


fall 2010

L S U  P R E S S



BOOKS for FALL 2010

Louisiana State University Press

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Frank J. Methe

Catholic churches
in the Crescent City



How the Civil War affected, and
was affected by, the living environment



Courtesy Grambling State University Archive

Grambling versus Southern on the gridiron



Courtesy Elmira College Center for Mark Twain Studies

Mark Twain's transformation
during the Civil War

Ledgers of History

William Faulkner, an Almost Forgotten Friendship, and
an Antebellum Plantation Diary

Memories of Dr. Edgar Wiggin Francisco III

SALLY WOLFF

“One of the most exciting literary finds in recent history”

—John Lowe, editor of *Bridging Southern Culture*

Emory University professor Sally Wolff has carried on the school’s fifty-year tradition of leading students on expeditions to “Faulkner country” in and around Oxford, Mississippi. Not long ago, she decided to invite alumni on one of these field trips. One response to the invitation surprised her: “I can’t go on the trip. But I knew William Faulkner,” said Dr. Edgar Wiggin Francisco III, and in talking with Wolff he revealed that as a child in the 1930s and 1940s he did indeed know Faulkner quite well. His father and Faulkner maintained a close friendship for many years, going back to their shared childhood. In *Ledgers of History*, Wolff recounts her conversations with Dr. Francisco—known to Faulkner as “Little Eddie”—and reveals startling sources of inspiration for Faulkner’s most famous works.

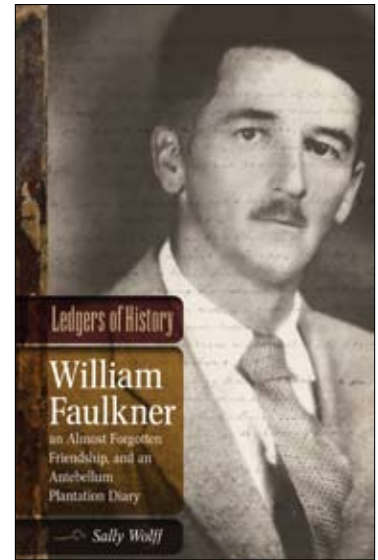
Dr. Francisco grew up at McCarroll Place, his family’s ancestral home in Holly Springs, Mississippi, thirty miles north of Oxford. In the conversations with Wolff, he recalls that as a boy he would listen as his father and Faulkner sat on the gallery and talked about whatever came to mind. Francisco frequently told Faulkner stories about his family and community, which dated to antebellum times. Some of

these stories, Wolff shows, found their way into Faulkner’s fiction.

Faulkner also displayed an absorbing interest in a seven-volume diary kept by Dr. Francisco’s great-great-grandfather Francis Terry Leak, who owned extensive plantation lands in northern Mississippi before the Civil War. Most of the diary concerns business transactions, including the buying and selling of slaves and the building of a plantation home. During his visits over the course of decades, Francisco recalls, Faulkner spent many hours poring over these volumes, often taking notes. Wolff has discovered that Faulkner apparently drew some of the most important material in several of his great-est books, including *Absalom, Absalom!* and *Go Down, Moses*, at least in part from the diary.

Through Dr. Francisco’s vivid childhood recollections, *Ledgers of History* offers a compelling portrait of the future Nobel laureate near the midpoint of his legendary career and also charts a significant discovery that will inevitably lead to revisions in historical and critical scholarship on Faulkner and his writings.

SALLY WOLFF teaches southern literature at Emory University, where she has also served as associate dean and assistant vice president. She is the author of *Talking About William Faulkner: Interviews with Jimmie Faulkner and Others*, among other works.



Southern Literary Studies
Fred Hobson, Series Editor

OCTOBER 2010
248 pages, 5 1/2 x 8 1/2, 8 haftones
ISBN 978-0-8071-3701-7
Cloth \$35.00 AT

“In Faulkner’s fertile imagination, these ledgers became the key to a young white boy’s discovery of his grandfather’s shocking sins against his slaves. *Go Down, Moses*, is an allegory about racial reconciliation, but we now learn that this novel and others are set in a very real historical world. Wolff’s book itself becomes a key to opening that world.”

—Don H. Doyle, author of
Faulkner’s County: The Historical Roots of Yoknapatawpha

“[*Ledgers of History* is] literary detective work of lasting significance and a fascinating glimpse into Faulkner’s creative process.”

—Jay Watson, author of *Forensic Fictions: The Lawyer Figure in Faulkner*



SEPTEMBER 2010
 232 pages, 10 x 10, 160 color plates
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 Paper \$29.95

Treasures of LSU

Edited by **LAURA F. LINDSAY**

With a Foreword by **PAUL W. MURRILL**

In celebration of Louisiana State University's sesquicentennial, *Treasures of LSU* trumpets the numerous and diverse riches found throughout the Baton Rouge campus and beyond. The 101 distinguished artworks, architectural gems, research collections, and scientific and cultural artifacts highlighted here represent only a small fraction of the material resources that surround and engage LSU faculty, staff, and students on a daily basis. As LSU chancellor emeritus Paul Murrill declares in his foreword, "All reflect expressions of superb quality. All encourage, in one way or another, the human spirit to soar."

Some of these treasures act as artistic backdrops to everyday campus life. *In Unity Ascending*, the striking Frank Hayden sculpture, greets all who enter the LSU Student Union. Vibrant Depression-era murals decorate the corridors of Allen Hall. Other treasures reside in out-of-the-way places. The Department of Geology and Geophysics houses the Henry V. Howe Type Collection of shelled microorganisms—tiny, beautifully varied fossils that frequently aid geologists in determining the ages of rocks and features of ancient environments. The LSU Museum of Natural Science, in Foster Hall, holds one of the largest and most prestigious research collections of bird specimens in the world.

An LSU cadet uniform and a hand-spun Acadian quilt from the LSU Textile & Costume Museum; an enchanting silky-camellia specimen from the collections of the LSU Herbarium, founded in 1869; pottery by Walter Anderson and portraits by William Hogarth and Joshua Reynolds from the LSU Museum of Art—all showcase the immense variety of LSU's assets. Other featured treasures include a historic dog-trot house at the LSU Rural Life Museum, John James Audubon's double elephant folio *Birds of America* from the E. A. McIlhenny Natural History Collection at Hill Memorial Library, and cherished campus landmarks like the Indian Mounds, the French House, and Mike the Tiger's habitat.

Full-page color photographs set off the treasures to stunning effect. Interpretive essays by LSU faculty, staff, and students explain the origins, history, and sometimes myths surrounding each item. Published by LSU Press during its seventy-fifth year of operation, *Treasures of LSU* is itself a treasure that inspires pleasure and amazement in discovering the wealth and diversity of LSU's resources and affirms the university's numerous cultural contributions to the world community.

LAURA F. LINDSAY is professor emerita in the LSU Manship School of Mass Communication. Now a consultant in the field of higher education, Lindsay lives in Baton Rouge.

Bayou Classic

The Grambling-Southern Football Rivalry

THOMAS AIELLO

A history of the most famous sporting event in all of black America

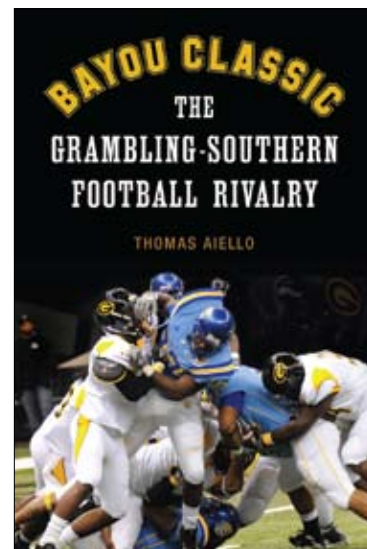
The annual clash in New Orleans between the Grambling State University Tigers and the Southern University Jaguars represents the fiercest and most anticipated in-state football rivalry in Louisiana and the most significant national game to showcase historically black colleges and universities. More than a contest, the Bayou Classic is a lavish event, featuring celebrities, a fan festival, and a halftime “Battle of the Bands” that offers an intensity equal to that of the action on the gridiron. In *Bayou Classic: The Grambling-Southern Football Rivalry*, Thomas Aiello chronicles the contest, providing not only a history of the game but also an exploration of the two schools’ broader significance to Louisiana, to sports, and to the black community.

When the Southern University Bushmen football team traveled to Monroe, Louisiana, to play the Tigers of Louisiana Negro Normal and Industrial Institute for the first time on Armistice Day, 1932, few realized they were witnessing the birth of a phenomenon. Aiello recounts Southern’s early dominance over the smaller, two-year institution; Southern’s acceptance into the Southwestern Athletic Conference; Grambling’s

hiring of the legendary Eddie Robinson, who would lead the Tigers to 408 wins between 1941 and 1997; Grambling’s first victory over Southern; and years of alternating home and away games. In 1974, the rivalry found a neutral site in New Orleans—first at Tulane Stadium and then the Superdome—and became the “Bayou Classic.” An NBC television contract introduced the Bayou Classic to a nationwide audience and completed the transformation of the game into a major event. The Bayou Classic remains the only nationally broadcast game between two historically black schools. Aiello supplements his colorful narrative with period photographs and informative appendices providing game results, statistics, and all-star teams from every year the schools have played.

“To appreciate the rivalry,” Eddie Robinson once noted, “you have to realize Grambling and Southern fans are close friends, as well as relatives.” *Bayou Classic* offers a splendid history for fans, friends, and those who want to know more about this special game.

THOMAS AIELLO, an assistant professor of history at Valdosta State University, is the editor of *Dan Burley’s Five* and David Lawson’s *Paul Morphy: The Pride and Sorrow of Chess*.



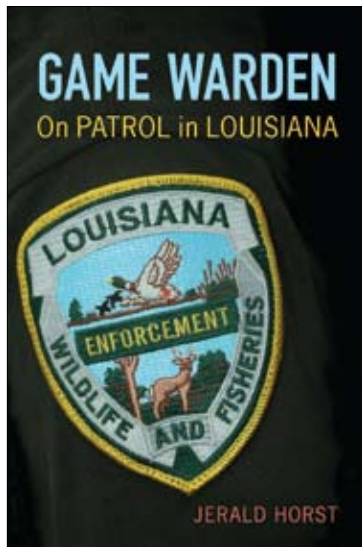
SEPTEMBER 2010

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LSU Press Paperback Original



SEPTEMBER 2010

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Game Warden

On Patrol in Louisiana

JERALD HORST

The everyday—but never ordinary—life of wildlife agents in Sportsman's Paradise

Of all law enforcement officers, game wardens inspire the most awe in the public mind. Working day and night in the most challenging terrain and weather imaginable, game wardens often operate alone in remote areas and must understand the natural rhythms and cycles of the creatures and ecosystems they protect, all while encountering and sometimes interacting with people, many of whom carry a weapon. Outdoors writer Jerald Horst spent one year riding on patrol with game wardens from the Louisiana Department of Wildlife and Fisheries. In riveting episodes, he chronicles his adventures, providing an up-close view of this incredibly demanding job and the fascinating band of agents who take it on.

From the piney woods in the northwestern part of the state to the soggy Mississippi River delta and beyond to the deep waters of the Gulf of Mexico, Horst accompanied dozens of wildlife agents, observing them, asking questions, sometimes sitting for hours with no action, and occasionally fearing for his life, as in the case

of one speedboat chase. His candid observations reveal that the work of agents is often mentally and physically challenging, sometimes tedious, and—more frequently than would be expected—humorous, but never dull.

Whether conducting routine checks of law-abiding sportsmen or in pursuit of suspected poachers, wardens face the unanticipated as the norm. A seemingly ordinary stop can turn deadly in an instant. As one officer told Horst “complacency can get you killed.” More than a job, serving as a game warden is a way of life, and Horst relates how the agents he met came to take up this challenge.

An objective look at a heroic career, *Game Warden* offers an enthralling portrait of both the profession and the lives of the men behind the badge.

JERALD HORST is the author of *Trout Masters: How Louisiana's Best Anglers Catch the Lunkers*; with Mike Lane, *Angler's Guide to Fishes of the Gulf of Mexico*; and with his wife, Glenda, *The Louisiana Seafood Bible: Shrimp* and *The Louisiana Seafood Bible: Crawfish*. He is a past president of the Louisiana Outdoor Writers Association and a retired professor of fisheries at Louisiana State University Agricultural Center.



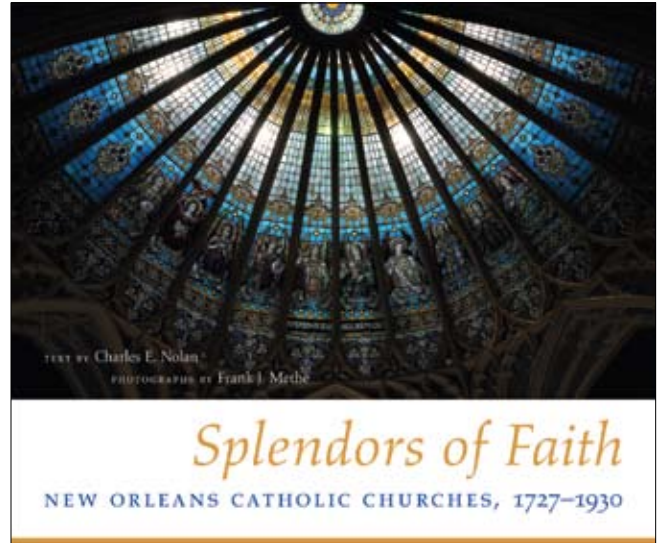
An agent arrests an uncooperative hunter.

