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CONTENTS

Subject

African American Studies / 27
 American Indian History / 14
 American Natural History / 15
 Animals & Farms / 9
 Art / 10–11
 Biography / 5, 23
 Botany / 11
 Civil Rights Studies / 19
 Civil War / 20–21, 23
 Environmental History / 8
 European History / 13
 Fiction / 3
 Gender Studies / 25
 History of Education / 22
 Holocaust Studies / 13
 Juvenile Nonfiction / 9
 Legal History & Studies / 16
 LGBTQ Studies / 1
 Literary Studies / 25–28
 Louisiana Studies / 1, 4–6, 8, 10, 14–17
 Military History / 20–21
 Music & Music Studies / 6, 26
 New Orleans / 1, 7
 Poetry / 28–35
 Regional Economic History & State Taxation / 17
 Southern History & Studies / 2, 12, 18, 21–24
 Travel / 1, 4, 6–7
 U.S. History / 12, 19
 Urban Studies / 7
 Women's Studies / 22, 24
 World War I / 18
 World War II / 13

Author

Barber, *Country House* / 35
 Becker, *Cane River Bohemia* / 5
 Bledsoe & Lang, *Upon the Fields of Battle* / 21
 Buck, *You Cannot Shoot a Poem* / 32
 Cologne-Brookes, *American Lonesome* / 26
 Downs & Floyd, *The American South and the Great War, 1914–1924* / 18
 Durieux & Cox, *Caroline Durieux* / 10
 Ellis, *The Faubourg Marigny of New Orleans* / 7
 Forkner, *Audubon on Louisiana* / 15
 Gibson, *Not Hearing the Wood Thrush* / 30
 Glenn, *Progress Compromised* / 27
 Grinspan & Poirot-Delpech, *You've Got to Tell Them* / 13
 Hagood, *Faulkner's Imperialism* / 28
 Holmes, *Passing Worlds* / 29
 Kalogeris, *Guide to Greece* / 34
 Kornblith & Lasser, *Elusive Utopia* / 19
 Major, *My Studio* / 33
 Majors, *Penelope Lemon* / 3
 Marvel, *Lincoln's Mercenaries* / 20
 McKee, *Reading Reconstruction* / 25

Montgomery, *Celeste Parrish and Educational Reform in the Progressive-Era South* / 22
 Onuf, *Jefferson and the Virginians* / 12
 Ouchley, *Bayou-Diversity 2* / 8
 Ramspeck, *Black Flowers* / 31
 Randall, *How to Tell If You Are Human* / 35
 Reed, *Mixing It Up* / 2
 Richardson, Sheffrin, & Alm, *Exploring Long-Term Solutions for Louisiana's Tax System* / 17
 Robinson, *Reckless Disregard* / 16
 Shockley, *Creating a Progressive Commonwealth* / 24
 Smith & Perez, *Southern Decadence in New Orleans* / 1
 Springer, *Moth* / 28
 Sternberg, *River Road Rambler Returns* / 4
 Stones, *Native Flora of Louisiana* / 11
 Thomas, *Poncho's Rescue* / 9
 Usner, *American Indians in Early New Orleans* / 14
 Welch, *New Orleans* / 6
 Wynne, *The Man Who Punched Jefferson Davis* / 23

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Southern Decadence in New Orleans

HOWARD PHILIPS SMITH and FRANK PEREZ

Founded in the summer of 1972 by a few friends as a modest celebration, the Southern Decadence festival has since grown into one of New Orleans's largest annual tourist events.

The multiday extravaganza features street parties, drag contests, dancing, drinking, and bead tosses, culminating with a boisterous parade through the French Quarter. With over 200,000 participants—predominantly LGBT+—these unbridled, pre-Labor Day festivities now generate millions of dollars in revenue.

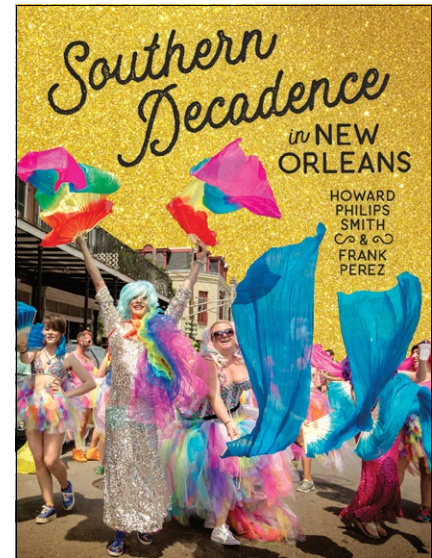
Howard Philips Smith and Frank Perez's *Southern Decadence in New Orleans* brings together an astounding array of materials to provide the first comprehensive, historical look at Southern Decadence. In an engaging account spanning five decades, the authors combine a trove of rare memorabilia from the event's founders, early photographs and film stills, newspaper and magazine articles, interviews with longtime participants, a list of all the parades and grand marshals, as well as reproductions of early Southern Decadence invitations. Throughout, the authors explore the pivotal moments and public perceptions related to the festival—including the myths and conjecture that often inaccurately

characterized it—and provide an in-depth narrative detailing how a small party in the Faubourg Tremé grew into a worldwide destination predominantly for gay men.

Lauded by city leaders as the second-most profitable festival in New Orleans (outshone only by Mardi Gras), Southern Decadence emanates an air of frivolity that masks its enormous impact on the culture and economy of the Crescent City. But with such growth comes the challenge of maintaining the original spirit of camaraderie while managing expanding administrative and logistical responsibilities. *Southern Decadence in New Orleans* serves as a historical record that helps ensure the future of the celebration remains forever linked to the joyous impulse of its humble beginnings.

HOWARD PHILIPS SMITH is art director at the University of Southern California Libraries and the author of *Unveiling the Muse: The Lost History of Gay Carnival in New Orleans*.

FRANK PEREZ is president of the LGBT+ Archives Project of Louisiana.



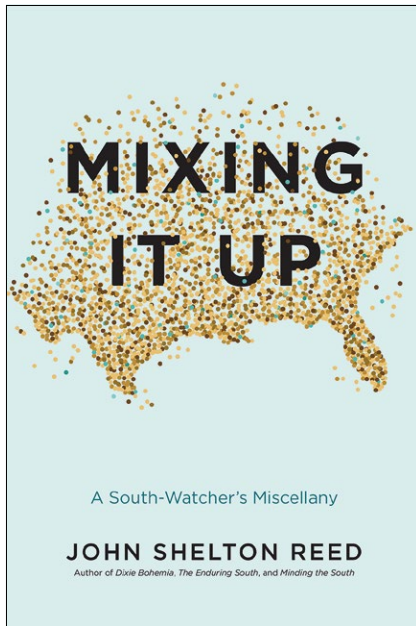
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280 pages, 6 x 8, 97 halftones

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New Orleans / Travel / LGBTQ Studies /
Louisiana Studies



SEPTEMBER 2018

288 pages, 6 x 9, 34 tables

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Southern History

Mixing It Up

A South-Watcher's Miscellany

JOHN SHELTON REED

Too often depicted as a region with a single, dominant history and a static culture, the American South actually comprises a wide range of unique places and cultures, each with its own history and evolving identity. John Shelton Reed's *Mixing It Up* is a medley of writings that examine how ideas of the South, and what it means to be southern, have changed over the last century. Through essays, op-eds, speeches, statistical reports, elegies, panegyrics, feuilletons, rants, and more, Reed's penetrating observations, wry humor, and expansive knowledge help him to examine the South's past, survey its present, and venture a few modest predictions about its future. Touching on an array of topics from the region's speech, manners, and food, to politics, reli-

gion, and race relations, Reed also assesses the work of other pundits, scholars, and South-watchers.

From Appalachia to New Orleans, *Mixing it Up: A South-Watcher's Miscellany* offers a collection of lively prose and provocative observations about this ever-changing region and its people.

JOHN SHELTON REED, author of a dozen books, innumerable articles, and a country song about the South, served as the Chancellor of the Fellowship of Southern Writers and is cofounder and Éminence Grease of the Campaign for Real Barbecue (TrueCue.org). He lives in Chatham County, North Carolina, and taught for many years at the University of North Carolina, Chapel Hill.

ALSO BY JOHN SHELTON REED



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Penelope Lemon

Game On!

