and *The House on Boulevard St.*, a finalist for the National Book Award.

Taking It Home to Jerome

In Baton Rouge, there was a DJ on the soul station who was always urging his listeners to "take it on home to Jerome."

No one knew who Jerome was. And nobody cared. So it didn't matter. I was, what, ten, twelve? I didn't have anything

to take home to anyone. Parents and teachers told us that all we needed to do in this world were three things: be happy,

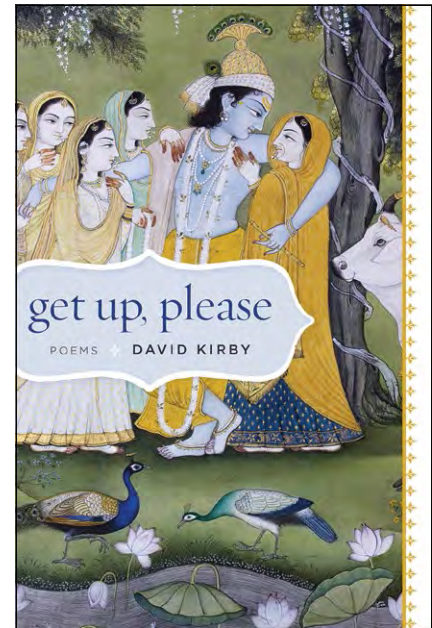
do good, and find work that fulfills you. But I also wanted to learn that trick where you grab your left ankle in your

right hand and then jump through with your other leg. Everything else was to come, everything about love:

the sadness of it, knowing it can't last, that all lives must end, all hearts are broken. Sometimes when I'm writing a poem,

I feel as though I'm operating that crusher that turns a full-size car into a metal cube the size of a suitcase.

At other times, I'm just a secretary: the world has so much to say, and I'm writing it down. This great tenderness.



MARCH 2016

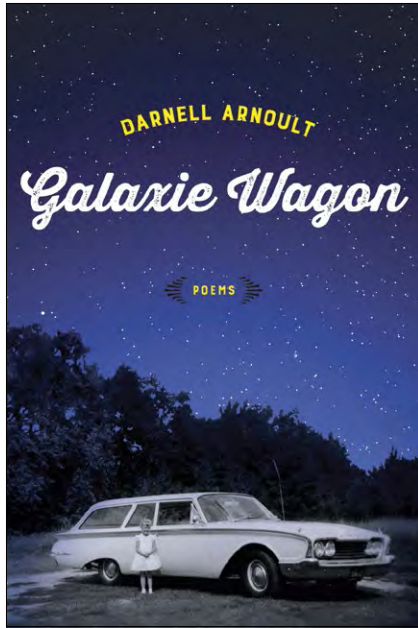
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Poetry



FEBRUARY 2016

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Poetry

Galaxie Wagon

Poems

DARNELL ARNOULT

PRAISE FOR DARNELL ARNOULT'S WHAT TRAVELS WITH US:

"These are simple stories . . . captured in all their vivid dignity by a poet of great compassion and eloquence."

—*Booklist*

"Well-crafted, humorous, and haunting poems."—*Appalachian Journal*

In *Galaxie Wagon*, Darnell Arnoult navigates the territory of middle age to find humor, heartbreak, and wisdom in a phase of life where the body begins to betray itself, yet romance is still possible and childhood dreams are still attainable. Deceptively simple yet carefully crafted, these engaging poems teach us how memory and attention point us toward our future and grapple with the great paradox: the undeniable knowledge of the finite and an indefatigable belief in the infinite.

A native of Virginia, **DARNELL ARNOULT** teaches at Lincoln Memorial University in Tennessee. Her previous collection of poems, *What Travels with Us*, won the Poetry Book of the Year Award from the Southern Independent Booksellers Alliance and the Appalachian Studies Association's Weatherford Award.

Southside Pool, June 1959

I glide through the water at Southside pool,
across the black bars that shine between rows

and rows of pale concrete, my four-year-old
body launched into blue-green fluid

of three-feet, into liquid air. So smooth,
so cool. My hands crossed, palms down, point beyond

my head, piercing the blur before me. Eyes
sting but stay open. Elbows find my ears.

Everything I believe I am points to
you, the man stepping backward. I watch you

ease away at the same time your ready
hands extend to me below the surface.

They curl and extend, coax me farther than
before, signal arms and legs to churn, churn

in rhythm, slice the water with the heart
you have given me. Only mid-waking

I gasp for breath. In that threshold tick of
the dreamer's clock, my arrowed hands graze tips

of your fingers, their eternal promise.
And so I churn, hold my breath beneath the

surface, working and waiting, immersed in
this watery world, until I reach you.