Splendors of Faith

New Orleans Catholic Churches, 1727–1930

Text by **CHARLES E. NOLAN**

Photographs by **FRANK J. METHE**



A panorama of the art and architecture of thirteen historic churches with diverse ethnic roots

A gumbo of French, Spanish, and American influences, the architecture of New Orleans has always reflected its strong Catholic roots. Indeed, St. Louis Cathedral across from Jackson Square stands as perhaps the most widely recognized face of New Orleans. The cathedral, though, is just one of many stunning churches that beautifully reflect the city's long and diverse Catholic heritage. *Splendors of Faith* showcases thirteen historic churches of exceptional architectural and artistic merit, revealing scenic treasures that lie mostly beyond the well-worn tourist paths.

The earliest of the thirteen, St. Louis Cathedral, traces its origin to 1727. The most recent, Immaculate Conception, was built in 1930 but modeled after its mid-nineteenth-century predecessor. The eleven other churches are Blessed Francis Xavier Seelos, Holy Name of Jesus, Mater Dolorosa, Our Lady of the Rosary, St. Anthony of Padua, St. Francis of Assisi, St. Joseph, St. Mary's Assumption, St. Patrick, St. Peter Claver, and St. Stephen.

In image and word, photographer Frank J. Methe and historian Charles E. Nolan capture the splendor of these places of worship. Methe provides sumptuously detailed color photographs of the churches and their interior décor. Nolan offers enlightening commentary about each edifice, its congregation, and the rich variety of art forms assembled over the years: architecture, stained glass, statuary, mosaics, paintings, and more.

New Orleans Catholics and their churches experienced dramatic change after Hurricane Katrina and the levee breaks. The buildings featured here, some of which suffered major damage in 2005, continue to serve as places of worship, bearing witness to a vibrant cultural component in one of the country's most beloved cities. *Splendors of Faith* takes readers inside these landmark churches and reveals their aesthetic and historical significance as never before.

CHARLES E. NOLAN is the retired archivist of the Archdiocese of New Orleans and a retired adjunct professor of historical and pastoral theology at Notre Dame Seminary in New Orleans. He has written, edited, or contributed to more than forty books on southern Catholic history and records. He lives in Long Beach, Mississippi, with his wife, Gayle, and their three rescue cats, Katie, Curious, and Prima.

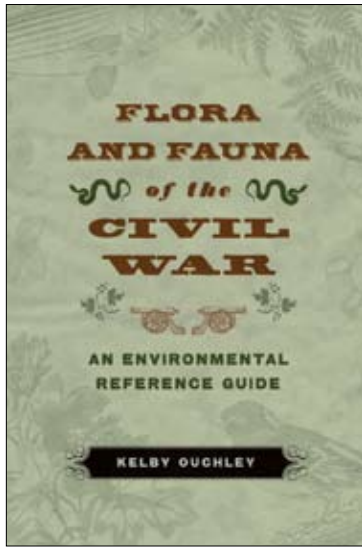
FRANK J. METHE is the photographer and photo editor for the *Clarion Herald*, the official newspaper of the Archdiocese of New Orleans. He has published his photos in several books, most recently *Cathedral-Basilica of St. Louis, King of France*, by Charles E. Nolan.

SEPTEMBER 2010

144 pages, 12 x 10, 290 color photographs

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Cloth \$39.95



NOVEMBER 2010
272 pages, 6 x 9, 10 halftones
ISBN 978-0-8071-3688-1
Cloth \$29.95



Federal earthworks near Point of Rocks, Bermuda Hundred, Virginia, 1864. Large-scale fortifications and earthworks changed the ecology of an area for years.

Library of Congress, Prints and Photographs Division

Flora and Fauna of the Civil War

An Environmental Reference Guide

KELBY OUCHLEY

A unique reference guide to the role of wild plants and animals in the Civil War

During the Civil War, humans impacted plants and animals on an unprecedented scale as soldiers on both sides waged the most environmentally destructive war ever on American soil. Refugees and armies alike tramped across the landscape foraging for food, shelter, and fuel. Wild plants and animals formed barriers for armies and carried disease, yet also provided medicine and raw materials necessary to implement war, greatly influencing the day-to-day life of soldiers and civilians alike. Of the thousands of books written about the Civil War, few mention the environment, and none address the topic as a principal theme. In *Flora and Fauna of the Civil War*, Kelby Ouchley blends traditional and natural history to create a unique text that explores both the impact of the Civil War on the surrounding environment and the reciprocal influence of plants and animals on the war effort.

The war generated an abundance of letters, diaries, and journals in which soldiers and civilians penned descriptions of plants and animals, sometimes as a brief comment in passing and other times as part of a noteworthy event in their lives. Ouchley collects and organizes these

first-person accounts of the Civil War environment, adding expert analysis and commentary in order to offer an array of fascinating insights on the natural history of the era.

After discussing the physical setting of the war and exploring humans' attitudes toward nature during the Civil War period, Ouchley presents the flora and fauna by individual species or closely related group in the words of the participants themselves. From ash trees to willows, from alligators to white-tailed deer, the excerpts offer glimpses of personal encounters with the natural world during the war, revealing how soldiers and civilians thought about and interacted with wild flora and fauna in a time of epic historical events.

Collectively, no better sources exist to reveal human attitudes toward the environment in the Civil War era. This one-of-a-kind reference book is sure to spark widespread interest among Civil War scholars, writers, and enthusiasts, as well as environmental historians.

KELBY OUCHLEY was a biologist and manager of national wildlife refuges for the U.S. Fish & Wildlife Service for more than thirty years. He and his wife Amy live in the woods near Rocky Branch, Louisiana, in a cypress house surrounded by white oaks and black hickories.

In Many Wars, by Many War Correspondents

Updated Edition

Edited by **GEORGE LYNCH AND FREDERICK PALMER**

Foreword by **JOHN MAXWELL HAMILTON**

Autobiographical adventure tales from some of the early twentieth century's most renowned foreign correspondents

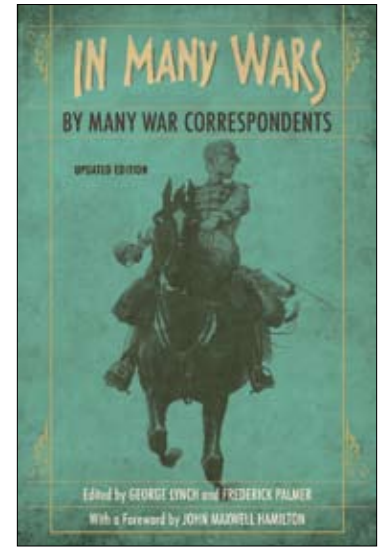
There are few people in the world who have more opportunity for getting close to the hot interesting things of one's time than the special correspondent of a great paper, George Lynch, a veteran British correspondent, wrote in *Impressions of a War Correspondent*, published in 1903. He made it all sound glorious, just the way war correspondents like to recount their experiences on the battlefield. But in a few months he had less to exult about. Lynch and a distinguished throng of foreign correspondents with high hopes of a good story assembled in Tokyo to cover the Russo-Japanese War—a monumental conflict that would mark the first modern defeat of a Western force by an Asian one—only to discover that the authorities would not let them “close to the hot interesting things.”

Corralled in the Imperial Hotel, the journalists had nothing much to do except tell stories in the bar and write about cherry blossoms. A few of them, including Jack London and Richard Harding Davis, decided to contribute short autobiographic stories recounting their most exciting journalistic experiences for a book to be edited by Lynch and his American colleague,

Frederick Palmer. The correspondents told their tales in different ways—prose, poems, sketches, and even a short play. Their stories recounted their routines, failures, and triumphs, including surviving battles and waiting to see them. One contributor imagines bewhiskered correspondents in 1950 still awaiting permission from Japan to go to the front—only to learn the war had been over for thirty-nine years.

Printed locally by a Japanese printer and largely forgotten until now, *In Many Wars*, by *Many War Correspondents* offers colorful stories and insights about the lives and personalities of some of history's most celebrated war correspondents. With a foreword by John Maxwell Hamilton that chronicles the circumstances under which the contributors compiled the book, this new edition opens a window into the fascinating world of foreign newsgathering at the turn of the twentieth century.

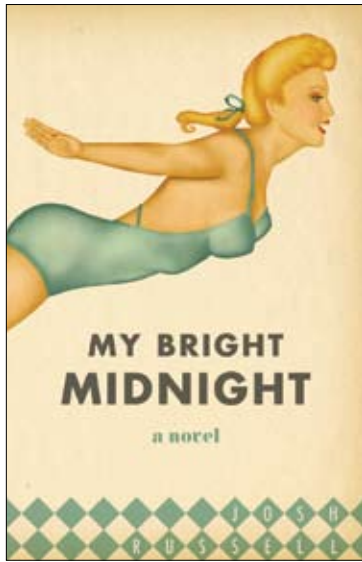
JOHN MAXWELL HAMILTON is the author of *Journalism's Roving Eye: A History of American Foreign Reporting* and several other books. He is dean and LSU Foundation Hopkins P. Breazeale Professor at theanship School of Mass Communication at Louisiana State University and a longtime commentator on public radio's *Marketplace*.



From Our Own Correspondent
John Maxwell Hamilton, Series Editor

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Yellow Shoe Fiction
Michael Griffith, Series Editor



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Praise for Josh Russell's Yellow Jack

"Perhaps the best evocation of New Orleans ever to appear in print."
—*Richmond Times-Dispatch*

"One of the best first novels I've ever read. [*Yellow Jack*] is a book that restores my faith in the historical novel, fresh, jagged, and so emotionally engaging that I wanted, by God, to somehow will myself back in time."
—*Baltimore Sun*

"Arguably the best recent New Orleans novel."—*Washington Post*

"Authoritative, ambitious, stylistically elegant. . . the beginning of a serious, and seriously accomplished, fiction career."—*Atlanta Journal-Constitution*

My Bright Midnight

A Novel

JOSH RUSSELL

"In Josh Russell's clear, evocative prose, beneath its engaging panorama of the losses, guilt, suffering, doubt, and fear that marks and gives meaning to our lives, is a love story. *My Bright Midnight* is a compelling invocation of the way people build, from the truth of their lives, something they can live with—the endless possibility of beginnings."

—Natasha Trethewey, Pulitzer Prize-winning author of *Native Guard*

Walter Schmidt's life isn't simple: His wife Nadine wants to live next door to her dead first husband's mother, the Mississippi River is three blocks down the street and rising dangerously, FDR is dead, and the war seems like it will never end—but for the most part, things are going Walter's way. Then one bright April morning in 1945, Walter comes home early from work to find Nadine in bed with his best friend, Sammy.

Shocked into silence, when she then calls him a "kraut," Walter becomes even more confused. True, he's a German immigrant, but he's lived in New Orleans for almost twenty years, and an

hour before he thought he was a happy American—baseball fan, reader of pulp novels, lover of gangster movies. Suddenly Walter wonders if Nadine's right, if he's more German than American, more enemy than friend. When Sammy later offers him \$1,000 as an apology for sleeping with his wife, Walter accepts, desperately hoping to hurt his friend, but instead setting in motion a series of events more dangerous than betrayal and petty revenge.

Set against a backdrop of a nation exhausted by war, in a decadent city that for years has been denied its butter, sugar, and Mardi Gras, *My Bright Midnight* is a novel about the complications of loyalties to country, to friends, and to those we love.

JOSH RUSSELL is the author of the novel *Yellow Jack* (which was shortlisted for the Barnes & Noble Discover Great New Writers Award), the recipient of a National Endowment for the Arts Literature Fellowship, and an associate professor at Georgia State University, where he teaches creative writing.

"*My Bright Midnight* is a wonderfully engrossing tale that packs in romance, friendship, family, murder, and a dash of crime, all lovingly set against the colorful backdrop of New Orleans. But the true star here is Josh Russell's clean and elegant prose, and how truly he renders the voice of his main character, Walter, a German immigrant haunted by his dark past while trying to earn a place for himself in America. I ended up reading this book in one day—pick it up and you won't be able to put it down."