INMAN MAJORS

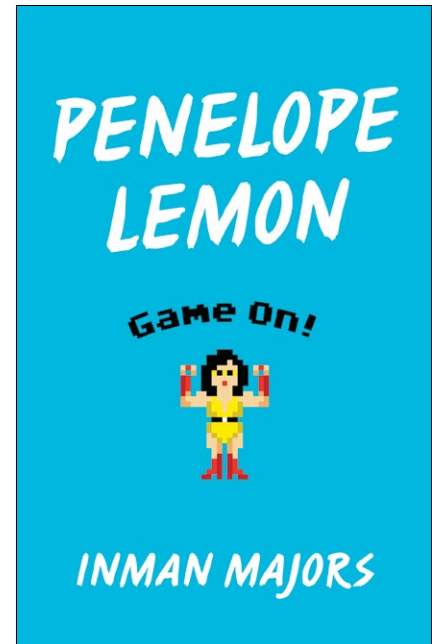
Penelope Lemon is a recent divorcée, closet Metallica fan, and accidental subversive to all the expectations of suburban motherhood. After ending her marriage with James, a woodsy intellectual who favors silky kimonos too short for his knobby knees, Penelope finds herself, at forty, living with her randy mother in her childhood home. Broke and desperate for work, she waitresses at Coonskins, a frontier-themed restaurant where the decor is heavy on stuffed mammals and discarded peanut shells.

Despite the pitfalls of balancing parental duties, jobs, and the vagaries of middle-age life, Penelope pushes through one obstacle after another, trying to regain her independence. Whether fumbling through the world of online dating; coping with a bullying situation involving her son, Theo, something of a gastric wonder on the school bus; or wrestling with the discovery of nude photos from her

carefree college days that are not quite as “artistic” as she remembers, Penelope gradually emerges as a modern-day heroine who navigates the assorted inanities of life with verve and humor.

Audacious and laugh-out-loud funny, Inman Majors’s new novel holds up a fun-house mirror to the relatable challenges of being a single parent in the digital age. All those who live by the beat of their own drum gain a coconspirator, an accomplice, and a champion in the unstoppable Penelope Lemon.

A native of Tennessee, **INMAN MAJORS** now makes his home in Charlottesville, Virginia. He is the author of four previous novels—including *Love’s Winning Plays*, *The Millionaires*, and *Wonderdog*—and is professor of English at James Madison University.



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232 pages, 5 ½ x 8 ½

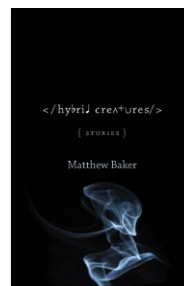
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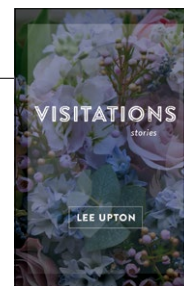
Fiction

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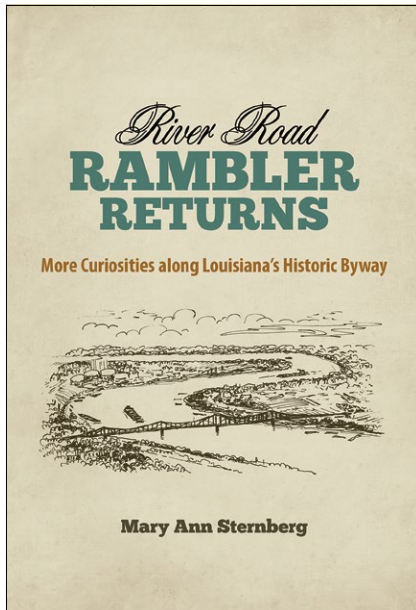


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ALSO IN THIS SERIES



River Road Rambler Returns

More Curiosities along Louisiana's Historic Byway

MARY ANN STERNBERG

In *River Road Rambler Returns: More Curiosities along Louisiana's Historic Byway*, Mary Ann Sternberg follows up her successful *River Road Rambler* with new delightful histories from Louisiana's most famous route. Her latest explorations include a trip on a towboat as it pushes a fleet of barges down the river; the true story behind the Sunshine Bridge, originally called The Bridge to Nowhere; a tour of one of the last working sugar mills along the River Road; stories about how two iconic plantation houses were saved; and much more.

Well researched and engagingly written, *River Road Rambler Returns* provides keen observations

on unappreciated places and offers rich histories of unusual attractions along the winding road that lines the Mississippi River between New Orleans and Baton Rouge.

A native of New Orleans and longtime resident of Baton Rouge, **MARY ANN STERNBERG** is a freelance writer with a focus on Louisiana history, culture, and natural history. In addition to her books on the River Road—*Along the River Road* and *River Road Rambler*—she is also the author of *Winding through Time*, a portrait of historic Bayou Manchac, and a children's book, *Gilly and Bloo*.

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144 pages, 5 ½ x 8, 14 illustrations, 1 map

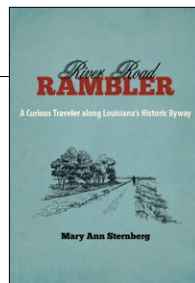
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Louisiana Studies / Travel

Published with the assistance of the Borne Fund

ALSO BY MARY ANN STERNBERG



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Cane River Bohemia

Cammie Henry and Her Circle at Melrose Plantation

PATRICIA AUSTIN BECKER

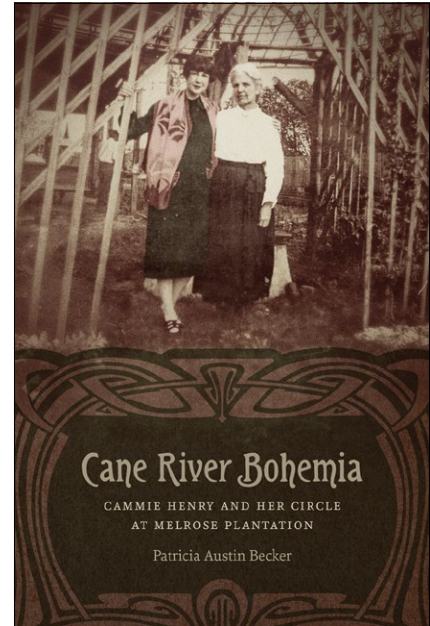
A National Historic Landmark with a complex and remarkable two-hundred-year history, Melrose Plantation near Natchitoches, Louisiana, was home to many notable women, including freed-woman and entrepreneur Marie Thérèse Coincoin and artist Clementine Hunter. Among that influential group, Cammie Henry, the mistress of Melrose during the first half of the twentieth century, stands out as a woman who influenced the plantation's legacy in dramatic and memorable ways. In *Cane River Bohemia*, Patricia Austin Becker provides a vivid biography of this fascinating woman.

Born on a sugar plantation in south Louisiana in 1871, Cammie Henry moved with her husband to Melrose in 1899 and immediately set to work restoring the property. She extended her impact on Melrose, the surrounding community, and the region when she began to host an artist colony in the 1920s and 1930s. Writers and painters visiting the bucolic setting could focus on their creative pursuits and find encouragement for their efforts. The most frequent visitors—considered by Cammie to be her

circle of “congenial souls”—included writer/journalist Lyle Saxon, naturalist Caroline Dormon, author Ada Jack Carver, and painter Alberta Kinsey. Artists and artisans such as Harnett Kane, Roark Bradford, William Spratling, Doris Ulmann, and Sherwood Anderson also found their way to Melrose.

In addition to hosting well-known guests, Henry began a collection of history books, nineteenth-century manuscripts, and scrapbooks of clippings and memorabilia that later brought her attention from the wider world. Researchers and writers contacted Henry frequently as the reputation of her library grew, and today the Cammie G. Henry Research Center at Northwestern State University houses this impressive collection that serves as a lasting tribute to Henry's passion for the preservation of words as well as for the South's material culture, including quilting, spinning, and gardening.

PATRICIA AUSTIN BECKER is a teacher of English and creative writing in Bossier City, Louisiana.