WINNER OF THE 2016 L. E. PHILLABAUM POETRY AWARD

God's Foolishness

Poems

WILLIAM WENTHE

PRAISE FOR WILLIAM WENTHE

"With practiced grace and skillful presentation. . . . Wenthe's work bears a powerful sense of the interconnectedness of people and nature, language and virtue, the living and the dead."—*Image*

"In free verse, prose poems, and traditional meter, Wenthe situates the rough beauty of the broader world beside the intimacies of familial devotion, illustrating the ways in which art and love connect and ground us."—*Prime Number Magazine*

"[Wenthe's work is] a testament to craft and seasoned poetic vision."—*Fogged Clarity*

St. Paul writes "the foolishness of God is wiser than men." The poems in William Wenthe's *God's Foolishness* mine the feelings of human uncertainty in matters of love and desire, time and death, and uncover difficult truths with transformative insights.

These are poems of crisis. Wenthe examines our conflicting urges to see nature as sustenance and to foolishly destroy it. His poems shift from close observation to panorama with cinematic fluidity, from a tea mug to an ancient monument, from a warbler on an elm branch to the specter of imminent natural disaster.

Offering passion and intellect balanced with a careful concern for poetic craft, Wenthe's *God's Foolishness* gives us fine poems to savor and admire.

WILLIAM WENTHE was born and raised in New Jersey, the youngest of a family of nine children. He is the author of *Words before Dawn*, *Not Till We Are Lost*, and *Birds of Hoboken*. He lives in Texas with his wife and daughter and teaches poetry at Texas Tech University.

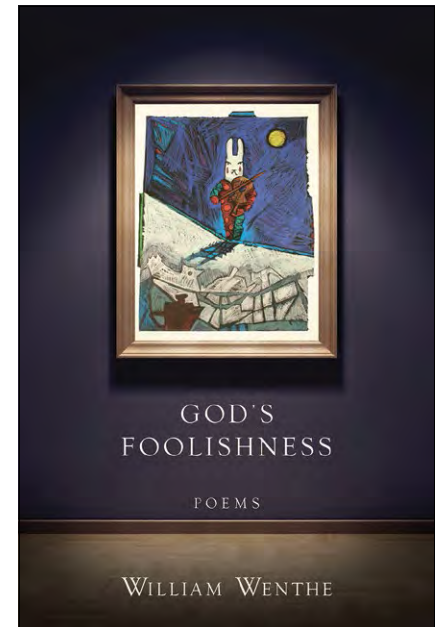
Bitter Lake

But for all its gesture
to the wild, nothing
comes more human

than this: "refuge,"
an oblong of mercy sliced
from the map.

Where hosts and dominions
of snow geese
billow and gleam

by water's edge,
I think of Lear, dead
Cordelia in his arms.



MAY 2016

96 pages, 6 x 9

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Poetry



Unquiet Things

Poems

JAMES DAVIS MAY

Grounded in wonder and fueled by an impulse to praise, the poems in James Davis May's debut collection, *Unquiet Things*, grapple with skepticism, violence, and death to generate lasting insights into the human experience. With compassion and humor, this second and final volume in Claudia Emerson's Goat Island Poets series exposes the unseen tragedies and rejoices in the small, surprising moments of grace in everyday life.

May's poems impart sincere astonishment at the natural world, where experiences of nature serve as "stand-ins, almost, / for grace." His poems seek to transcend cynicism, turning often to the landscapes of North Georgia, his native Pittsburgh, and eastern Europe, as well as to his literary forebears, for guidance. For the poet, no force propels that transcendence more powerfully than love: love for his wife and daughter, love for language, and love for the incomprehensible world that he inhabits. These stylistically varied poems are by turns conversational, earnest, self-deprecating, meditative, and often funny, whether they're discussing grand themes such as love and beauty, or more corporeal subjects like fever and food poisoning.

Lyrical and strange, tragic and amusing, *Unquiet Things* traces an experiential journey in the ordinary world, uncovering joys that span from the lingering memories of childhood to the losses and triumphs of adulthood.

Originally from Pittsburgh, **JAMES DAVIS MAY** now lives in the Georgia mountains. His poems have appeared in *Five Points*, the *Missouri Review*, *New England Review*, *New Ohio Review*, *New Republic*, *Rattle*, and *The Southern Review*, among others. He is married to poet Chelsea Rathburn.