—Hannah Tinti, author of *The Good Thief*

Archaeology of Louisiana

Edited by **MARK A. REES**

A new comprehensive reference

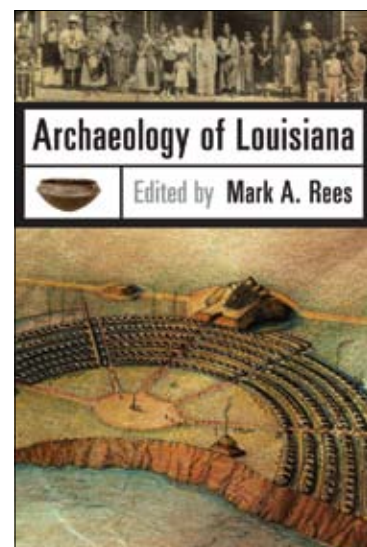
Archaeology of Louisiana provides a groundbreaking and up-to-date overview of archaeology in the Bayou State, providing a thorough analysis of the cultures, communities, and people of Louisiana from the Native Americans of 13,000 years ago to the modern historical archaeology of New Orleans. With eighteen chapters and twenty-seven distinguished contributors, *Archaeology of Louisiana* brings together the work of some of the most respected archaeologists currently working in the state, collecting in a single volume a range of methods and theories to provide a comprehensive understanding of the latest archaeological findings.

In the past two decades alone, much new data has transformed our understanding of Louisiana's past. This collection accordingly presents fresh perspectives based on current information, such as the discovery that Native Americans in Louisiana constructed some of the earliest known monumental architecture in the world—extensive earthen mounds—during

the Middle Archaic period (6000–2000 B.C.) Other contributors consider a variety of subjects, such as the development of complex societies without agriculture, underwater archaeology, the partnering of archaeologists with the Caddo Nation and descendant communities, and recent research in historical archaeology and cultural resource management that promises to transform our current understanding of colonial Spanish, French, Creole, and African American experiences in the Lower Mississippi Valley.

Accessible and engaging, *Archaeology of Louisiana* provides a complete and up-to-date archaeological reference to Louisiana's unique heritage and history.

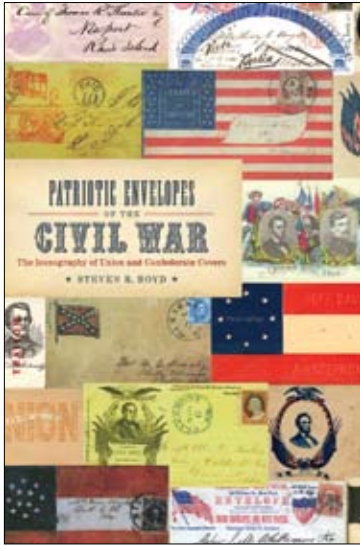
MARK A. REES is an archaeologist and associate professor of anthropology at the University of Louisiana at Lafayette. He has more than twenty years of experience in the archaeology of the eastern United States and recently completed research at Native American mound sites in Louisiana dating from A.D. 700 to 1800.



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Selection of artifacts from the Bruenn household assemblage, including snuff bottles (upper left) and chamber pot with Classical motif (center).





Conflicting Worlds: New Dimensions of the American Civil War

T. Michael Parrish, Series Editor



NOVEMBER 2010
192 pages, 6 1/8 x 9 1/4, 181 color plates
ISBN 978-0-8071-3685-0
Cloth \$36.95s



"RESTORE THE UNION, HANG THE LEADERS, PARDON THE PEOPLE," ca. 1861.



Ten-star, full-face flag cover with imprint of "Jeff. Davis, Pres[iden]t." and "Alex. H. Stephens, Vice Pres[iden]t.," 1861.

Patriotic Envelopes of the Civil War

The Iconography of Union and Confederate Covers

STEVEN R. BOYD

The first analysis of a pervasive and popular source of Civil War images

During the Civil War, private printers in both the North and South produced a vast array of envelopes featuring iconography designed to promote each side's war effort. Many of these "covers" featured depictions of soldiers, prominent political leaders, Union or Confederate flags, Miss Liberty, Martha Washington, or even runaway slaves—at least fifteen thousand pro-Union and two hundred fifty pro-Confederate designs appeared between 1861 and 1865. In *Patriotic Envelopes of the Civil War*, the first book-length analysis of these covers, Steven R. Boyd explores their imagery to understand what motivated soldiers and civilians to support a war far more protracted and destructive than anyone anticipated in 1861.

Northern envelopes, Boyd shows, typically document the centrality of the preservation of the Union as the key issue that, if unsuccessful, would lead to the destruction of the United States, its Constitution, and its way of life. Confederate covers, by contrast, usually illustrate a competing vision of an independent republic free of the "tyranny" of the United States. Each side's flags and presidents symbolize these two rival viewpoints. Images of presidents Davis and Lincoln, often portrayed as contestants in a box-

ing match, personalized the contest and served to rally citizens to the cause of southern independence or national preservation.

In the course of portraying the events of the period, printers also illustrated the impact of the war on women and African Americans. Some envelopes, for example, featured women on the home front engaging in a variety of patriotic tasks that would have been almost unthinkable before the war. African Americans, on the other hand, became far more visible in American popular culture, especially in the North, where Union printers portrayed them pursuing their own liberation from southern slavery.

With more than 180 full-color illustrations of the covers themselves, *Patriotic Envelopes of the Civil War* is a nuanced and fascinating examination of Civil War iconography that moves a previously overlooked source from the periphery of scholarly awareness into the ongoing analysis of America's greatest tragedy.

STEVEN R. BOYD, professor of history at the University of Texas at San Antonio, is the author of *The Politics of Opposition: Antifederalists and the Acceptance of the Constitution* and editor of *The Whiskey Rebellion: Past and Present Perspectives* and *Alternative Constitutions for the United States*.

WINNER OF THE 2010 JULES AND FRANCES LANDRY AWARD

The Reconstruction of Mark Twain

How a Confederate Bushwhacker Became
the Lincoln of Our Literature

JOE B. FULTON

A groundbreaking reassessment of the development of Mark Twain's views on race

When Confederate forces fired on Fort Sumter in April 1861, thousands of patriotic southerners rushed to enlist to fight for the Confederate cause. Samuel Langhorne Clemens, who grew up in the border state of Missouri in a slave-holding family, was among them. Clemens, who later achieved fame as the writer Mark Twain, served as second lieutenant in a Confederate militia, but only for two weeks, leading many to describe his loyalty to the Confederate cause as halfhearted at best. After all, Mark Twain's novel *The Adventures of Huckleberry Finn* (1885), his essay "The United States of Lynchdom" (1901), and his numerous speeches celebrating Abraham Lincoln, with their trenchant call for racial justice, inspired his crowning as "the Lincoln of our Literature."

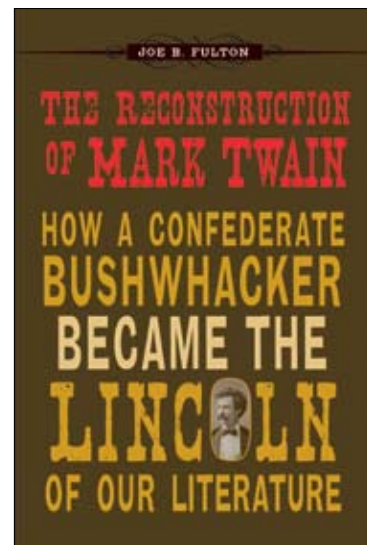
In *The Reconstruction of Mark Twain*, Joe B. Fulton challenges these long-held assumptions about Twain's advocacy of the Union cause, arguing that Clemens traveled a long and arduous path, moving from pro-slavery, secession, and the Confederacy to pro-union, and racially enlightened. Scattered and long-neglected texts written by Clemens before, during, and immediately after the Civil War, Fulton shows, tout pro-southern sentiments critical of abolitionists, free blacks, and the North for failing to

enforce the Fugitive Slave Act. These obscure works reveal the dynamic process that reconstructed Twain in parallel with and in response to events on American battlefields and in American politics.

Beginning with Clemens's youth in Missouri, Fulton tracks the writer's transformation through the turbulent Civil War years as a southern-leaning reporter in Nevada and San Francisco, to his raucous burlesques written while he worked as a Washington correspondent during the impeachment crises of 1867–1868. Fulton concludes with the writer's emergence as the country's satirist-in-chief in the postwar era. By explaining the relationship between the author's early pro-southern writings and his later stance as a champion for racial justice throughout the world, Fulton provides a new perspective on Twain's views and on his deep involvement with Civil War politics.

A deft blend of biography, history, and literary studies, *The Reconstruction of Mark Twain* offers a bold new assessment of the work of one of America's most celebrated writers.

JOE B. FULTON is professor of English at Baylor University in Waco, Texas. He is the author of *The Reverend Mark Twain*, *Mark Twain in the Margins*, and *Mark Twain's Ethical Realism*, among other works.



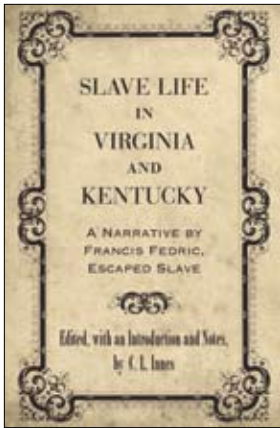
Conflicting Worlds: New
Dimensions of the American
Civil War



T. Michael Parrish, Series Editor

JANUARY 2011

232 pages, 5 1/2 x 8 1/2, 4 halftones
ISBN 978-0-8071-3691-1
Cloth \$34.95s



Slave Life in Virginia and Kentucky

A Narrative by Francis Fedric,
Escaped Slave

**Edited, with an Introduction and Notes,
by C. L. INNES**

Two riveting slave narratives available in print for the first time in 150 years

In 1854, faced with the threat of yet another brutal beating, a fifty-year-old slave in Mason County, Kentucky, decided to try to escape. He sought the help of a neighbor with abolitionist sympathies and joined the hundreds of other fugitive slaves fleeing across the Ohio River and north to Canada on the Underground Railroad. After his arrival in Toronto he discarded his master's surname (Parker), renamed himself Francis Fedric, and married an Englishwoman. In 1857, he traveled with his wife to Great Britain, where he lectured on behalf of the antislavery cause and published two versions of his life story.

The first of Fedric's two memoirs, *Life and Sufferings of Francis Fedric, While in Slavery: An Escaped Slave after 51 Years in Bondage* (1859), offers a brief but dramatic twelve-page description of his escape. *Slave Life in Virginia and Kentucky; or, Fifty Years of Slavery in the Southern States of America* (1863) provides a much more detailed account of life as a slave and of

plantation culture in the southern states. Together the two works present a mesmerizing and distinct perspective on slavery in the South.

Amazingly, the two narratives, among the most interesting of the genre, remained out of print for nearly a hundred and fifty years. Collected here for the first time and meticulously edited by C. L. Innes, *Slave Life in Virginia and Kentucky: A Narrative By Francis Fedric, Escaped Slave* is certain to take its rightful place alongside the most recognizable accounts in the canon of slave memoirs.

C. L. INNES, professor emerita of post-colonial literatures at the University of Kent, Canterbury, is the author of numerous books and articles, including *Chinua Achebe* and *A History of Black and Asian Writing in Britain, 1700–2000*.

Library of Southern Civilization

NOVEMBER 2010
176 pages, 5 1/2 x 8 1/2
ISBN 978-0-8071-3683-6, Cloth \$45.00s
ISBN 978-0-8071-3684-3, Paper \$17.95s

Slavery, Civil War, and Salvation

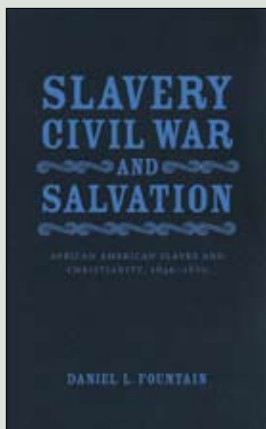
African American Slaves and
Christianity, 1830–1870

DANIEL L. FOUNTAIN

Redefining the role of Christianity in the slave community

During the Civil War, traditional history tells us, Afro-Christianity proved a strong force for slaves' perseverance and hope of deliverance. In *Slavery, Civil War and Salvation*, however, Daniel Fountain raises the possibility that Afro-Christianity played a less significant role within the antebellum slave community than most scholars currently assert. Bolstering his argument with a quantitative survey of religious behavior and WPA slave narratives, Fountain presents a new timeline for the African American conversion experience.

Both the survey and the narratives reveal that fewer than 40 percent of individuals who gave a datable conversion experience had become Christians prior to acquiring freedom. Fountain pairs the survey results with an in-depth examination of the obstacles within the slaves' religious landscape that made conversion more difficult if not altogether unlikely, including infrequent access to religious instruction, the inconsistent Christian message offered



to slaves, and the slaves' evolving religious identity. Furthermore, he provides other possible explanations for beliefs that on the surface resembled Christianity but in fact adhered to traditional African religions.

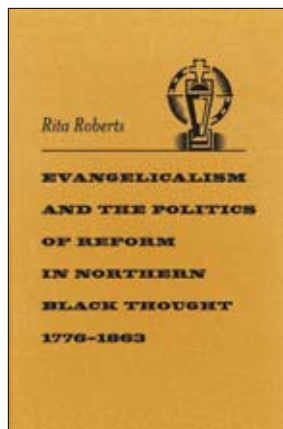
Fountain insists that only after emancipation and the fulfillment of the predicted Christian deliverance did African Americans more consistently turn to Christianity. Freedom, Fountain contends, brought most former slaves into the Christian faith. Provocative and enlightening, *Slavery, Civil War, and Salvation* redefines the role of Christianity within the slave community.