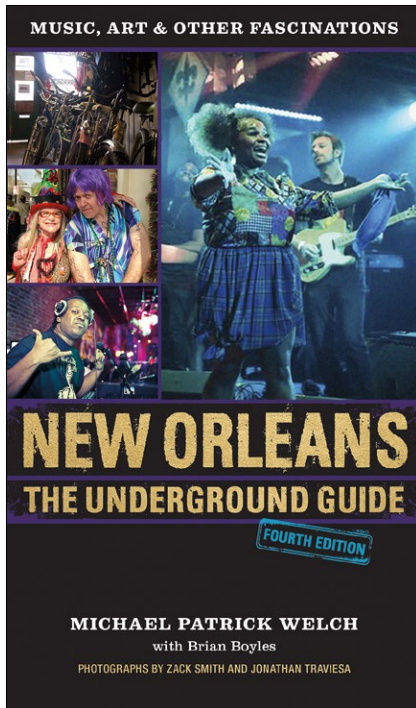
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Louisiana Studies / Biography



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304 pages, 5 x 8½, 117 halftones, 9 maps

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Music / Louisiana Studies / Travel

New Orleans

The Underground Guide

Fourth Edition

MICHAEL PATRICK WELCH, with BRIAN BOYLES

Photographs by ZACK SMITH and JONATHAN TRAVIESA

New Orleans: The Underground Guide shows visitors how to experience the Big Easy like a local, looking past staples like beignets and Bourbon Street to reveal a city bursting with contemporary and experimental art, genre-busting DJs, international cuisines, and even kid-friendly activities.

This fully updated edition offers an expansive collection of alternative recommendations for exploring the city of Mardi Gras, brass bands, and weekly festivals. Featuring over two hundred new entries on local bands, rappers, restaurants with live music, galleries, and more, this guidebook takes readers on a one-of-a-kind journey through New Orleans, giving advice on everything from what thrift stores and bookshops to visit to what bands to catch in concert and what parades to attend.

Lead author Michael Patrick Welch provides a detailed guide of the less traditional, more adventurous side of New Orleans, from bars that hold readings of poetry and erotic literature to costume

shops that sell handmade masks, party supplies, and all the parade throws you can carry. Drawing on the wisdom of New Orleans celebrities, journalists, artists, and musicians from throughout the Crescent City, the fourth edition of *New Orleans: The Underground Guide* is an authentic and reliable resource for where locals listen to music, art hop, shop, eat, drink, and let loose.

Writer and musician **MICHAEL PATRICK WELCH** has covered New Orleans and its music for almost two decades, in local publications like *Gambit Weekly* and *OffBeat*, as well as national outlets like *The Guardian*, *Vox*, *McSweeney's*, *Columbia Journalism Review*, *Oxford American*, and *Vice*. He lives with his partner, two daughters, and seven goats in William Burroughs's old neighborhood of Algiers and, since Katrina, has taught a rap class in New Orleans schools.

The Faubourg Marigny of New Orleans

A History

SCOTT S. ELLIS

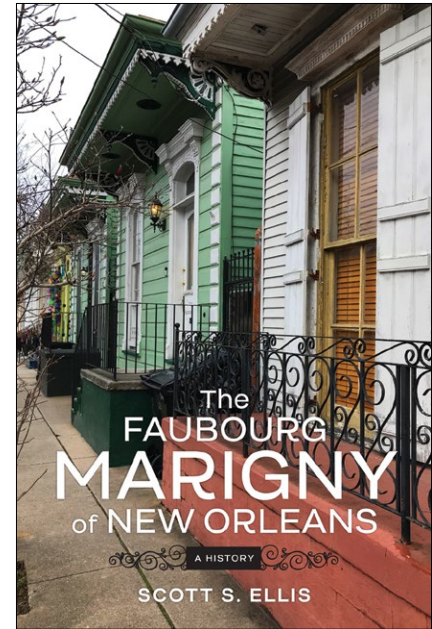
Leaving the crowded, tourist-driven French Quarter by crossing Esplanade Avenue, visitors and residents entering the Faubourg Marigny travel through rows of vibrantly colored Greek revival and Creole-style homes. For decades, this stunning architectural display marked an entry into a more authentic New Orleans. In the first complete history of this celebrated neighborhood, Scott S. Ellis chronicles the incomparable vitality of life in the Marigny, describes its architectural and social evolution across two centuries, and shows how many of New Orleans's most dramatic events unfolded in this eclectic suburb.

Founded in 1805, the Faubourg Marigny benefited from waves of refugees and immigrants settling on its borders. Émigrés from Saint-Domingue, Germany, Ireland, and Italy, in addition to a large community of the city's antebellum free people of color, would come to call Marigny home and contribute to its rich legacy. Shaped as well by epidemics and political upheaval, the young enclave hosted a

post-Civil War influx of newly freed slaves seeking affordable housing and suffered grievous losses after deadly outbreaks of yellow fever. In the twentieth century, the district grew into a working-class neighborhood of creolized residents that eventually gave way to a burgeoning gay community, which, in turn, led to an era of "supergentrification" following Hurricane Katrina. Now, as with many historic communities in the heart of a growing metropolis, tensions between tradition and revitalization, informality and regulation, diversity and limited access contour the Marigny into an ever more kaleidoscopic picture of both past and present.

Equally informative and entertaining, this nuanced history reinforces the cultural value of the Marigny and the importance of preserving this alluring neighborhood.

SCOTT S. ELLIS is the author of *Madame Vieux Carré: The French Quarter in the Twentieth Century*.



OCTOBER 2018

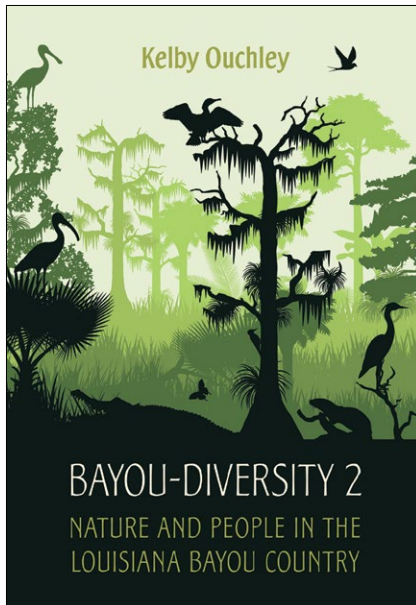
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New Orleans / Travel / Urban Studies

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224 pages, 5 ½ x 8, 39 illustrations, 1 map

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Environmental History / Louisiana Studies

Bayou-Diversity 2

Nature and People in the Louisiana Bayou Country

KELBY OUCHLEY

PRAISE FOR KELBY OUCHLEY

“Kelby Ouchley has given us an unforgettable collection of essays on the natural history of Louisiana. Nothing escapes his attention: ticks, lightning, stray cats, oil spills, sluggish water, snakebite myths and remedies, the origin of his great-grandmother’s rocking chair. At the heart is an acute understanding of Louisiana ecology—how it works and should work.” —Phillip Hoose, National Book Award–winning author of *The Race to Save the Lord God Bird*

In this sequel to his previous exploration of Louisiana’s bayou country, conservationist Kelby Ouchley continues his journey through the vast ecosystems of the state with a fresh array of historical and cultural narratives, personal anecdotes, and reflections. Informative and entertaining, *Bayou-Diversity 2* revisits familiar flora and fauna like endangered black bears, infamous feral hogs, and the ghostly bald cypress forest and also explores a new selection of plants and animals, including orchids, eels, bullbats, and cottonmouth snakes.

Ouchley’s thought-provoking discussion considers the long-term human impact on Louisiana plants and wildlife and encourages proactive conservation of Louisiana’s invaluable natural resources. Through education on conservation ethics, altered landscapes, and climate change, he asserts that we can and must improve our environment. “We are inextricably connected to the natural world,” Ouchley writes, and “our mutual well-being is inseparably linked.”

With page-turning narration, *Bayou-Diversity 2* provides a comprehensive look at this awe-inspiring ecosystem and encourages generations of readers to take on the responsibility of environmental stewardship.

KELBY OUCHLEY, a former biologist and manager of national wildlife refuges for the U.S. Fish & Wildlife Service, is the author of *Flora and Fauna of the Civil War: An Environmental Reference Guide*; *Bayou-Diversity: Nature and People in the Louisiana Bayou Country*; and *American Alligator: Ancient Predator in the Modern World*.