... if you began to believe,
as the boy did, that the world
not only acknowledges your suffering,
but turns to soothe it—what choice
would you have but to love that world
you so appallingly don't understand?

—from "A Lasting Sickness"

MARCH 2016

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

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Poetry

Goat Island Poets

Claudia Emerson, Series Editor

Social History

Poems

BOBBY C. ROGERS

PRAISE FOR BOBBY C. ROGERS

"A poet bent on repair in a world bound to change. . . . [Rogers] restores us to a rightful place, a quiet sense of wonder."—*Valley Voices*

Bobby C. Rogers's second collection, *Social History*, listens hard to the voices of American characters and celebrates the gestures of ordinary life. The long lines of his narrative poems trace the undulations of southern speech, and his careful eye for detail reflects the influence of generations of storytellers, from authors like Robert Penn Warren and Eudora Welty to Rogers's own distant family members, living in "decrepit houses where the floors sagged and the front rooms reeked/of snuff, bitter as the smell off a pile of clods beside an open grave, the scent of time that hadn't succeeded in passing."

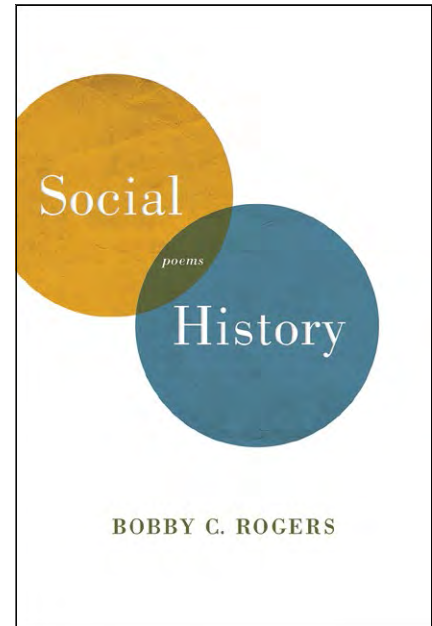
In his beguiling evocations of the past, Rogers looks back with affection to the rhythms and rituals of growing up in small-town Tennessee. While his poems speak of a living connection to community and to the earth, they also acknowledge the growing need to question what we have been taught and to break free and make our own way in this world. Graceful and plainspoken, the poems of *Social History* bear witness to ways of living that, though past, are never truly lost.

BOBBY C. ROGERS is professor of English and writer-in-residence at Union University. His first book,

Paper Anniversary, won the Agnes Lynch Starrett Poetry Prize. He lives in Memphis with his wife, son, and daughter.

Years after the fact, he would say it was the right time to make a move when he was invited to come into the bank, but he could see his ascent blocked by the bank president's son, a man his very age and already groomed to rise. So he clung to the safe job. Too late to take anything back the day the news came that the banker's son had died of a heart attack at the mahogany desk in his father's office. If our fates are fitted neatly into the pans of a scale, it might have been anything that tipped the balance, any wrong turn or luckless cut of the cards, something as unlikely, even, as losing the autograph—Elvis Presley coming down the driveway of Graceland in 1958, braking a showroom clean Duo-Glide Harley next to the cranked down window of his just as shiny Chevy Bel-Air, twenty-four payment slips left in the loan book. The singer called him *sir*, wrote out an autograph and handed the scrap of paper to his wife, six-months pregnant with their first child, the sweet ending of a spring day spent shopping and sightseeing before the hour-long drive back to their teaching jobs in a crossroads town hardly big enough to have use for a school.

—from "Lost Highway"



MARCH 2016

70 pages, 6 x 9

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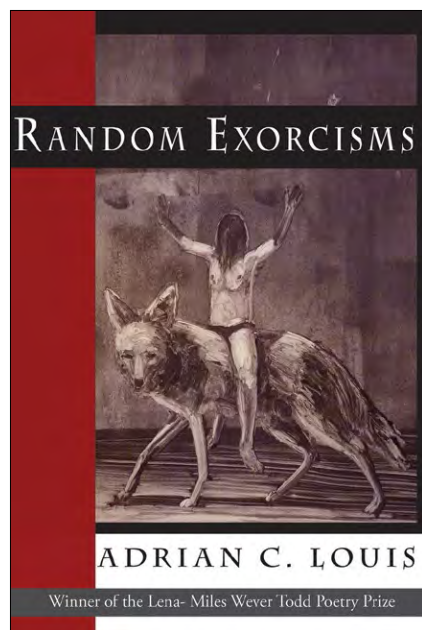
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Poetry

Southern Messenger Poets

Dave Smith, Series Editor



Random Exorcisms

Poems

ADRIAN C. LOUIS

PRAISE FOR *RANDOM EXORCISMS*

“Adrian C. Louis is profane, angry, and deep in love with this sad-ass world. He is the reason why I started to write poems. And he is one of the poets that I constantly re-read. He is one of my personal prophets.”—Sherman Alexie, author of *The Absolutely True Diary of a Part-Time Indian* and 2015 guest editor of *Best American Poetry*.