DANIEL L. FOUNTAIN is an associate professor of history and director of the public history program at Meredith College in Raleigh, North Carolina.

Conflicting Worlds: New Dimensions of the American Civil War
T. Michael Parrish, Series Editor



OCTOBER 2010
184 pages, 5 1/2 x 8 1/2
ISBN 978-0-8071-3699-7
Cloth \$36.00s



Evangelicalism and the Politics of Reform in Northern Black Thought, 1776–1863

RITA ROBERTS

How Christianity shaped black political thought

During the revolutionary age and in the early republic, when racial ideologies were evolving and slavery expanding, some northern blacks surprisingly came to identify very strongly with the American cause and to take pride in calling themselves American. In this intriguing study, Rita Roberts explores this phenomenon and offers an in-depth examination of the intellectual underpinnings of antebellum black activists. She shows how conversion to Christianity led a significant and influential population of northern blacks to view the developing American republic and their place in the new nation through the lens of evangelicalism. American identity, therefore, even the formation of an African ethnic community and later an African American identity, developed within the evangelical and republican ideals of the revolutionary age.

Roberts explores the process by which a collective identity formed among northern free blacks and notes the ways in which ministers and other leaders established their African identity through an emphasis on shared oppression. She shows why, in spite of slavery's expansion in the 1820s and 1830s, northern blacks demonstrated more, not less, commitment to the nation.

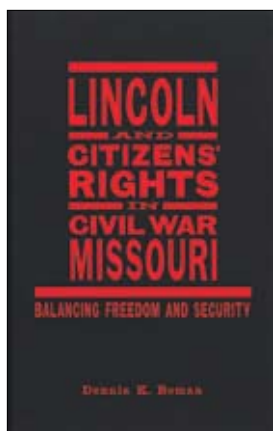
Roberts then examines the Christian influence on racial theories of some of the major abolitionist figures of the antebellum era, including Frederick Douglass, Martin Delany, and especially James McCune Smith, and reveals how activists' sense of their American identity waned with the intensity of American racism and the passage of laws that further protected slavery in the 1850s. But the Civil War and Emancipation Proclamation, she explains, renewed hope that America would soon become a free and equal nation.

Impeccably researched, *Evangelicalism and the Politics of Reform in Northern Black Thought, 1776–1863* offers an innovative look at slavery, abolition, and African American history.

RITA ROBERTS is a professor of history at Scripps College and the Intercollegiate Department of Africana Studies at Claremont in California.

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

JANUARY 2011
264 pages, 6 x 9
ISBN 978-0-8071-3708-6
Cloth \$39.95s



Lincoln and Citizens' Rights in Civil War Missouri

Balancing Freedom and Security

DENNIS K. BOMAN

Examines Lincoln's efforts to suppress Confederate sympathizers in Missouri

During the Civil War, Missouri presented President Abraham Lincoln, United States military commanders, and state officials with an array of complex and difficult problems. Although Missouri did not secede, a large minority of residents sympathized with secession and many joined a Confederate state militia, became pro-Confederate guerrillas, or helped the cause of the South in some subversive manner. To subdue such disloyalty, Lincoln supported Missouri's provisional Unionist government. He ordered troops into the state, approving an array of measures that ultimately infringed on the civil liberties of residents. In this thorough investigation of these policies, Dennis K. Boman reveals the difficulties that the president, military officials, and state authorities faced in trying to curb traitorous activity while upholding the spirit of the United States Constitution.

The situation in Missouri became more challenging after the United States Army defeated the state's Confederate militia and then turned to preventing Confederate guerrillas from attacking Missouri's railway system and from terrorizing loyal inhabitants. Eventually military of-

ficials established tribunals to prosecute captured insurgents. In his role as commander-in-chief, Lincoln oversaw these tribunals and worked with Missouri governor Hamilton R. Gamble in establishing additional policies to repress acts of subversion while simultaneously protecting Constitutional rights—an incredibly difficult balancing act.

One of the first books to explore Lincoln's role in dealing with an extensive guerrilla insurgency, *Lincoln and Citizens' Rights in Civil War Missouri* illustrates the difficulty of suppressing dissent while upholding the Constitution, a feat as complicated during the Civil War as it is for the War on Terror.

DENNIS K. BOMAN is the author of *Lincoln's Resolute Unionist* and *Abiel Leonard*. He is an assistant professor of history for Yorktown University.

Conflicting Worlds: New Dimensions of the American Civil War
T. Michael Parrish, Series Editor



JANUARY 2011
328 pages, 6 x 9
ISBN 978-0-8071-3693-5
Cloth \$45.00s

Civil War Senator

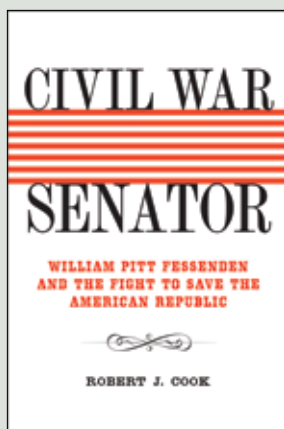
William Pitt Fessenden and the Fight to Save the American Republic

ROBERT J. COOK

A compelling portrait of a key politician in Civil War America

One of the most talented and influential American politicians of the nineteenth century, William Pitt Fessenden (1806–1869) helped devise Union grand strategy during the Civil War. A native of Maine and son of a fiery New England abolitionist, he served in the United States Senate as a member of the Whig Party during the Kansas-Nebraska crisis and played a formative role in the development of the Republican Party. In this richly textured and fast-paced biography, Robert J. Cook charts Fessenden's rise to power and probes the potent mix of political ambition and republican ideology which impelled him to seek a place in the U.S. Senate at a time of rising tension between North and South.

During the strife-torn 1850s Fessenden helped to spearhead Republican party opposition to proslavery expansion and led others to resist the cotton states' efforts to secede peaceably after the election of Abraham Lincoln in 1860. He chaired the Senate Finance Committee during the Civil War and served as President Lincoln's second head of the Treasury Department. In both positions, he fashioned and



implemented wartime financial policy for the United States.

Cook outlines Fessenden's many contributions to critical aspects of northern grand strategy and to the gradual shift to an effective total war policy against the Confederacy. Cook also details Fessenden's tenure as chairman of the Joint Committee on Reconstruction after the war.

The first biography of Fessenden in over forty years, *Civil War Senator* restores a significant but often sidelined historical figure to his rightful place as one of the most important politicians of a troubled generation.

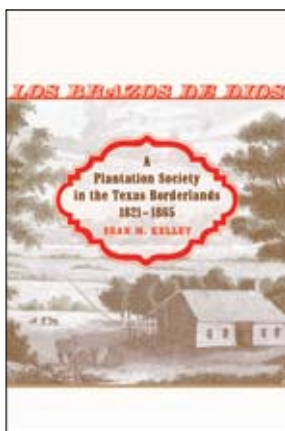
ROBERT J. COOK is a professor of American history at the University of Sussex in Britain. His first book, *Troubled Commemoration: The American Civil War Centennial, 1961–1965*, was a finalist for the Lincoln Prize.

Conflicting Worlds: New Dimensions
of the American Civil War
T. Michael Parrish, Series Editor



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Caroziur Fund



Los Brazos de Dios

A Plantation Society in the Texas
Borderlands, 1821–1865

SEAN M. KELLEY

The first examination of an American plantation society in Mexico

Historians have long believed that the “frontier” shaped Texas plantation society, but in this detailed examination of Texas’s most important plantation region, Sean M. Kelley asserts that the dominant influence was not the frontier but the Mexican Republic. The Lower Brazos River Valley—the only slave society to take root under Mexican sovereignty—made replication of eastern plantation culture extremely difficult and complicated. By tracing the blending of cultures, races, and politics in the region, Kelley reveals a distinct variant of southern slavery—a borderland plantation society.

Kelley opens by examining the four migration streams that defined the antebellum Brazos community: Anglo-Americans and their African American slaves who constituted the first two groups to immigrate; Germans who came after the Mexican government barred immigrants from the U.S. while encouraging those from Europe; and African-born slaves brought in through Cuba who ultimately made up the largest concentration of enslaved Africans in the antebellum South. Within this multicultural milieu, Kelley shows, the disparity between Mexican law and German practices complicated southern family relationships and master-slave interaction. Though the Mexican policy on slavery was

ambiguous, alternating between toleration and condemnation, Brazos slaves perceived Mexico as an unambiguous symbol of freedom. Viewing the Rio Grande River as the boundary between white supremacy and racial egalitarianism, thousands of slaves fled across the border, further destabilizing the Brazos plantation society.

In the 1850s, nonslaveholding Germans began expressing a sense of ethnic solidarity in politics. Some Germans hid runaway slaves, undermining Anglo efforts to draw a sharp boundary between black and white. Kelley demonstrates how the Civil War brought these issues to the fore, eroding the very foundations of Brazos plantation society.

With *Los Brazos de Dios*, Kelley offers the first examination of Texas slavery as a borderland institution and reveals the difficulty with which southern plantation society was transplanted in the West.

SEAN KELLEY is an associate professor of history at Hartwick College in Oneonta, New York.

Conflicting Worlds: New Dimensions
of the American Civil War
T. Michael Parrish, Series Editor



NOVEMBER 2010
264 pages, 6 x 9, 2 maps
ISBN 978-0-8071-3687-4
Cloth \$42.50s

NEW IN PAPERBACK



Making the Modern South
David Goldfield, Series Editor

SEPTEMBER 2010
352 pages, 6 x 9
ISBN 978-0-8071-3711-6
Paper \$24.95s

WINNER OF THE D. B. HARDEMAN PRIZE FOR CONGRESSIONAL HISTORY

Delaying the Dream

Southern Senators and the Fight
against Civil Rights, 1938–1965

KEITH M. FINLEY

“Should be considered required reading for those interested in the histories of the twentieth-century South, the civil rights movement, [and] American politics”

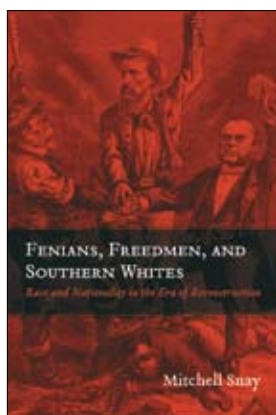
—*Arkansas Historical Quarterly*

Few historical events lend themselves to such a sharp delineation between right and wrong as does the civil rights struggle. Consequently, many historical accounts of white resistance to civil rights legislation emphasize the ferocity of the opposition, from the Ole Miss riots to the depredations of Eugene “Bull” Connor’s Birmingham police force

to George Wallace’s stand on the schoolhouse steps. While such hostile episodes frequently occurred in the Jim Crow South, civil rights adversaries also employed other, less confrontational but remarkably successful, tactics to deny equal rights to black Americans. In *Delaying the Dream*, Keith M. Finley explores gradations in the opposition by examining how the region’s principal national spokesmen—its United States senators—addressed themselves to the civil rights question and developed a concerted plan of action to thwart legislation: the use of strategic delay. By focusing on strategic delay and the senators’ foresight in recognizing the need for this tactic, *Delaying the Dream* adds a fresh perspective to the canon on the civil rights era in modern American history.

KEITH M. FINLEY is assistant director of the Center for Southeast Louisiana Studies and an instructor of history at Southeastern Louisiana University.

NEW IN PAPERBACK



Conflicting Worlds: New Dimensions of the American Civil War
T. Michael Parrish, Series Editor

SEPTEMBER 2010
240 Pages, 5 1/2 x 8 1/2
5 halftones
ISBN 978-0-8071-3716-1
Paper \$22.50s

Fenians, Freedmen, and Southern Whites

Race and Nationality in the
Era of Reconstruction

MITCHELL SNAY

“A new twist on the well-worn subject of Reconstruction.”

—*Journal of American History*

After the American Civil War, several movements for ethnic separatism and political self-determination significantly shaped the course of Reconstruction. The Union Leagues mobilized African Americans to fight for their political rights and economic security while the Ku Klux Klan used intimidation and violence to maintain the political and economic

hegemony of southern whites. Founded in 1858 as the Irish Revolutionary Brotherhood, the Irish American Fenians sought to liberate Ireland from English rule. In *Fenians, Freedmen, and Southern Whites*, Mitchell Snay provides a compelling comparison of these seemingly disparate groups and illuminates the contours of nationalism during Reconstruction. By joining the Fenians with freedpeople and southern whites, Snay seeks to assert their central relevance to the dynamics of nationalism during Reconstruction and offers a highly original analysis of Reconstruction as an Age of Capital and an Age of Emancipation where categories of race, class, and gender—as well as nationalism—were fluid and contested.

MITCHELL SNAY is the William T. Utter/Clyde E. Williams, Jr., Professor of History at Denison University in Granville, Ohio. He is the author of *Gospel of Disunion: Religion and Separatism in the Antebellum South* and co-editor of *Religion and the Antebellum Debate over Slavery*.

WINNER OF THE WESLEY-LOGAN PRIZE IN AFRICAN-DIASPORA HISTORY

Captives and Voyagers

Black Migrants across the Eighteenth-Century British Atlantic World

ALEXANDER X. BYRD

"Well-researched, engagingly written, and provocative in its conclusions, *Captives and Voyagers* charts a new direction in the historiography of the peoples of African descent."