Poncho's Rescue

A Baby Bull and a Big Flood

A Louisiana Story

JULIE M. THOMAS

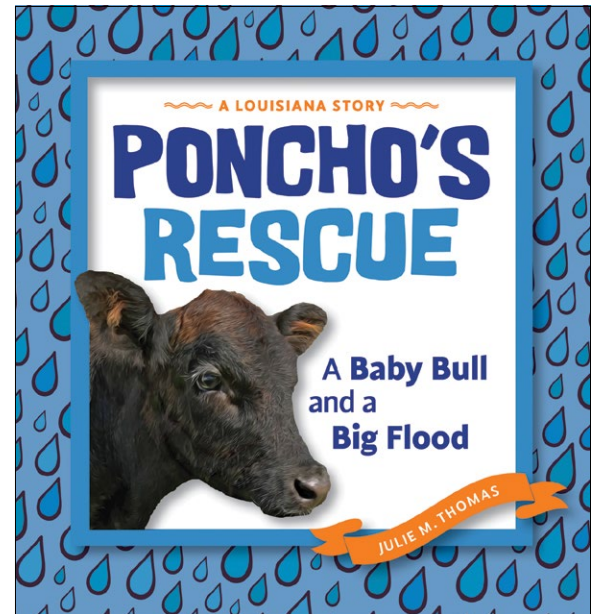
In 2016, a devastating flood displaced tens of thousands of people and animals in and around Louisiana's capital city. An estimated seven trillion gallons of water inundated the parishes surrounding Baton Rouge—three times more rainfall than during Hurricane Katrina—causing catastrophic damage to nearly 150,000 homes. Yet amid this unprecedented and chaotic event, volunteers banded together to help ensure the safety of countless people and animals. The inspiring true story of Poncho the baby bull's rescue celebrates the bravery and kindness typical of these volunteers.

Poncho's story begins when a boy, Kaleb, and his father rescue the one-month-old calf from deep, dirty floodwaters. After they bring Poncho to an animal rescue center, the volunteer veterinarians there realize the baby bull is too sick to recover without special care, and they move Poncho to the LSU Veterinary Teaching Hospital, where vets and students work to help Poncho recover. Over the next two months, the little bull regains his strength and reunites with Kaleb. Poncho now lives with Kaleb's family and many other animals, including his best friend, Princess the cow.

This heartwarming journey navigates a complicated and frightening event through the lens of a resilient community. Stylized color photographs of Poncho's rescue and recovery provide young children with a visual aid to explain the story and insight into how veterinarians care for animals.

A worthy addition to any child's library, *Poncho's Rescue* reminds readers—young and old—that good things can happen even during disasters, and taking care of those in need requires everyone's help.

Originally from Haughton, Louisiana, **JULIE M. THOMAS** earned her master's in mass communication from Louisiana State University. She is the former public relations coordinator at the LSU School of Veterinary Medicine.



AUGUST 2018

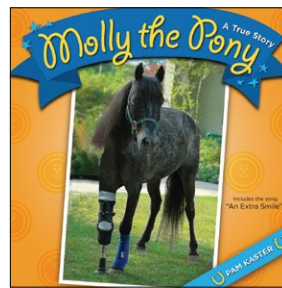
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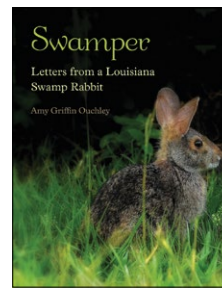
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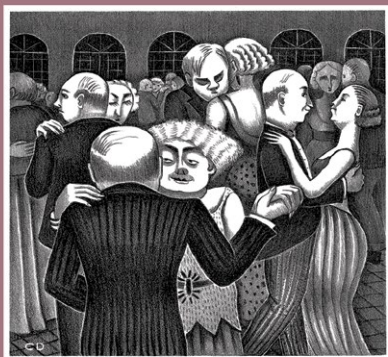
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LITHOGRAPHS OF
THE THIRTIES AND FORTIES
CAROLINE DURIEUX



Text by RICHARD COX
New Foreword by SALLY MAIN AND SUSAN TUCKER

JANUARY 2019

104 pages, 8½ x 11, 58 black-and-white plates

978-0-8071-7010-6

Cloth \$45.00

Art / Louisiana Studies

[Click here to see sample interior images of this book, provided under the Extras tab](#)

Caroline Durieux

Lithographs of the Thirties and Forties

Text by RICHARD COX

New Foreword by SALLY MAIN and SUSAN TUCKER

In a career that spanned half a century, Caroline Durieux, a master lithographer, created prints that chronicled the beauty and absurdity of academia, New Orleans's famed Carnival season, characters observed from everyday life, and more. *Caroline Durieux: Lithographs of the Thirties and Forties* brings together fifty-eight images that reveal her keen understanding of both the comic and tragic aspects of satire. These remarkable works, with accompanying text by art historian Richard Cox, establish her place within the tradition of American satirical art. A new foreword by art historian Sally Main and archivist Susan Tucker considers Durieux's life and influence from her main periods of activity through the present day.

Born in New Orleans in 1896, Durieux spent several years with her husband in Cuba before the two settled in Mexico City for a decade, and Latin American settings inspired some of her earliest forays into lithography. Her time in Mexico also brought her into contact with Diego Rivera, whose enthusiasm for her work brought her national and international attention. When Durieux returned to the United States in 1936, she taught art classes and held several positions with the Works Progress Administration (WPA), where she championed local artists and oversaw the creation of an index of Louisiana art and numerous public art projects. The prints col-

lected in this volume showcase the artist's humor as well as her keen eye for the scenes and people she encountered in Louisiana and abroad.

Originally published in 1977 and long unavailable, *Caroline Durieux: Lithographs of the Thirties and Forties* finally returns to print.

CAROLINE DURIEUX graduated from Newcomb College of Tulane University, studied at the Pennsylvania Academy of Fine Arts, and received an MA from Louisiana State University. Considered Louisiana's foremost lithographer, Durieux displayed her work in galleries and exhibitions across the continent, from Kansas to Connecticut to Mexico City. She died in 1989 in Baton Rouge.

RICHARD COX is an art historian and former professor of fine arts at Louisiana State University.

SALLY MAIN is an independent curator, author, and expert on the Newcomb Art School. She is coauthor of *The Arts & Crafts of Newcomb Pottery* and *From Society to Socialism: The Art of Caroline Durieux*.

SUSAN TUCKER is coeditor of *Newcomb College, 1886–2006* and *Women Pioneers of the Louisiana Environmental Movement* and author of *City of Remembering* and *Telling Memories among Southern Women*.

Native Flora of Louisiana

Watercolor Drawings by **MARGARET STONES**

With Botanical Descriptions by **LOWELL URBATSCH**

Limited Folio Edition

Praised as one of the most accomplished botanical artists of the twentieth century, Margaret Stones served as the principal illustrator for *Curtis's Botanical Magazine* of the Royal Botanic Gardens, Kew, for twenty-five years. A recipient of the Silver and Gold Royal Horticultural Society Veitch Memorial Medals and the Garden Club of America's Eloise Payne Luquer Medal, Stones established a new standard for botanical illustration during her long career. In 1975, Louisiana State University chancellor Paul W. Murrill commissioned Stones to create a series of drawings of native Louisiana plants and described the outcome of that project as "a modern-day equivalent of John James Audubon's *Birds of America*."

Indeed, Stones's illustrations of Louisiana's native flora—eventually totaling over 200 exquisite watercolor drawings—inspired the 1980 LSU Press publication of a large folio of twelve loose prints and, in 1991, the release of *Flora of Louisiana: Watercolor Drawings by Margaret Stones*. Select originals composed a traveling exhibition hosted by numerous venues including the Louisiana State Museum; the Smithsonian's Museum of Natural History; the Fitzwilliam Museum in Cambridge, England; and the National Gallery of Victoria, Australia. Decades after their completion, Stones's drawings of Louisiana flora remain on display in museums and serve as an exceptional resource in the LSU Libraries' Special Collections.

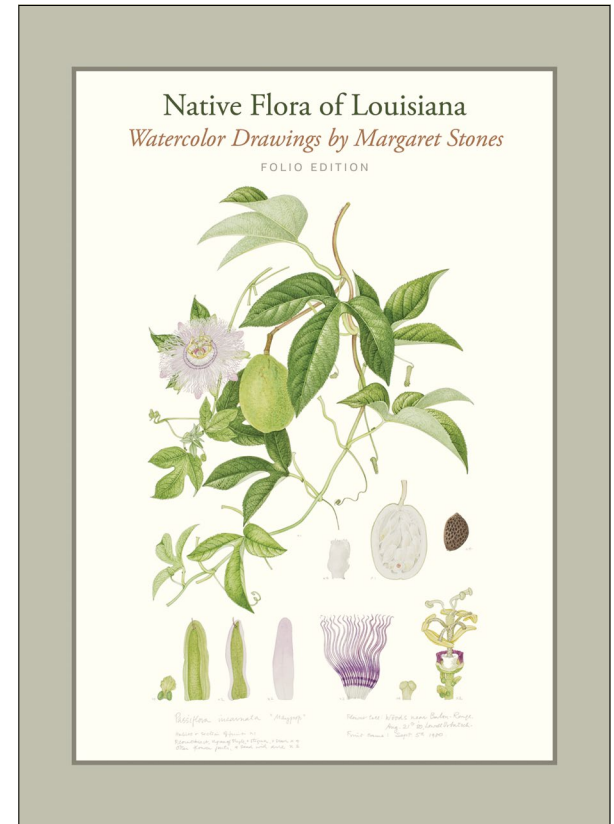
Treasured by gardeners, art collectors, and botanists in and out of Louisiana, this contribution to Stones's oeuvre highlights the diversity of endemic plant species in southeastern North America and

along the Gulf Coast. Drawn only from fresh plants gathered under the guidance of LSU professor Lowell Urbatsch, Stones's detailed and captivating depictions remain a lasting and unprecedented study of the state's natural beauty.