“Louis’s new collection, *Random Exorcisms*, is a testament to his singular vision and mastery of verse. These thoughtful and always-surprising narratives question the ever-present machinery of our time—social media and cable television, malleable definitions of race, aging, and the ways memory gets refracted inside of it all.”—Adrian Matejka

In his latest collection, *Random Exorcisms*, Adrian C. Louis writes poems with the rough-edged wit and heart-wrenching sincerity that make him one of the seminal voices in contemporary American poetry. Deeply rooted in Native American traditions and folklore, these poems tackle a broad range of subjects, including Facebook, zombies, horror movies, petty grievances, real grief, and pure political outrage. In a style entirely his own, Louis writes hilarious, genuine, self-deprecating poems that expel a great many demons, including any sense of isolation a reader might feel facing a harsh and lonely world.

In the poem “Necessary Exorcism,” the speaker exorcises himself, more or less, of his grief for his deceased wife. “I made my choice so easily & picked red drama, the joyous pain of it all,” he writes. “Minor Exorcism: 1984” is one of a series of poems that contemplates the memories of small, simple mundanes, like catching a fish, until, “My old heart is thrashing with / long-forgotten boyhood joy.” “Dog the Bounty Hunter Blogs” confronts some of the cruel absurdities of reality TV, while “Naked, Midnight, Sober, Facebooking” expels a great many fearful things, including the fear of growing older. These are poems that make you laugh and cry, nod appreciatively, and then laugh just a little more.

Born and raised in Nevada, **ADRIAN C. LOUIS** is an enrolled member of the Lovelock Paiute Tribe. A graduate of Brown University, where he also earned a master’s degree in creative writing, Louis was professor of English at Minnesota State University in Marshall until his retirement in 2014. Author of ten books of poems, including *Logorrhea*, which was a finalist for the *Los Angeles Times* Book Prize, Louis also wrote two works of fiction: *Wild Indians & Other Creatures* and *Skins*.

JUNE 2016

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Poetry

Poetry Comics from the Book of Hours

BIANCA STONE

Beautiful mutants, vagabond scuba divers, lovers with disordered gorilla hearts: These poetry comics place the lyric and the grotesque, the elegant and the despondent, side by side in one emotionally intense panel after another. At the vanguard of a movement that embraces our increasingly visual culture and believes poetry has an essential place therein, Bianca Stone redefines how we think about poetry, what we expect from comics, and how we interpret our own lives.

Although reminiscent of illuminations by William Blake, Thomas Phillips's *A Humument*, and more recent visual-poetic hybrids by Mary Ruefle and Matthea Harvey, Stone's comics feature a mixture of dreamy expression and absurdist wit that is entirely her own. Her watercolor panels are filled with anthropomorphic horses and baffled ballerinas that guide the reader through the poet's graphic

dreamscape: "I was moving like a monsoon through a forest. I was thinking about where I saw myself in two thousand years . . . And where I saw myself was a tiny subspace ripple sliding through the corridors with a plastic horse in my hand." This book, its own small universe, erases genre distinctions between the visual and the literary, and offers readers a poetic vision of artistic possibilities.

BIANCA STONE's books include the poetry collection *Someone Else's Wedding Vows* and *Antigonick*, a collaboration with Anne Carson. She pens an ongoing poetry comic-book series from Factory Hollow Press and is the co-founder and editor of Monk Books. Stone also runs the Ruth Stone Foundation in Vermont and Brooklyn.



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Mexico in New Orleans

A Tale of Two Americas

KATIE A. PFOHL

The 1920s through 1950s was a time of vibrant artistic connection between Louisiana and Mexico. During this period, a series of acclaimed Mexican art exhibitions brought the culture of modern Mexico to Louisiana. By 1928, the *New Orleans Times-Picayune* had proclaimed Mexican artist Diego Rivera “the greatest painter on the North American continent” and encouraged local artists to take counsel from modern Mexican art. Louisianan artists such as William Spratling, Caroline Durieux, Alberta Kinsey, and Conrad A. Albrizio began traveling to Mexico to learn from Mexican artists such as Rivera, Jose Clemente Orozco, Ruffino Tamayo, and Carlos Orozco Romero, with whom they became friends, colleagues, and frequent collaborators.