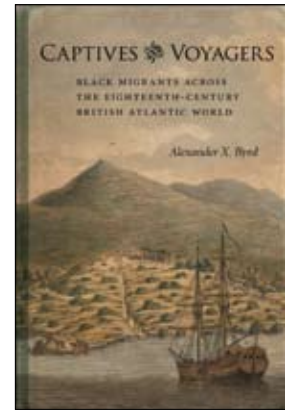
—Colin A. Palmer, author of *Eric Williams and the Making of the Modern Caribbean*

Captives and Voyagers traces the departures, voyages, and landings of enslaved and free blacks who left their homelands in the eighteenth century for British colonies and exam-

ines how displacement and resettlement shaped migrant society and, in turn, Britain's Atlantic empire. Alexander X. Byrd focuses on the two largest and most significant streams of black dislocation: the forced migration of Africans from the Biafran interior of present-day southeastern Nigeria to Jamaica as part of the British slave trade and the journeys of free blacks from Great Britain and British North America to Sierra Leone in West Africa. By paying particular attention to the social and cultural effects of transatlantic migration on the groups themselves and focusing as well on their place in the British Empire, Byrd illuminates the meaning and experience of slavery and liberty for people whose movements were similarly beset by extreme violence and catastrophe.

ALEXANDER X. BYRD is an associate professor of history at Rice University, where he teaches African American history and the history of the African Diaspora.

NEW IN PAPERBACK



Antislavery, Abolition, and the Atlantic World

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

SEPTEMBER 2010
360 pages, 6 x 9, 3 halftones, 4 maps,
3 figures
ISBN 978-0-8071-3710-9
Paper \$24.95s

U.S. HISTORY

Race Relations at the Margins

Slaves and Poor Whites in the Antebellum Southern Countryside

JEFF FORRET

"Forret . . . has deepened our understanding of the complexity of relations between slaves and poor whites."

—*Georgia Historical Quarterly*

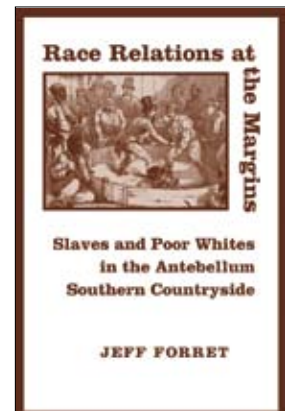
Covering a broad geographic scope from Virginia to South Carolina between 1820 and 1860, Jeff Forret scrutinizes relations among rural poor whites and slaves, a subject previously unexplored and certainly underreported. Forret's findings challenge historians' long-held assumption that mutual violence and animosity characterized the two groups' inter-

actions; he reveals that while poor whites and slaves sometimes experienced bouts of hostility, often they worked or played in harmony and camaraderie. *Race Relations at the Margins* is remarkable for its focus on lower-class whites and their dealings with slaves outside the purview of the master. Race and class, Forret demonstrates, intersected in unique ways for those at the margins of southern society, challenging the belief that race created a social cohesion among whites regardless of economic status.

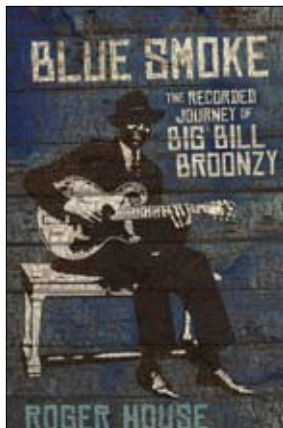
As Forret makes apparent, colonial-era flexibility in race relations never entirely disappeared despite the institutionalization of slavery and the growing rigidity of color lines. His book offers a complex and nuanced picture of the shadowy world of slave-poor white interactions, demanding a refined understanding and new appreciation of the range of interracial associations in the Old South.

JEFF FORRET is an associate professor of history at Lamar University in Beaumont, Texas.

NEW IN PAPERBACK



SEPTEMBER 2010
288 Pages, 6 x 9
ISBN 978-0-8071-3712-3
Paper \$24.95s



Blue Smoke

The Recorded Journey of Big Bill Broonzy

ROGER HOUSE

The life and times of a prewar urban blues legend

A contemporary of blues greats Blind Blake, Tampa Red, and Papa Charlie Jackson, Chicago blues artist William “Big Bill” Broonzy influenced an array of post-war musicians, including Muddy Waters and Memphis Slim. In *Blue Smoke*, Roger House tells the extraordinary story of “Big Bill,” a working-class bluesman whose circumstances offer a window on the dramatic social transformations faced by African Americans during the first half of the twentieth century.

One in a family of twenty-one children reared by sharecropper parents in Mississippi, Broonzy seemed destined to stay on the land. He moved to Arkansas to work as a sharecropper, preacher, and fiddle player, but the Army drafted him during World War I. After his service abroad, Broonzy, like thousands of other black soldiers, returned to the racism and bleak economic prospects of the Jim Crow South and chose to move North. After learning to play the guitar, he performed at neighborhood parties in Chicago and in 1927 attracted the attention of Paramount records, which released his first single, “House Rent Stomp,” backed by “Big Bill’s Blues.”

Over the following decades, Broonzy toured the United States and Europe and released dozens of records, but he was never quite successful enough to give up working as a manual laborer. Many of his songs reflect this experience as a blue-collar worker. Before his death in 1958, Broonzy finally achieved crossover success as a key player in the folk revival movement led by Pete Seeger and Alan Lomax, and as a blues ambassador to British musicians such as Lonnie Donegan and Eric Clapton.

Weaving Broonzy’s recordings, writings, and interviews into a compelling narrative of his life, *Blue Smoke* offers a comprehensive portrait of an artist recognized today as one of the most prolific and influential working-class blues musicians of the era.

ROGER HOUSE is an assistant professor in American Studies at Emerson College in Boston, Massachusetts.

OCTOBER 2010
280 pages, 6 x 9, 6 halftones
ISBN 978-0-8071-3720-8
Paper \$19.95
LSU Press Paperback Original

Jim Crow’s Counterculture

The Blues and Black
Southerners, 1890–1945

R. A. LAWSON

How blues music defied white supremacy in the segregated South

In *Jim Crow’s Counterculture*, R. A. Lawson offers a cultural history of blues musicians in the segregation era, explaining how by both accommodating and resisting Jim Crow life, blues musicians created a counterculture to incubate and nurture ideas of black individuality and citizenship. These individuals, Lawson shows, collectively demonstrate the African American struggle during the early twentieth century.

Lawson chronicles the major historical developments that changed the Jim Crow South and thus the attitudes of the working-class blacks who labored in that society. Early blues, he shows, provided a counterpoint to white supremacy by focusing on an anti-work ethic that promoted a culture of individual escapism—even hedonism—and by celebrating the very culture of sex, drugs, and violence that whites feared. The Great Migration, the Great Depression and New Deal, and two World Wars shaped a new consciousness among southern blacks as they moved north, fought overseas, and gained better-paid employment.

The “me”-centered mentality of the early blues musicians increasingly became “we”-centered as these musicians sought



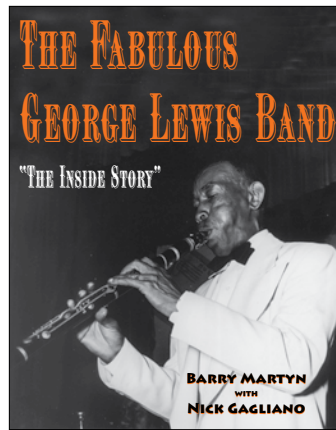
to enter mainstream American life by promoting hard work and patriotism. Originally drawing the attention of only a few folklorists and music promoters, popular black musicians in the 1940s such as Huddie Ledbetter and Big Bill Broonzy played music that increasingly reached across racial lines, and in the process gained what segregationists had attempted to deny them: the identity of American citizenship.

By uncovering the stories of artists who expressed much in their music but left little record in traditional historical sources, *Jim Crow's Counterculture* offers a fresh perspective on the historical experiences of black Americans and provides a new understanding of the blues: a shared music that offered a message of personal freedom to repressed citizens.

R. A. "STOVETOP" LAWSON is associate professor of history at Dean College and visiting associate professor of graduate studies at Trinity College. He lives in Franklin, Massachusetts.

Making the Modern South
David Goldfield, Series Editor

NOVEMBER 2010
328 pages, 6 x 9, 12 halftones
ISBN 978-0-8071-3680-5
Cloth \$45.00s



The Fabulous George Lewis Band

The Inside Story

BARRY MARTYN with NICK GAGLIANO

Two close friends remember a legend of New Orleans jazz

In the mid-twentieth century, American jazz clarinetist George Lewis stood as a symbol of the New Orleans jazz tradition, but his fame came later in life than most. Born George Joseph Francois Louis Zenon in the French Quarter in 1900, Lewis started playing music professionally at age 17, but his primary occupation was that of a stevedore on the New Orleans docks. That all changed in 1942, when he was recommended as a last-minute replacement clarinetist for trumpeter Bunk Johnson's debut recording session. He later formed his own eponymous band and went from playing "one-nighters" in local neighborhood bars to touring internationally and becoming an emissary of traditional New Orleans jazz around the world. From 1961 until his death in 1968, he played to packed houses at New Orleans's shrine to traditional jazz, Preservation Hall, an edifice that Lewis helped to build into the legend that it is today.

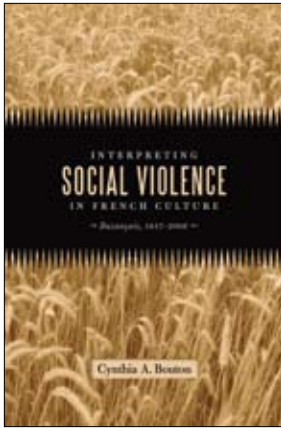
The Fabulous George Lewis Band tells the fascinating story of Lewis's dramatic reversal of fortune through a dialogue be-

tween Nick Gagliano, Lewis's manager for much of his career, and Barry Martyn, a London-born drummer who worked with Lewis and many other New Orleans jazz musicians over his long career. Together, they remember Lewis, offer personal perspectives on the man and his music, and set the record straight on a number of important issues relating to his business and personal life.

Accompanied by a CD featuring the best of Lewis's music, *The Fabulous George Lewis Band* offers a poignant, intimate portrait of one of the great jazz musicians of the twentieth century.

BARRY MARTYN has been a bandleader and jazz drummer for over fifty years. He is the author of five previous books, including *Song of the Wanderer* and *Bill Russell's New Orleans Music*. A native of London, England, he has lived in New Orleans most of his life.

AVAILABLE
152 pages, 8 x 10, 64 halftones
ISBN 978-0-8071-3698-0
Paper \$39.95
Includes CD



Interpreting Social Violence in French Culture

Buzançais, 1847–2008

CYNTHIA A. BOUTON

The enduring cultural resonance of a riot

In January 1847, a grain convoy passed through Buzançais, an obscure village in a remote region of central France that was suffering from hunger, high prices, and widespread unemployment. Villagers intercepted the shipment, invaded granaries and mills, and forced resale of the grain at a just price set by the people. What started as a classic subsistence movement, however, triggered two days of rioting and class hostility punctuated by uncommon property damage and death. The Buzançais riot quickly became an evocative symbol of the rights of the people, and stories about the riot have survived into the twenty-first century.

In *Interpreting Social Violence in French Culture*, Cynthia A. Bouton traces how the production and marketing of the Buzançais riot story served political commentators, publishers, authors, illustrators, and local enthusiasts, enabling them to draw upon key points from the 1847 uprising to negotiate issues relevant to their own times. She argues that over time the persistent integration of such stories of social protest into a widening variety of media has helped shape French political identity

as one in which the politics of the street has become as customary as the politics of political assemblies.

Bouton examines representations of the riot in various media—including newspapers, novels, illustrations, historical narratives, cartoons, and on the Internet—and analyzes the ways in which history, memory, and fiction intersect. Both in 1847 and subsequently, she shows, efforts to reorder the disorder at Buzançais have exposed aspects of French social and cultural attitudes and practices.

By probing the relationship between medium and story in relation to the Buzançais riot, *Interpreting Social Violence in French Culture* offers a new interpretation of this defining moment in French history.

CYNTHIA A. BOUTON is an associate professor of history at Texas A&M University and the author of *The Flour War: Gender, Class, and Community in Late Ancien Régime French Society*.

JANUARY 2011
240 pages, 6 x 9, 8 halftones, 4 line drawings
ISBN 978-0-8071-3686-7
Cloth \$39.95s

Organizing for War

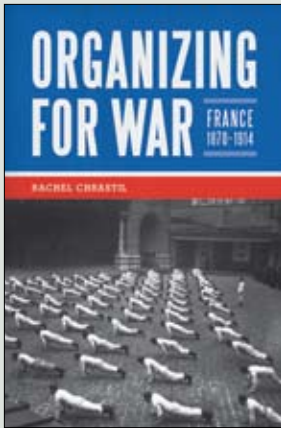
France, 1870–1914

RACHEL CHRASTIL

A new way to think about civil society after a military defeat

France's crushing defeat in the Franco-Prussian War (1870–71), the most significant European armed conflict between the Napoleonic wars and World War I, cast long shadows over military garrisons, meeting halls, and kitchen tables throughout the nation. Until now, no study has adequately addressed the complex, lasting effects of the war on the lives of ordinary French men and women. In this stimulating new book, Rachel Chrastil provides a lively history of French provincial citizens after the Franco-Prussian War as they came to terms with defeat and began to prepare themselves for a seemingly inevitable future conflict.