This folio edition offers, for the first time, a complete collection of Stones's Louisiana illustrations on archival, acid-free paper. Paired with botanical descriptions by Urbatsch, these exceptional museum-quality reproductions of the artist's watercolors provide intimate access to the precision and delicacy that define Stones's mastery.

MARGARET STONES, born in Australia in 1920, worked as the principal contributing artist for *Curtis's Botanical Magazine*, where she completed over 400 botanical drawings between 1958 and 1983. She contributed 254 drawings for a six-volume work, *The Endemic Flora of Tasmania*, and her life's work is the subject of *Beauty in Truth: The Botanical Art of Margaret Stones*, by Irena Zdanowicz. A member of the Order of the British Empire and the Order of Australia, Stones holds honorary degrees from the University of Melbourne and Louisiana State University.

LOWELL URBATSCH is professor of botany and herbarium director emeritus at Louisiana State University.



NOVEMBER 2018

480 pages, 12 x 16, 226 color plates,

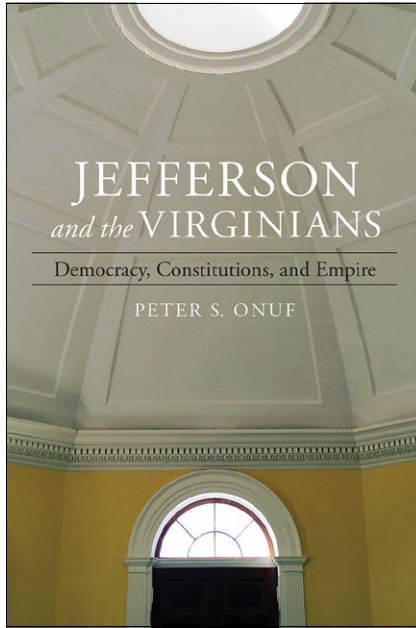
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OCTOBER 2018

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Southern History / U.S. History

Walter Lynwood Fleming Lectures in Southern History

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Jefferson and the Virginians

Democracy, Constitutions, and Empire

PETER S. ONUF

In *Jefferson and the Virginians*, renowned scholar Peter S. Onuf examines the ways in which Thomas Jefferson and his fellow Virginians—George Washington, James Madison, and Patrick Henry—both conceptualized their home state from a political and cultural perspective, and understood its position in the new American union. The conversations Onuf reconstructs offer glimpses into the struggle to define Virginia—and America—within the context of the upheaval of the Revolutionary War. Onuf also demonstrates why Jefferson’s identity as a Virginian obscures more than it illuminates about his ideology and career.

Onuf contends that Jefferson and his interlocutors sought to define Virginia’s character as a self-constituted commonwealth and to determine the state’s place in the American union during an era of constitutional change and political polarization. Thus, the outcome of the American Revolution led to ongoing controversies over the identity of Vir-

ginians and Americans as a “people” or “peoples”; over Virginia’s boundaries and jurisdiction within the union; and over the system of government in Virginia and for the states collectively. Each debate required a balanced consideration of corporate identity and collective interests, which inevitably raised broader questions about the character of the Articles of Confederation and the newly formed federal union. Onuf’s well-researched study reveals how this indeterminacy demanded definition and, likewise, how the need for definition prompted further controversy.

PETER S. ONUF is Thomas Jefferson Foundation Professor of History Emeritus at the University of Virginia and Senior Research Fellow at the Thomas Jefferson Foundation (Monticello). He is the author of numerous books on Thomas Jefferson, including *The Mind of Thomas Jefferson*.

You've Got to Tell Them

A French Girl's Experience of Auschwitz and After

IDA GRINSPAN and BERTRAND POIROT-DELPECH

Translated by **CHARLES B. POTTER**

On a quiet winter night in 1944, as part of their support of the Third Reich's pogrom of European Jews, French authorities arrested Ida Grinspan, a young Jewish girl hiding in a neighbor's home in Nazi-occupied France. Of the many lessons she would learn after her arrest and the subsequent year and a half in Auschwitz, the most notorious concentration camp of the Holocaust, the first was that "barbarity enters on tiptoes . . . [even] in a hamlet where everything seemed to promise the peaceful slumber of places forgotten by history."

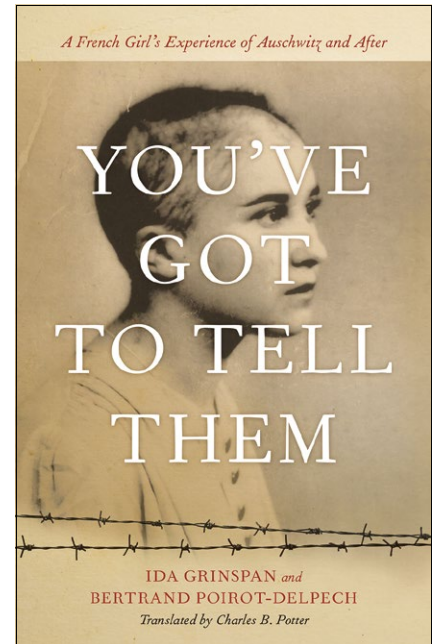
Translated by Charles B. Potter, *You've Got to Tell Them* is the result of a friendship that formed in 1988, when Grinspan returned to visit Auschwitz for the first time since 1945 and where she met Bertrand Poirot-Delpeche, a distinguished writer for the Paris newspaper *Le Monde*. Sometimes speaking alone, sometimes speaking in close alternation, Grinspan and Poirot-Delpeche simultaneously narrate the story of her survival and the decades that followed, including how she began lecturing in schools and guiding groups that visited the death camps. Replete with pedagogical resources including a discussion

of how and why the Holocaust should be taught, a timeline, and suggestions for further reading, Potter's expert translation of *You've Got to Tell Them* showcases a clear and moving narrative of a young French girl overcoming one of the darkest periods in her life and in European history.

The daughter of Polish Jews, **IDA GRINSPAN** was born in Paris in 1929. At age fourteen, she was arrested and sent to Auschwitz. Although both of her parents were murdered there, she survived and left the camp in 1945.

BERTRAND POIROT-DELPECH (1929–2006) was a longtime journalist for *Le Monde* as well as an accomplished novelist. He was elected to the Académie française in 1986.

CHARLES B. POTTER is professor of history at the Institute for American Universities in Aix-en-Provence, France, and the editor of *The Resistance, 1940: An Anthology of Writings from the French Underground*.



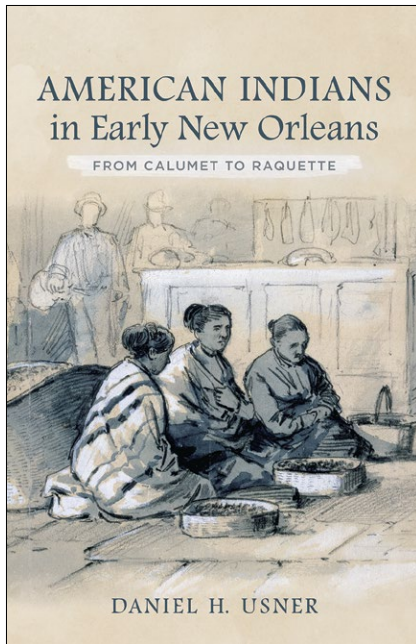
AUGUST 2018

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World War II / European History / Holocaust Studies



SEPTEMBER 2018

200 pages, 6 x 9, 8 color plates, 13 halftones,
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Louisiana Studies / American Indian History

American Indians in Early New Orleans

From Calumet to Raquette

DANIEL H. USNER

From a peace ceremony conducted by Chitimacha diplomats before Governor Bienville's makeshift cabin in 1718 to a stickball match played by Choctaw teams in 1897 in Athletic Park, American Indians greatly influenced the history and culture of the Crescent City during its first two hundred years. In *American Indians in Early New Orleans*, Daniel H. Usner lays to rest assumptions that American Indian communities vanished long ago from urban south Louisiana and recovers the experiences of Native Americans in Old New Orleans from their perspective.