In spring of 2015, the LSU Museum of Art in Baton Rouge presented *Mexico in New Orleans: A Tale of Two Americas*, the first major museum exhibition to explore this artistic exchange. The exhibition featured more than 80 works, drawn from the LSU Museum of Art’s collection, by Diego Rivera and Caroline Durieux, as well as paintings, drawings, prints, sculpture, furniture, and decorative objects by artists like David Alfaro Siqueiros, Boyd Cruise, Elizabeth Catlett, and William Spratling, borrowed from public and private collections, including the Historic New Orleans Collection and the Latin American Library at Tulane University. The richly illustrated bilingual exhibition catalog tells the story of a decades-long dialogue between Mexican and Louisianan artists that has generated artistic affinities that persist into the present.

KATIE A. PFOHL is curator of modern and contemporary art at the New Orleans Museum of Art. Pfohl holds a PhD from Harvard University in history of art and architecture and received her BA in American studies from Northwestern University.

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What Language to Say the Arts?

French Rhetoric and German
Aesthetics in the Eighteenth Century

MARC FUMAROLI
Translated by **DARIUS A. SPIETH**

Taking its cue from Horace’s saying “As is painting, so is poetry” (“*Ut pictura poesis*”), Marc Fumaroli’s treatise *What Language to Say the Arts?* revisits the genesis of the “conceptual turn” in art. Fumaroli argues that the roots of this transition run deeper than the

twentieth-century conceptualism of Marcel Duchamp and Andy Warhol. Rather, the origins of conceptual art can be found in the emergence of aesthetics as a distinct branch of philosophy in eighteenth-century Germany, a time when writers, such as Lessing, Baumgarten, Winckelmann, and Kant, tried to analyze art from a purely intellectual perspective. These thinkers positioned themselves in opposition to another, older school of thought based on a poetic approach to the appreciation of art that harkens back to classical antiquity. Fumaroli contends that this aesthetic tradition’s emphasis on pleasure and the sensual enjoyment of art is better suited than high-minded intellectualism to close the perceived gap between artistic practice and language.

A member of the *Académie française* and the *Collège de France*, **MARC FUMAROLI** is a specialist in the study of rhetorical traditions, which he uses to compare literary and artistic forms of expression across time—from classical antiquity to the present day. Fumaroli’s treatise *What Language to Say the Arts?* was originally delivered as a Manship Lecture, which the Louisiana State University School of Art hosted in 2013.

DARIUS A. SPIETH is professor of art history at Louisiana State University. He translated and prefaced this bilingual edition of *What Language to Say the Arts?*

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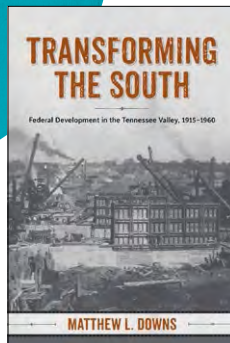
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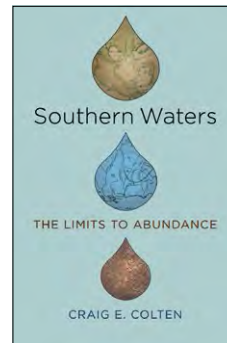
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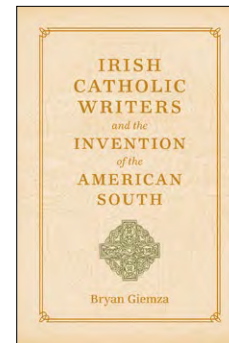
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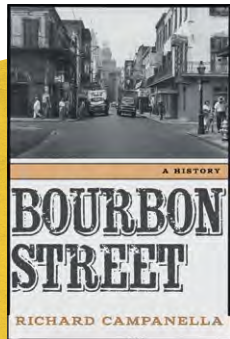
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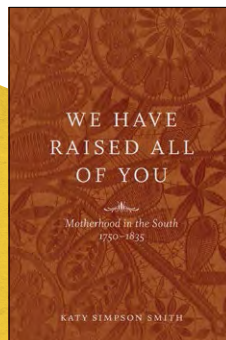
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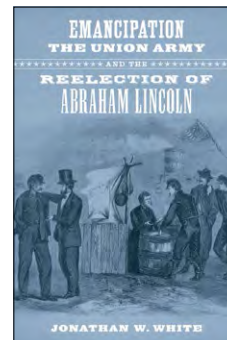
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