Chrastil provides the first examination of the problems facing provincial France following the war and the negotiations between the state and citizen organizations over the best ways to resolve these issues. She also reinterprets postwar commemorative practices as an aspect of civil society, rather than as an issue of collective memory. By the 1880s, Chrastil shows, the Franco-Prussian War had receded far enough into the past for French citizens to



reassess their roles during the war and reorient themselves toward the future. Believing that they had failed in their duties during the Franco-Prussian War, many French men and women argued that citizens could and should take responsibility for the nation's war effort, even before hostilities began.

To this end, they joined the Red Cross, gymnastics clubs, and commemorative organizations like the *Souvenir Français*. Chastil deftly traces the evolution of these private or semiprivate associations and the ways in which those associations affected the relationship of citizens with the French state. Through a novel interpretation of these civilian groups, Chastil asserts that the associations encouraged French citizens to accept and even to prolong World War I.

RACHEL CHASTIL is an assistant professor of history at Xavier University in Cincinnati, Ohio.

OCTOBER 2010
256 pages, 6 x 9, 1 map
ISBN 978-0-8071-3679-9
Cloth \$45.00s



Judging Maria de Macedo

A Female Visionary and the Inquisition in Early Modern Portugal

BRYAN GIVENS

A female visionary and the Portuguese Inquisition

On February 20, 1665, the Inquisition of Lisbon arrested Maria de Macedo, the wife of a midlevel official of the Portuguese Treasury, after she revealed during a deposition that, since she was ten years old, an enchanted Moor had frequently “taken” her to a magical castle in the legendary land of wonders known as the Hidden Isle. The island paradise was also the home of Sebastian, the former king of Portugal (1557–1578), who had died in battle in Morocco while on crusade in 1578. His body remained undiscovered, however, and many people in seventeenth-century Portugal—including Maria—eagerly awaited his return in glory. In *Judging Maria de Macedo*, Bryan Givens offers a microhistorical examination of Maria’s trial before the Inquisition in Lisbon in 1665–1666, providing an intriguing glimpse into Portugese culture at the time.

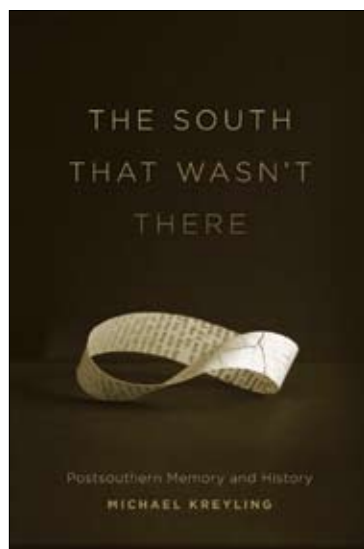
Maria’s trial record includes a unique piece of evidence: a pamphlet she dictated to her husband fifteen years before

her arrest. Reproduced in its entirety in the book, the pamphlet recounts in considerable detail Maria’s “journeys” to the Hidden Isle and her discussions with the people there, King Sebastian in particular. Because the pamphlet antedates the Inquisition’s involvement in Maria’s case, it offers a rare example of a non-elite voice preserved without any mediation from an elite institution, such as the Inquisition. In addition to analyzing Maria de Macedo’s vision, Givens also uses the trial record to gain insight into the values, concerns, and motives of the Inquisitors in their judgment of her unusual case.

Introducing a rare feminine voice from the early modern period, *Judging Maria de Macedo* opens a singular window onto seventeenth-century Portuguese culture.

BRYAN GIVENS is an assistant professor of history at Pepperdine University in Malibu, California.

JANUARY 2011
296 pages, 6 x 9
ISBN 978-0-8071-3702-4
Cloth \$48.00s



Southern Literary Studies
Fred Hobson, Series Editor

NOVEMBER 2010
256 pages, 6 x 9
ISBN 978-0-8071-3648-5
Cloth \$48.00s

The South That Wasn't There

Postsouthern Memory and History

MICHAEL KREYLING

Tracing the negotiations of a once-unquestioned but now controversial identity—southernness

Once, history and “the South” dwelt in close proximity. Representations of the South in writing and on film assumed “everybody knew” what had happened in place and time to create the South. Today, our vision of the South varies, and there is less “there there” than ever before.

In *The South That Wasn't There*, Michael Kreyling explores a series of literary situations in which memory and history seem to work in odd and problematic ways. Looking at Toni Morrison's masterpiece *Beloved*, he tests the viability of applying Holocaust and trauma studies to the poetics and politics of remembering slavery. He then turns to Robert Penn Warren's grapplings with his personal memory of racism, which culminated in his attempt to confront the evil directly in his book *Who Speaks for the Negro?* In a chapter on the court contest between Margaret Mitchell's estate and Alice Randall over Randall's parody *The Wind Done Gone*, Kreyling treats neglected issues such as the status of literary sequels and parody in an age of advanced commodification of the South.

Kreyling's searching inquiry into the intersection of the southern warrior narrative and

the shocks dealt America by the Vietnam War uncovers what appears to be the deliberate yet unconscious use of southern Civil War memory in a time of national identity crisis. He follows that up with a comparison of Faulkner's appropriation of Caribbean memory in *Absalom, Absalom!* and Madison Smartt Bell's in his trilogy on Toussaint L'Ouverture and the Haitian revolution.

Finally, Kreyling examines some new manifestations of southern memory, including science fiction as embodied in Octavia Butler's novel *Kindred*, “mockumentary” in Kevin Willmott's film *C.S.A.*, and postmodern cinema parody in Lars Von Trier's *Manderlay*.

Lively and frequently confrontational, *The South That Wasn't There* offers a thought-provoking reexamination of our literary conceptions about the South.

MICHAEL KREYLING, professor of English at Vanderbilt University, is the author of several books, including *Author and Agent: Eudora Welty and Diarmuid Russell* and *Inventing Southern Literature*, and co-editor (with Richard Ford) of the Library of America's two volumes of Eudora Welty's works.

Race, Trauma, and Home in the Novels of Toni Morrison

EVELYN JAFFE SCHREIBER

The trauma of slavery and the healing power of home in the novels of Toni Morrison

In this first interdisciplinary study of all nine of Nobel laureate Toni Morrison's novels, Evelyn Jaffe Schreiber investigates how the communal and personal trauma of slavery embedded in the bodies and minds of its victims lives on through successive generations of African Americans. Approaching trauma from several cutting-edge theoretical perspectives—psychoanalytic, neurobiological, cultural, and social—Schreiber analyzes the lasting effects of slavery as depicted in Morrison's work and considers the almost insurmountable task of recovering from trauma to gain subjectivity.

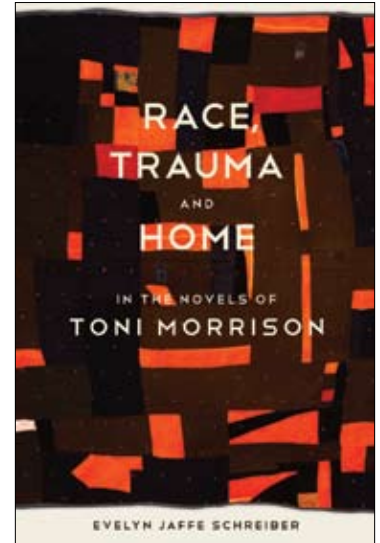
With an innovative application of neuroscience to literary criticism, Schreiber explains how trauma, whether initiated by physical abuse, dehumanization, discrimination, exclusion, or abandonment, becomes embedded in both psychic and bodily circuits.

Through careful analysis of each novel, Schreiber traces the success or failure of Morrison's characters to build or rebuild a cohesive self, starting with slavery and the initial post-slavery generation, and continuing through the twentieth century, with a special focus on the

effects of inherited trauma on children. When characters attempt to escape trauma through physical relocation, or to project their pain onto others through aggressive behavior or scapegoating, the development of selfhood falters. Only when trauma is confronted through verbalization and challenged with reparative images of home, can memories of a positive self overcome the pain of past experiences and cultural rejection.

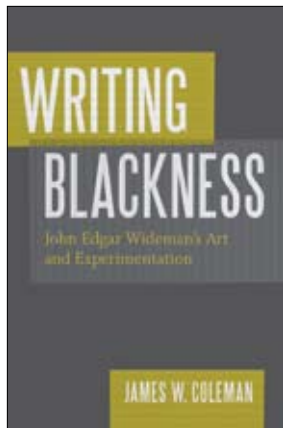
While the cultural trauma of slavery can never truly disappear, Schreiber argues that memories that reconstruct a positive self, whether created by people, relationships, a physical place, or a concept, help Morrison's characters to establish subjectivity. A groundbreaking interdisciplinary work, Schreiber's book unites psychoanalytic, neurobiological, and social theories into a full and richly textured analysis of trauma and the possibility of healing in Morrison's novels.

EVELYN JAFFE SCHREIBER is an associate professor of English at the George Washington University in Washington, D.C. She is the author of *Subversive Voices: Eroticizing the Other in William Faulkner and Toni Morrison*.



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Fred Hobson, Series Editor

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Writing Blackness

John Edgar Wideman's Art and Experimentation

JAMES W. COLEMAN

A veteran critic probes the deep drive behind Wideman's mature work—complex, experimental, and always challenging

One of the most critically acclaimed and prolific yet least-recognized contemporary writers, African American author John Edgar Wideman creates work that has a reputation for being difficult, even unfathomable. In *Writing Blackness*, James Coleman examines Wideman's work with the goal of making sense of his often elusive imagery and dense style and broadening his readership.

More so than for the vast majority of writers, Coleman shows, Wideman's life has affected his writing. Born in 1941, Wideman excelled in his youth. An all-Ivy League basketball player at the University of Pennsylvania and a Rhodes scholar, he published his first novel, *A Glance Away*, at age twenty-six and by 1973 had published two more.

But for all his success, something began to wear on him. Also in 1973, his grandmother died, and after listening to family stories at the funeral, Wideman set about changing his world view. Between 1973 and 1981 he published nothing and immersed himself in African American

culture, reading widely and moving much closer to his family. Since 1981, Wideman has refocused his life and writing on blackness and published twelve books, all very different from his earlier work.

Coleman examines nearly all of Wideman's books, from *A Glance Away* to *Fanon* (2008). He shows how Wideman has developed a unique style that combines elements of fiction, biography, memoir, history, legend, folklore, waking life, and dream in innovative ways in a powerful effort to grasp the meaning of blackness—an effort that does make his writing challenging but that holds more than ample rewards for the perceptive reader.

In *Writing Blackness*, Coleman makes a strong case for placing Wideman in the first rank of contemporary American writers.

JAMES W. COLEMAN is a professor of English at the University of North Carolina at Chapel Hill and the author of *Faithful Vision: Treatments of the Sacred, Spiritual, and Supernatural in Twentieth-Century African American Fiction*, among other books.

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Modernist Women Writers and War

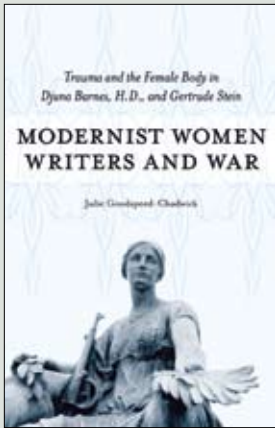
Trauma and the Female Body in Djuna Barnes, H.D., and Gertrude Stein

JULIE GOODSPEED-CHADWICK

Three American women writers who reinvented modernist war narrative

In *Modernist Women Writers and War*, Julie Goodspeed-Chadwick examines important avant-garde writings by three American women authors and shows that during World Wars I and II a new kind of war literature emerged—one in which feminist investigation of war and trauma effectively counters the paradigmatic war experience long narrated by men.

In the past, Goodspeed-Chadwick explains, scholars have not considered writings by women as part of war literature. They have limited “war writing” to works by men, such as William Butler Yeats’s poem “An Irish Airman Foresees His Death” (1919), which relies on a male perspective. But works by Djuna Barnes, H.D., and Gertrude Stein set in wartime reveal experiences and views of war markedly different from those of male writers. They write women and their bodies into their texts, thus creating space for female war writing, insisting on female presence in wartime, and, perhaps most significantly, critiquing war and patriarchal politics, often in devastating fashion.