Centuries before the arrival of Europeans, American Indians controlled the narrow strip of land between the Mississippi River and present-day Lake Pontchartrain to transport goods, harvest resources, and perform rituals. The birth and growth of colonial New Orleans depended upon the materials and services provided by Native inhabitants as liaisons, traders, soldiers, and even slaves. Despite losing much of their homeland and political power after the Louisiana Purchase, Lower Mississippi Valley Indians refused to retreat from New Orleans's streets and markets; throughout the 1800s, Choctaw and other nearby communities improvised ways of expressing their cultural autonomy and economic interests—as peddlers, laborers, and performers—in

the face of prejudice and hostility from non-Indian residents. Numerous other American Indian tribes, forcibly removed from the southeastern United States, underwent a painful passage through the city before being transported farther up the Mississippi River. At the dawn of the twentieth century, a few Indian communities on the north shore of Lake Pontchartrain continued to maintain their creative relationship with New Orleans by regularly vending crafts and plants in the French Market.

In this groundbreaking narrative, Usner explores the array of ways that Native people used this river port city, from its founding to the World War I era, and demonstrates their crucial role in New Orleans's history.

Born and raised in New Orleans, **DANIEL H. USNER** is the Holland N. McTyeire Professor of History at Vanderbilt University. He is the author of *Indians, Settlers, and Slaves in a Frontier Exchange Economy: The Lower Mississippi Valley before 1783*; *American Indians in the Lower Mississippi Valley: Social and Economic Histories*; *Indian Work: Language and Livelihood in American History*; and *Weaving Alliances with Other Women: Chitimacha Indian Work in the New South*.

Audubon on Louisiana

Selected Writings of John James Audubon

**Edited, with an Introduction and Commentary,
by BEN FORKNER**

Though we remember John James Audubon's years in Louisiana primarily for the art he produced while living there, his written references to Louisiana indicate that the region provided more than simply a locale. Louisiana itself had a profound impact on his artistic vision as he produced the magnificent collection of paintings published as *The Birds of America*.

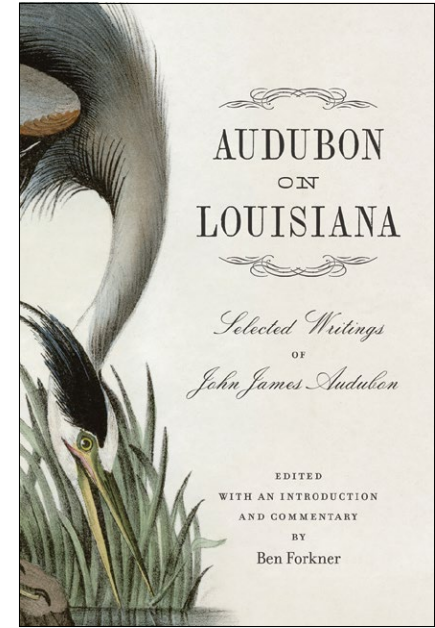
In *Audubon on Louisiana*, Ben Forkner compiles Audubon's essential writings on the region and demonstrates the significant role it played in the painter's life. Beginning in 1810 as Audubon arrives in the upper Louisiana Territory, and continuing as he moves into southern Louisiana ten years later (and eventually brings his wife, Lucy, to join him), these writings reveal Audubon's struggles to fill his portfolio with new watercolors, his discoveries throughout the region, and the transformative impact the area had on both his art and his life.

By including Audubon's private journal of 1820–21, the *Louisiana Journal*, Forkner offers new insights into Audubon's struggles and processes and inspires a deeper appreciation of his works. The difficulty of reading Audubon's rough English has often kept readers from fully appreciating the *Journal's* significance, but Forkner removes this barrier with a detailed explanation in the headnote to guide readers through this compelling document.

Audubon on Louisiana also contains a selection of essays that Audubon penned about his travels down the Mississippi River. Most of these episodes he included in his *Ornithological Biography*, a massive five-volume description that complements the visual art of *Birds of America*. Forkner concludes with a selection of Audubon's letters describing his last voyage to Louisiana in 1837 and a final section that reproduces nine of Audubon's Louisiana bird biographies.

Forkner provides a detailed account of Audubon's time in Louisiana, with commentary on each selection that introduces readers to the great artist who was also a great nature writer. This magisterial work illuminates the origins of Audubon's art and offers a fascinating autobiographical record that will deepen our understanding and change our perception of one of the most significant artists of the nineteenth century.

A retired professor of English, **BEN FORKNER** has published three books on Audubon: *John James Audubon: Journaux et Récits*; *John James Audubon: Selected Journals and Other Writings*; and *John James Audubon Portfolio*. He has also published *Louisiana Stories, Cajun*, and a dozen books on writers of Ireland and the American South.



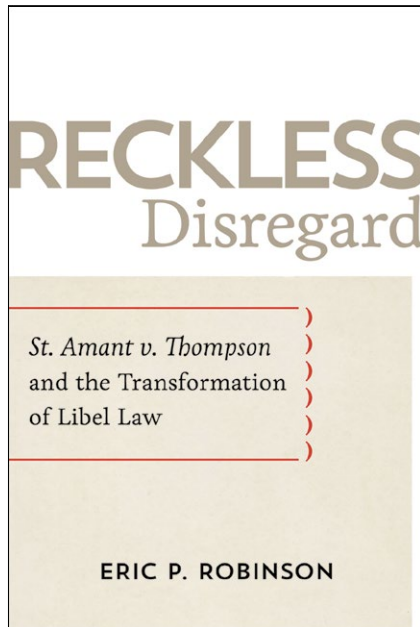
OCTOBER 2018

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American Natural History / Louisiana Studies



DECEMBER 2018

304 pages, 6 x 9

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Legal History & Studies / Louisiana Studies

Reckless Disregard

St. Amant v. Thompson and the Transformation of Libel Law

ERIC P. ROBINSON

In the years following the landmark United States Supreme Court decision on libel law in *New York Times v. Sullivan*, the court ruled on a number of additional cases that continued to shape the standards of protected speech. As part of this key series of judgments, the justices explored the contours of the *Sullivan* ruling and established the definition of “reckless disregard” as it pertains to “actual malice” in the case of *St. Amant v. Thompson*. While an array of scholarly and legal literature examines *Sullivan* and some subsequent cases, the *St. Amant* case—once called “the most important of the recent Supreme Court libel decisions”—has not received the attention it warrants. Eric P. Robinson’s *Reckless Disregard* corrects this omission with a thorough analysis of the case and its ramifications.

The history of *St. Amant v. Thompson* begins with the contentious 1962 U.S. Senate primary election in Louisiana, between incumbent Russell Long and businessman Philemon “Phil” A. St. Amant. The initial lawsuit stemmed from a televised campaign address in which St. Amant attempted to demonstrate Long’s alleged connections with organized crime and corrupt union officials. Although St. Amant’s claims had no effect on the outcome of

the election, a little-noticed statement he made during the address—that money had “passed hands” between Baton Rouge Teamsters leader Ed Partin and East Baton Rouge Parish deputy sheriff Herman A. Thompson—led to a defamation lawsuit that ultimately passed through the legal system to the Supreme Court.

A decisive step in the journey toward the robust protections that American courts provide to comments about public officials, public figures, and matters of public interest, *St. Amant v. Thompson* serves as a significant development in modern American defamation law. Robinson’s study deftly examines the background of the legal proceedings as well as their social and political context. His analysis of how the Supreme Court ruled in this case reveals the justices’ internal deliberations, shedding new light on a judgment that forever changed American libel law.

ERIC P. ROBINSON is assistant professor at the School of Journalism and Mass Communications at the University of South Carolina. He formerly served as codirector of the Press Law and Democracy Project at LSU’s Manship School of Mass Communication.

Exploring Long-Term Solutions for Louisiana's Tax System

**JAMES A. RICHARDSON, STEVEN M. SHEFFRIN,
and JAMES ALM**

The central issue debated at each successive legislative session for over a decade, Louisiana's significant fiscal problems have remained unresolved despite efforts to mitigate the state's financial woes and avoid cutting key services or resorting to stop-gap solutions. Louisiana created its current tax structure in the 1970s, with some subsequent revisions in response to new economic realities. While many developments in Louisiana's fiscal picture lie outside the state's control, other changes including shifting tax rates, shrinking the tax base, and increasing the number of exemptions, deductions, and tax credits, resulted from decisions made by the legislative body. In *Exploring Long-Term Solutions for Louisiana's Tax System*, James A. Richardson, Steven M. Sheffrin, James Alm, and other contributors advocate for establishing financial reforms geared to long-term change and more stable fiscal prospects.

With a focus on practicality and accessibility, the authors explore the complexities of Louisiana's economic reality and explain the state's current tax structure. In so doing, they suggest several reforms that challenge the state's use of sales tax, application

of the individual income tax, approach to corporate taxation, and allocation of other taxes such as mineral revenues. Crucial for those who want to engage with their representatives, colleagues, and fellow voters on the topic of taxation, this book equips readers with timely information about policy and, more importantly, nonpartisan solutions that could secure a more prosperous future for Louisiana.

JAMES A. RICHARDSON is John Rhea Alumni Professor of Economics and director of the Public Administration Institute in the E. J. Ourso College of Business Administration at LSU as well as the editor of *Louisiana's Fiscal Alternatives: Finding Permanent Solutions to Recurring Budget Crises*.

STEVEN M. SHEFFRIN is executive director of the Murphy Institute and professor of economics at Tulane University.

JAMES ALM is professor and chair in the Department of Economics at Tulane University.

EXPLORING LONG-TERM SOLUTIONS FOR LOUISIANA'S TAX SYSTEM

James A. Richardson
Steven M. Sheffrin and
James Alm

NOVEMBER 2018

352 pages, 6 x 9, 45 figures, 42 tables, 3 maps

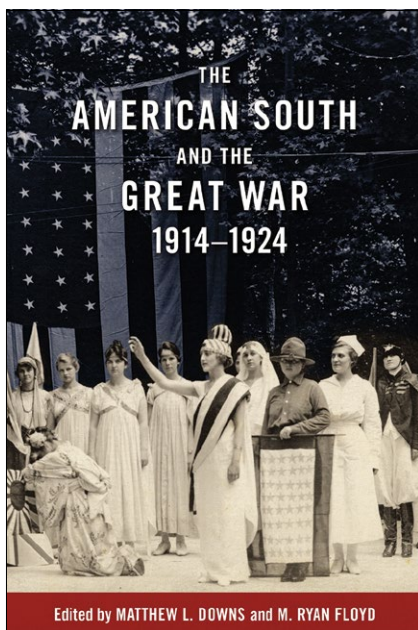
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State Taxation / Regional Economic History /

Louisiana Studies



NOVEMBER 2018

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Southern History / World War I

The American South and the Great War, 1914–1924

Edited by **MATTHEW L. DOWNS** and **M. RYAN FLOYD**

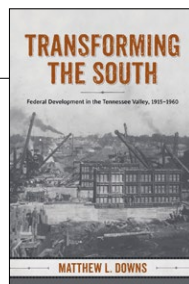
Edited by Matthew L. Downs and M. Ryan Floyd, *The American South and the Great War, 1914–1924* investigates how American participation in World War I further strained the region's relationship with the federal government, how wartime hardships altered the South's traditional social structure, and how the war effort stressed and reshaped the southern economy. The volume contends that participation in World War I contributed greatly to the modernization of the South, initiating changes ultimately realized during World War II and the postwar era. Although the war had a tremendous impact on the region, few scholars have analyzed the topic in a comprehensive fashion, making this collection a much-needed addition to the study of American and southern history.

These essays address a variety of subjects, including civil rights, economic growth and development, politics and foreign policy, women's history, gender history, and military history. Collectively, this volume highlights a time and an experience often overshadowed by later events, illustrating the importance of World War I in the emergence of a modern South.

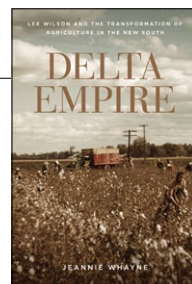
MATTHEW L. DOWNS, associate professor of history at the University of Mobile, is the author of *Transforming the South: Federal Development in the Tennessee Valley, 1915–1960*.

M. RYAN FLOYD, associate professor of history at Lander University, is the author of *Abandoning Neutrality: Woodrow Wilson and the Beginning of the Great War, August 1914–December 1915*.

ALSO OF INTEREST



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Elusive Utopia

The Struggle for Racial Equality in Oberlin, Ohio

GARY J. KORNBLITH and CAROL LASSER

Before the Civil War, Oberlin, Ohio, stood in the vanguard of the abolition and black freedom movements. The city and, particularly, Oberlin College, strove to end slavery and establish full equality for all. Yet in the half-century after the Union victory, Oberlin's resolute stand for racial justice collapsed as race-based discrimination pressed down on its African American citizens. In *Elusive Utopia*, noted historians Gary J. Kornblith and Carol Lasser tell the story of how, in the nineteenth and early twentieth centuries, Oberlin residents, black and white, understood and acted upon their changing perceptions of race, ultimately resulting in the imposition of a color line.

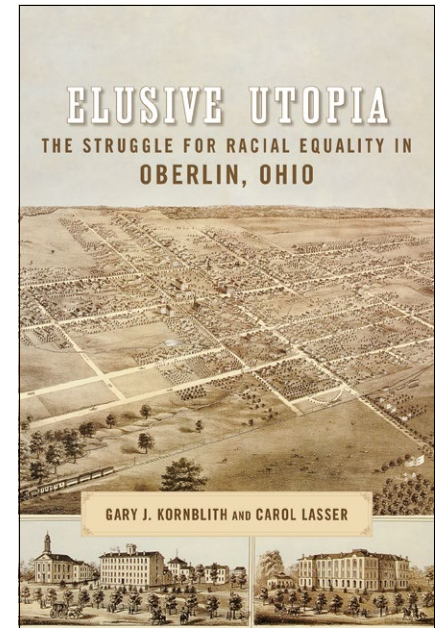
Founded as a utopian experiment in 1833, Oberlin embraced radical racial egalitarianism in its formative years. By the eve of the Civil War, when 20 percent of its local population was black, the community modeled progressive racial relations that, while imperfect, shone as strikingly more advanced than in either the American South or North. Emancipation and the passage of the Civil War amendments seemed to confirm Oberlin's egalitarian values. Yet, contrary to the expectations of its idealistic founders, Oberlin's residents of color fell increasingly behind their white peers economically in the years after the war. Moreover, leaders of the white-

dominated temperance movement conflated class, color, and respectability, resulting in stigmatization of black residents. Over time, many white Oberlinians came to view black poverty as the result of personal failings, practiced residential segregation, endorsed racially differentiated education in public schools, and excluded people of color from local government. By 1920, Oberlin's racial utopian vision had dissipated, leaving the community to join the racist mainstream of American society.

Drawing from newspapers, pamphlets, organizational records, memoirs, census materials and tax lists, *Elusive Utopia* traces the rise and fall of Oberlin's idealistic vision and commitment to racial equality in a pivotal era in American history.

GARY J. KORNBLITH, emeritus professor of history at Oberlin College, has published *Slavery and Sectional Strife in the Early American Republic, 1776–1821* and *Capitalism Takes Command: The Social Transformation of Nineteenth-Century America*.

CAROL LASSER, emeritus professor of history at Oberlin College, has published *Educating Men and Women Together: Coeducation in a Changing World* and *Antebellum American Women: Private, Public, Partisan*.



DECEMBER 2018

344 pages, 6 x 9, 20 halftones, 5 maps, 7 charts

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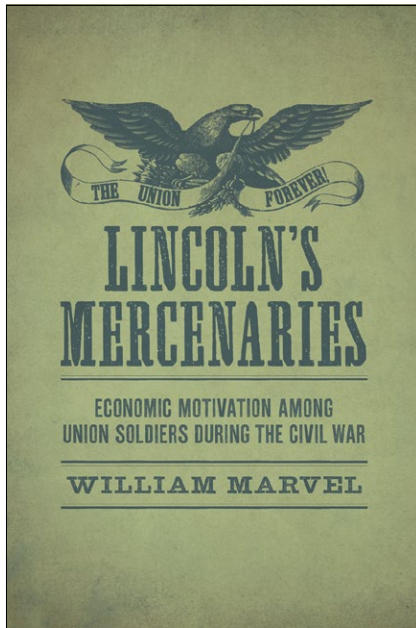
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U.S. History / Civil Rights Studies

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R. J. M. Blackett and Edward Rugemer, Series Editors

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Civil War / Military History

Conflicting Worlds: New Dimensions of the American
Civil War

T. Michael Parrish, Series Editor

Published with the assistance of the
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Lincoln's Mercenaries

Economic Motivation among Union Soldiers
during the Civil War

WILLIAM MARVEL

In *Lincoln's Mercenaries*, renowned Civil War historian William Marvel considers whether poor northern men bore the highest burden of military service during the American Civil War. Examining data on median family wealth from the 1860 United States Census, Marvel reveals the economic conditions of the earliest volunteers from each northern state during the seven major recruitment and conscription periods of the war. The results consistently support the conclusion that the majority of these soldiers came from the poorer half of their respective states' population, especially during the first year of fighting.