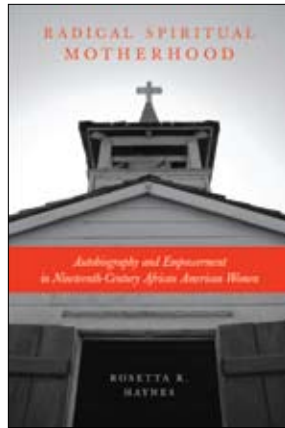


Goodspeed-Chadwick begins with Barnes, who in her surrealist novel *Nightwood* (1936) emphasizes the actual perversity of war by placing it in contrast to the purported perverse and deviant behavior of her main characters. In her epic poem *Trilogy* (1944–1946), H.D. validates female suffering and projects a feminist, spiritual worldview that fosters healing from the ravages of war. Stein, for her part, in her experimental novel *Mrs. Reynolds* (1952) and her long love poem *Lifting Belly* (1953), captures her experience of the everyday reality of war on the home front, within the domestic economy of her household.

The strategies employed by Barnes, H.D., and Stein in these texts serve to produce a new kind of writing, Goodspeed-Chadwick reveals, one that ineluctably constructs a female identity within, and authorship of, the war narrative.

JULIE GOODSPEED-CHADWICK is an assistant professor of English at Indiana University–Purdue University at Columbus.

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184 pages, 5 1/2 x 8 1/2
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Cloth \$35.00s



Radical Spiritual Motherhood

Autobiography and Empowerment
in Nineteenth-Century
African American Women

ROSETTA R. HAYNES

Religious feminism under the guise of motherhood

In this cutting-edge work, Rosetta R. Haynes explores the spiritual autobiographies of five nineteenth-century female African American itinerant preachers to discover the ways in which they drew upon religion and the material conditions of their lives to fashion powerful personas that enabled them to pursue their missions as divinely appointed religious leaders. Haynes examines the lives and narratives of Jarena Lee (1783–?), Zilpha Elaw (c. 1790–?), Julia Foote (1823–1900), Amanda Berry Smith (1837–1915), and Rebecca Cox Jackson (1795–1871) through an innovative conceptual framework Haynes terms “radical spiritual motherhood”—an empowering identity deriving from the experience of “sanctification,” a kind of spiritual perfection following conversion.

Drawing upon conventional nineteenth-century standards for motherhood, radical spiritual motherhood also challenges traditional standards: These were women whose religious missions authorized them to preach in public, to assume an activist role, and to declare sexual autonomy through celibacy. They redefined their relationships to the powers that be by becoming instruments of God in a kind of

protofeminist gesture. Haynes uses historical methods, feminist literary theory, and liberation theology to investigate the ways these women employed the idea of motherhood to fashion strong, authentic identities as women called to preach the gospel.

Haynes analyzes the writings of the preachers within the context of the narratives of former slaves Harriet Jacobs, Mary Prince, and Sojourner Truth to illustrate the close ties between free and enslaved black women. She also links the lineage of radical spiritual motherhood to a modern woman by considering Pauli Murray (1910–1985), the first African American woman and the second African American to be ordained as an Episcopal priest.

Pioneering and accessible, *Radical Spiritual Motherhood* marks a turning point both in the study of African American literature and in women’s studies.

ROSETTA R. HAYNES is an associate professor of English and women’s studies at Indiana State University.

JANUARY 2011
264 pages, 6 x 9
ISBN 978-0-8071-3694-2
Cloth \$39.95s



Second Nature

Poems

MARGARET GIBSON

“Margaret Gibson’s poetry demonstrates a finely crafted lyricism and attention to detail rare among poetry today.”

—*Richmond Times-Dispatch*

Learn of the green world what can be thy place,” wrote Ezra Pound. In *Second Nature*, her tenth collection of poems, Margaret Gibson takes Pound’s stern counsel to heart. With stunning clarity, these poems move from acute observation to an empathy, participation, and intimacy that continues Gibson’s search to experience the “one body” of the world in direct encounter and to translate that encounter into words. As Emerson tells us, the Spirit moves throughout Nature and through us—our art is, therefore, second nature.

Whether Gibson’s poems take us to Greece and to “a writing desk no larger than a page of light” or whether they explore the woods that surround her house, all of the poems arise from the desire to embrace a “ferce, clear-eyed attention” and to be open to revelation. Her poems reimagine watchfulness, seeing beyond surfaces, listening to what is innermost. *Second Nature* gives us poems that are a ripening of years of poetic and spiritual practice—simply Gibson at her best.

MARGARET GIBSON is the author of ten books of poems—including *Long Walks*

in the Afternoon, a Lamont Selection; *The Vigil*, a finalist for the National Book Award in Poetry; and *One Body*, winner of the Connecticut Book Award in Poetry—and one prose memoir. A native of Virginia, she lives in Preston, Connecticut.

Excerpt

Snow thickly falls through the trees on the knoll
as I watch her, motionless on a gnarled
branch of oak. Wings folded, patched white

as flake by flake she becomes a soft burl
of snow. Wind erases my footprints.
My mother’s last breath—did I inhale it?

Indigenous, I begin. *Presence*, I pray—
stopped by the sharp swivel of a beaked gaze
that unlocks me, just long enough that my

eyes go yellow and wind ruffles the shawl
of feathers my neck now is—as the hawk
turns and lifts into the Undivided.

Now who is it bows to the empty branch?

—from “Second Nature”

NOVEMBER 2010
104 pages, 6 x 9
ISBN 978-0-8071-3695-9
Paper \$19.95
LSU Press Paperback Original

Overlook

Poems

STEPHEN SANDY

“Marked by increasing skill and affective force, Sandy’s work has achieved, over three decades, the depth and robustness of an outstanding vintage.”

—David Yezzi in *Poetry* magazine

Years in the making, Stephen Sandy’s *Overlook* gathers themes and occasions that have intrigued the poet throughout his career. This powerful collection explores love and death, success and failure, war and other disasters, with appropriate measures of wit and grief. Meditations on living as a game juxtapose scenes of individuals confronting the challenges that occur in any life. Sandy balances these texts with poems elegiac in tone, written for friends and family, as in lyrics for his father, and in the masterly “As Smoke Robes Fire.” Poems about art and artists, ranging from Nicolas Poussin and John Constable to Francis Bacon and Philip Guston, round out the collection.

Profound and rewarding, *Overlook* showcases the gifts of a master poet at the height of his powers.

STEPHEN SANDY is the author of eleven previous poetry collections, most recently *Weathers Permitting* and *Netsuke Days*. He has taught at universities and workshops in Massachusetts, New York, North Carolina, Pennsylvania, Rhode Island, and Vermont, and has received, among other honors, a residency at the Bellagio Center, a



Lannan Senior Fellowship at the Fine Arts Work Center in Provincetown, a Fulbright Lectureship in Japan, and an award from the American Academy of Arts and Letters. He lives in Vermont.

Excerpt

“Inn of the Beginning Bar and Grill”

The heat was merciless and it was on.
We could not recall how we had come so far
no destination but for slaked desire.
Look, distracted by distances destitute

in spite of credit we have no business here
and never gave a damn about permissions.
Taillights shimmer in smog of intersections
agents track us in the forbidden city

to a cul de sac where carcasses trundle on
hooks.

We huddle while a leering worker chants
“you are about to have an industrial accident.”
Suddenly as a backfire everything stopped.

We woke, kindly and affectionate; we saw
that time as if an accelerator would unleash us;
sensitive to our touch; our miles; our wish
here at the Inn of the Beginning Bar and Grill.

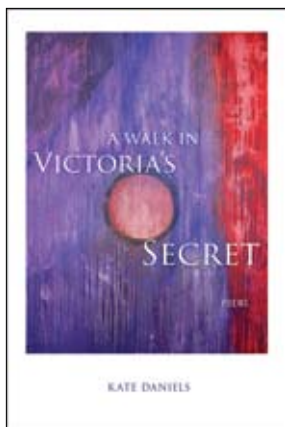
SEPTEMBER 2010

104 pages, 6 x 9

ISBN 978-0-8071-3692-8

Paper \$19.95

LSU Press Paperback Original



A Walk in Victoria's Secret

Poems

KATE DANIELS

Excerpt

And when I turned
from the harsh click of the needle's arm
resetting
itself in its metal saddle, the world was
stained glass,
my body a delicate canvas of skin over bone.
Something had once been painted there
beautifully
and with care. And if it had worn away over
the years,
or grown encased in a kind of shell? I suddenly
saw
I could get back my beauty. I could peck my
way out
like any young god, or a duckling, the black
swan
hatching in a nest of white, the dark hum
of music in a small, tight place that resists
giving way till the final moment. Then it
shudders
apart in an orgy of exit, and the shell—*the shell*
cracks open.

—from “The Hatching”

“Kate Daniels is a poet with a breath-taking range of interests and voices.”

—*Image: Art, Faith, Mystery*

With *A Walk in Victoria's Secret*, Kate Daniels crafts a bold, brassy, yet delicate vision of a woman's growth. Imbued with a unique poetic voice that is utterly feminist, these poems possess a fiery intensity before those abuses no woman can ever quite recover from, but also reveal the loving, forgiving temperament of the mother no woman can do without. From the title poem's unapologetic celebration of the breast, to a belated apology to the young girl who integrated her elementary school, to the awkward juxtaposition of elderly and young women in a gynecologist's office on September 11, 2001, Daniels provides a rich array of meditations on what it means to be a woman in our time. Buoyant and entertaining, singular in style, and exuberant in language, *A Walk in Victoria's Secret* offers an intimate look at women's experiences.

KATE DANIELS is the author of three previous collections of poetry, including *Four Testimonies*. An associate professor of English at Vanderbilt University, she is the recipient of the Hanes Award for Poetry from the Fellowship of Southern Writers and lives in Nashville, Tennessee.

Southern Messenger Poets
Dave Smith, Series Editor



NOVEMBER 2010

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LSU Press Paperback Original

Published with assistance of
the Sea Cliff Fund

Vaudeville in the Dark

Poems

R. M. RYAN

"Make no mistake about it. R. M. Ryan's poems are big and baggy, novelistic and comprehensive. . . . One can't help but read this book."

—Robert Dana

Vaudeville in the Dark is R. M. Ryan's dance to the music of our times, his search for salvation in poetry. In writing up our minor moments, he reckons to find "peace beneath the unsteady light / where we give ourselves to the world / as we circle in and out of the dark." Sometimes funny, sometimes somber, the world of *Vaudeville in the Dark* ranges from an elegy on the death of a miner in Sago, West Virginia, to a meditation on the life

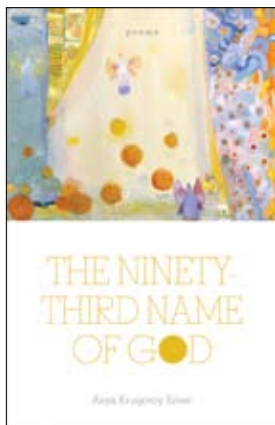
of Rembrandt. Tony the Tiger, Glenn Gould, Chaucer—each has a moment as Ryan makes his way across the stage of our lives. He creates a world both frightening and funny as we—songsters all—long for a "heart dissolved in melody."

R. M. RYAN, the author of *Goldilocks in Later Life* and the novel *The Golden Rules*, is also the lyricist for a northern California rock-and-roll band. He lives on the Sonoma coast of California with the biographer Carol Sklenicka.

Excerpt

This sudden November
clarity. Everything nearer.
Then this dervish
of leaves across the yard,
brown spinning up and down,
how DNA might dance
when the drab
teaches us delight.

—"Late Fall"



OCTOBER 2010
80 pages, 5 1/2 x 8 1/2
ISBN 978-0-8071-3690-4
Paper \$17.95
LSU Press Paperback Original

"An extraordinarily beautiful book, passionate and intense; it reveres life in all its forms and language in all its grace. Silver's poems breathe the light of God's name."
—Kelly Cherry

The Ninety-Third Name of God

Poems

ANYA KRUGOVOY SILVER

Anya Krugovoy Silver's debut collection considers the "flawed and gaudy flesh" as it turns toward a beloved's embrace, toward the surgeon's knife. Her poems both celebrate the sensual world and seek to transcend the body's limitations through encounters with art, memory, and the divine. At once imagistic, lyrical, and meditative, Silver's verse begins in the personal sphere and then looks outward toward the wider human experiences of illness, faith, fear, and love. From chemotherapy to doing laundry, from observation of deformed pussy willows to contemplation of the word *girl*, Silver does not shrink from life's "blazonry of loss." Instead, she ultimately affirms the possibility of praise and joy.

ANYA KRUGOVOY SILVER is an associate professor of English at Mercer University in Macon, Georgia. She has published poetry in numerous journals, including *Image*, *New Ohio Review*, *Witness*, *Prairie Schooner*, *Christian Century*, *Christianity and Literature*, and *Anglican Theological Review*.

Excerpt

Char my wings. Lord, singe
these cells of forewing, hindwing.
Blacken memory's sky blue
shimmer, its thousands of cells—
each startling pigment, each
dorsal and ventral venation—
the coppered glint of flight,
Oh Lord. If prayer is forgetting,
let the colored dust of decades
rise in air, let me put away
all fluttered moments trapped
within my hair. These bodies
of memory—crippled, drab—
across the thirsty earth do blow.
I bring You, Lord, the rest
of it: my driving mind,
my flightless soul.

—"The Burned Butterfly"

the Southern Review

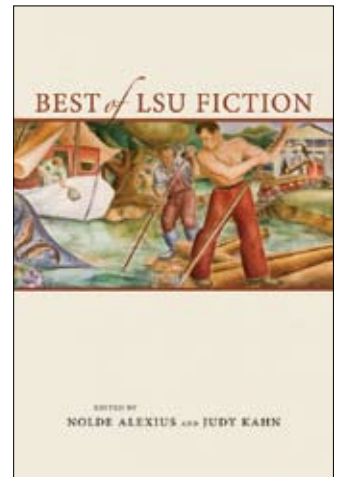
Best of *LSU Fiction*, edited by Nolde Alexius and Judy Kahn and published by *The Southern Review*, is a long-overdue collection of the great fiction writers who have been associated with Louisiana State University as professors, undergrads, grads, and editors. Beginning with three-time Pulitzer Prize-winner Robert Penn Warren, this anthology records the journey of LSU's prestigious literary tradition.

The twenty writers collected in this volume share the LSU experience yet explore the craft of fiction with diverse and unique world views: John Ed Bradley writes of a failed LSU football hero; James Wilcox of the quirky interactions of a dysfunctional family on a camping trip; Moira Crone of a northerner's firsthand experience of a Louisiana hurricane; Rebecca Wells of an antiwar cotton grower in the Deep South; and Laurie Lynn Drummond of a legendary Baton Rouge police-woman's experiences on and off duty.

Arranged chronologically, original author biographies introduce every title on the table of contents and reveal the connections and influences among the writers. Whether you are rediscovering the work of literary legends Robert Penn Warren, Walker Percy, Jean Stafford, Peter Taylor, Vance Bourjaily, and Charles East or reading contemporary writers like David Madden, James Gordon Bennett, Valerie Martin, Andrei Codrescu, Tim Parrish, Matt Clark, Michael Griffith, Allen Wier, and Olympia Vernon, each story will deepen your appreciation of the talent LSU has produced and supported.

Best of LSU Fiction is not only a literary history of Louisiana's flagship university but also an original presentation of some of the country's best fiction writers. Readers who love great fiction are sure to find new favorites in this volume.

Copies are available for purchase via *The Southern Review* Web site



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Jeanne M. Leiby, Editor

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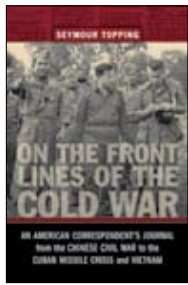
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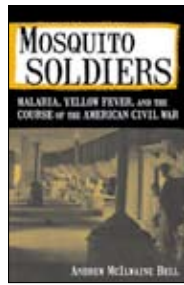
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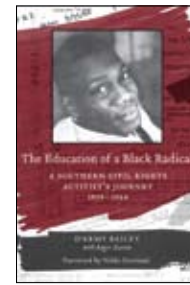
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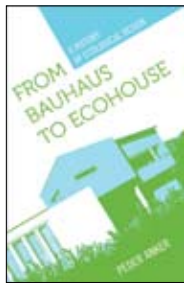
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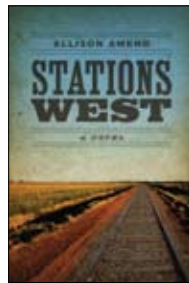
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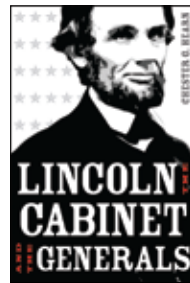
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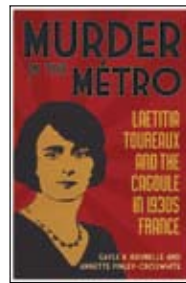
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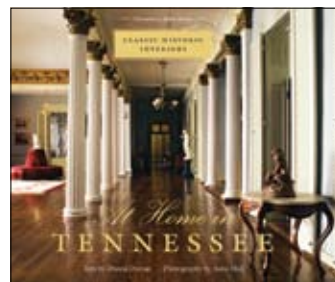
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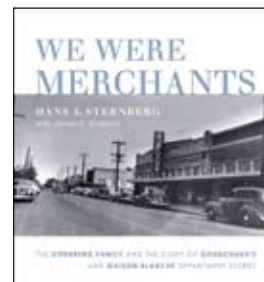
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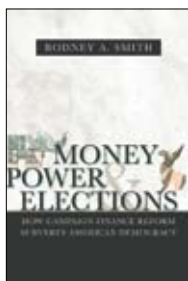
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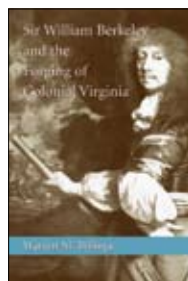
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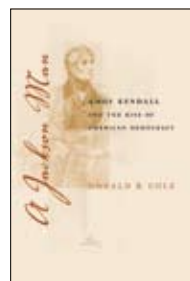
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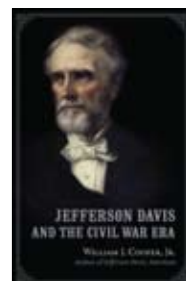
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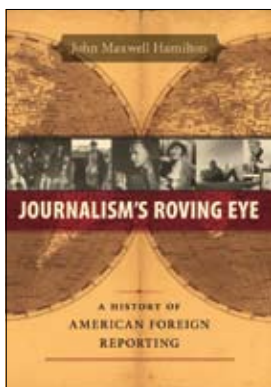


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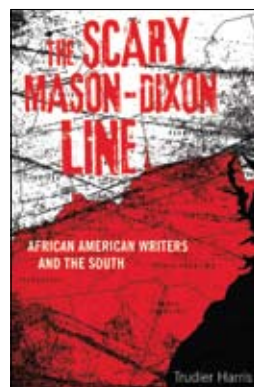
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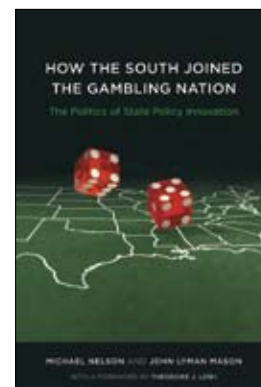
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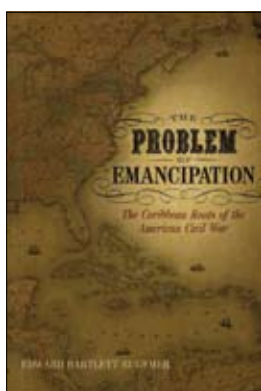
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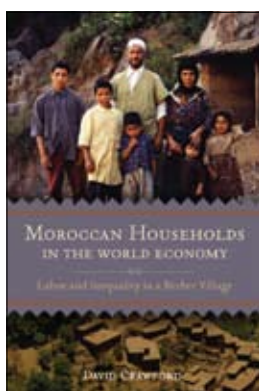
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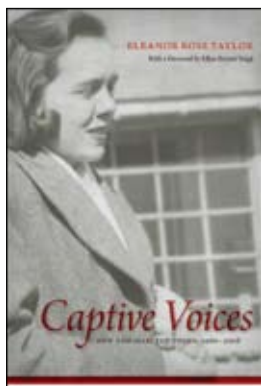
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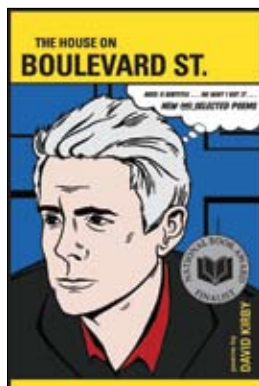
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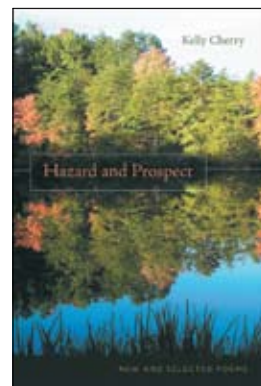
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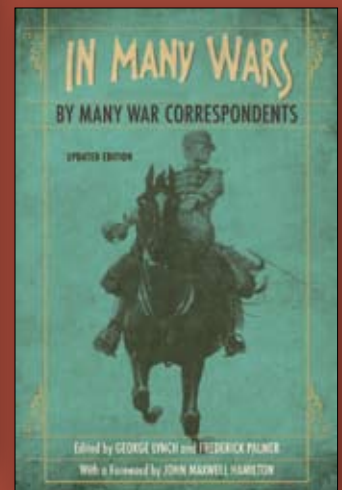
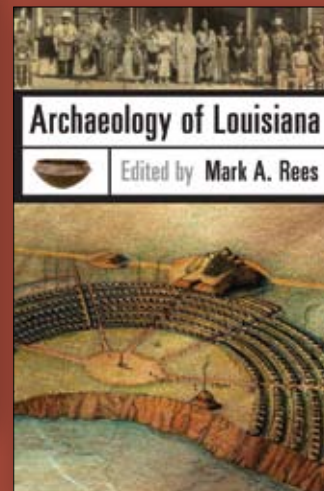
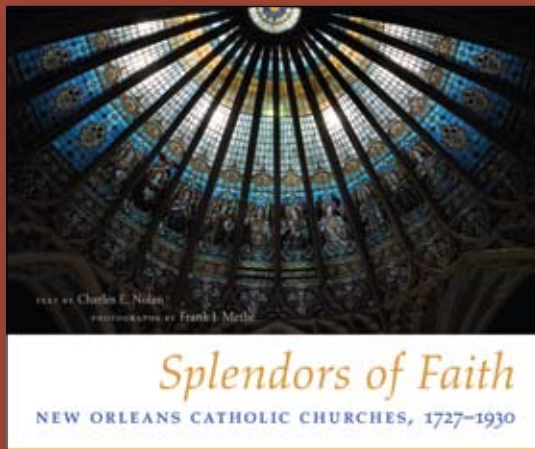
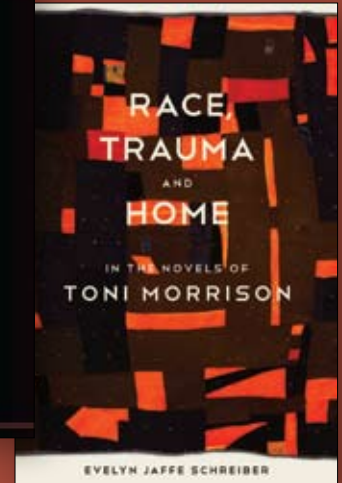
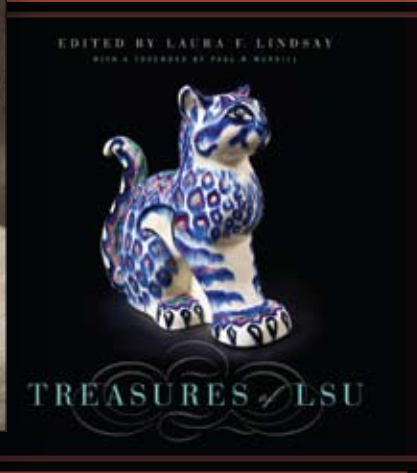
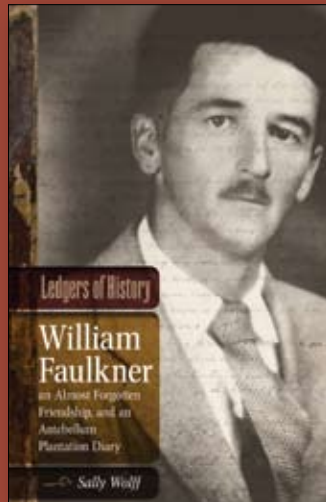
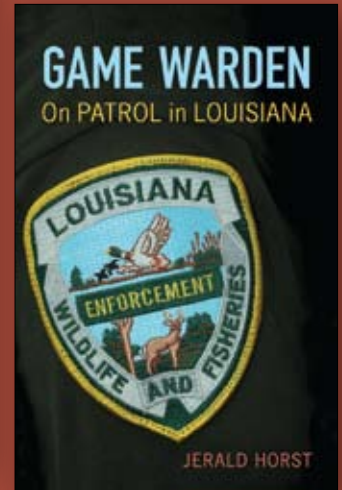
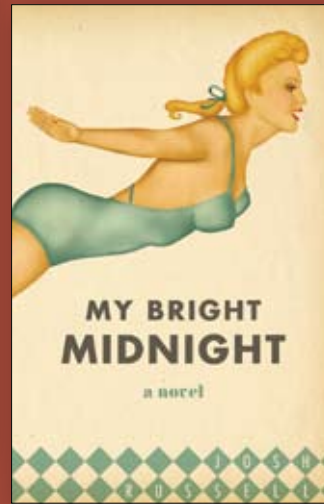
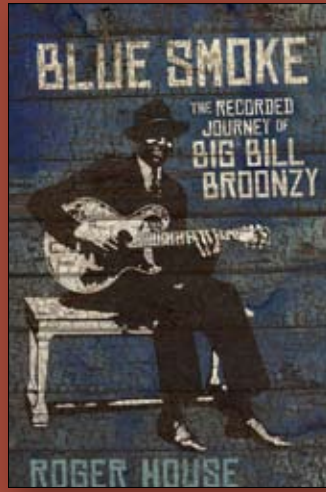
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