Marvel further suggests that the largely forgotten economic depression of 1860 and 1861 contributed in part to the disproportionate participation in the war of men from chronically impoverished occupations. During this fiscal downturn, thousands lost their jobs, leaving them susceptible to the modest emoluments of military pay and community support for soldiers' families. From newspaper ac-

counts and individual contemporary testimony, he concludes that these early recruits—whom historians have generally regarded as the most patriotic of Lincoln's soldiers—were motivated just as much by money as those who enlisted later for exorbitant bounties, and that those generous bounties were made necessary partly because war production and labor shortages improved economic conditions on the home front.

A fascinating, comprehensive study, *Lincoln's Mercenaries* illustrates how an array of social and economic factors drove poor northern men to rely on military wages to support themselves and their families during the war.

WILLIAM MARVEL, author of numerous books about the American Civil War including *Lincoln's Autocrat: The Life of Edwin Stanton*, is a past recipient of the Richard Barksdale Harwell Book Award, the Lincoln Prize, the Douglas Southall Freeman Award, and the Bell Award.

Upon the Fields of Battle

Essays on the Military History of America's Civil War

Edited by **ANDREW S. BLEDSOE** and **ANDREW F. LANG**

Foreword by **GARY W. GALLAGHER**

New developments in Civil War scholarship owe much to removal of artificial divides by historians seeking to explore the connections between the home front and the battlefield. Indeed, scholars taking a holistic view of the war have contributed to our understanding of the social complexities of emancipation—of freedom in a white republic—and the multifaceted experiences of both civilians and soldiers. Given these accomplishments, research focusing on military history prompts prominent and recurring debates among Civil War historians. Critics of traditional military history see it as old-fashioned, too technical, or irrelevant to the most important aspects of the war. Proponents of this area of study view these criticisms as a misreading of its nature and potential to illuminate the war. The collected essays in *Upon the Fields of Battle* bridge this intellectual divide, demonstrating how historians enrich Civil War studies by approaching the period through the specific but nonetheless expansive lens of military history.

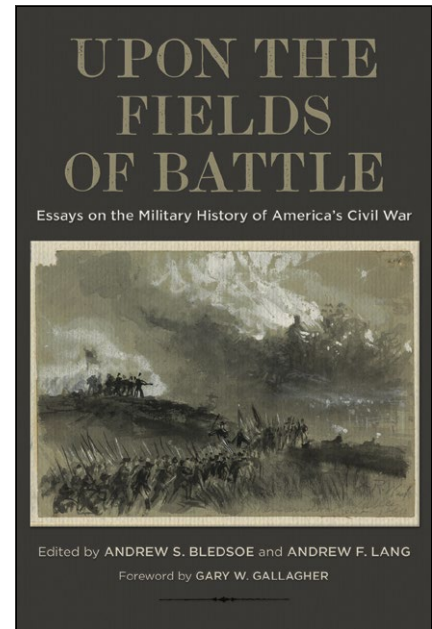
Drawing together contributions from Keith Altavilla, Robert L. Glaze, John J. Hennessy, Earl J. Hess, Brian Matthew Jordan, Kevin M. Levin, Brian D. McKnight, Jennifer M. Murray, and Kenneth W.

Noe, editors Andrew S. Bledsoe and Andrew F. Lang present an innovative volume that deeply integrates and analyzes the ideas and practices of the military during the Civil War. Furthermore, by grounding this collection in both traditional and pioneering methodologies, the authors assess the impact of this field within the social, political, and cultural contexts of Civil War studies.

Upon the Fields of Battle reconceives traditional approaches to subjects like battles and battlefields, practice and policy, command and culture, the environment, the home front, civilians and combatants, atrocity and memory, revealing a more balanced understanding of the military aspects of the Civil War's evolving history.

ANDREW S. BLEDSOE, assistant professor of history at Lee University, is the author of *Citizen-Officers: The Union and Confederate Volunteer Junior Officer Corps in the American Civil War*.

ANDREW F. LANG, assistant professor of history at Mississippi State University, is the author of *In the Wake of War: Military Occupation, Emancipation, and Civil War America*.



NOVEMBER 2018

312 pages, 6 x 9

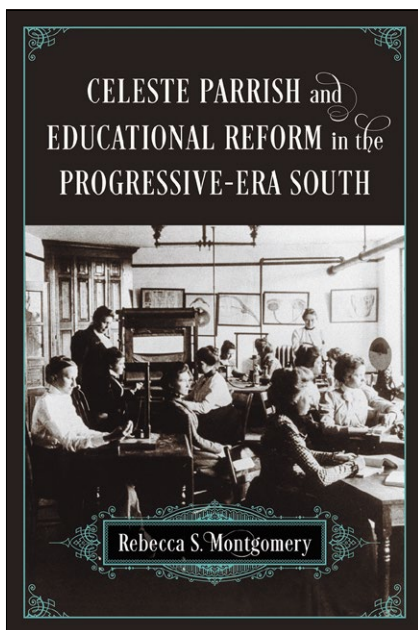
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Civil War / Military History / Southern History

Conflicting Worlds: New Dimensions of the American
Civil War

T. Michael Parrish, Series Editor



DECEMBER 2018

320 pages, 6 x 9, 7 halftones

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History of Education / Southern History /

Women's Studies

Celeste Parrish and Educational Reform in the Progressive-Era South

REBECCA S. MONTGOMERY

Celeste Parrish and Educational Reform in the Progressive-Era South follows a Civil War orphan's transformation from a Southside Virginia public school teacher to a nationally known progressive educator and feminist. In this vital intellectual biography, Rebecca S. Montgomery places feminism and gender at the center of her analysis and offers a new look at the postbellum movement for southern educational reform through the life of Celeste Parrish.

Because Parrish's life coincided with critical years in the destruction and reconstruction of the southern social order, her biography provides unique opportunities to explore the rise of reactionary racism and sexism in the workplace and educational system. As with many women of the last Civil War generation, Parrish's drive to acquire a college education and professional career pitted her against male opponents of coeducation and female intellectual opportunities. When coupled with women's lack of formal political power, this resistance to gender equality discouraged progress and lowered the quality of public education throughout the South.

The marginalization of women within the reform movement, headed by the Conference for Education in the South, further limited female contributions to regional change. Yet, because men allowed female participation in grassroots organization, the southern movement provided an alternate source of influence and power for women. It also restricted the impact of their social activism to mainly female networks, however, which received less public acknowledgement than the reform work conducted by men.

By exploring the consequences of gender discrimination for both educational reform and the influence of southern progressivism, Rebecca S. Montgomery contributes a nuanced understanding of how interlocking hierarchies of power structured opportunity and influenced the shape of reform in the U.S. South.

REBECCA S. MONTGOMERY is associate professor of history at Texas State University and the author of *The Politics of Education in the New South: Women and Reform in Georgia, 1890–1930*.

The Man Who Punched Jefferson Davis

The Political Life of Henry S. Foote, Southern Unionist

BEN WYNNE

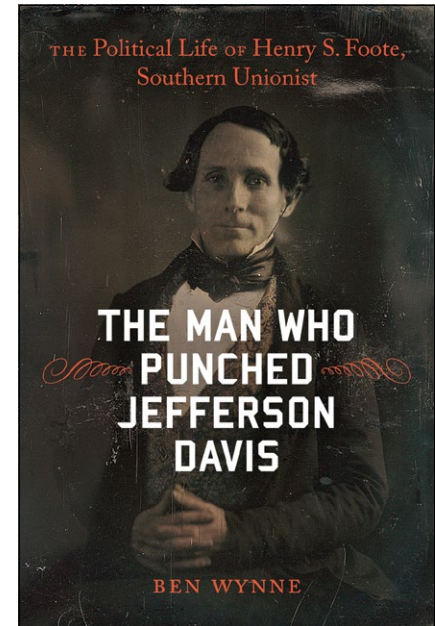
Regarded as one of the most vocal, well-traveled, and controversial statesmen of the nineteenth century, antebellum politician Henry Stuart Foote played a central role in a vast array of pivotal events. Despite Foote's unique mark on history, until now no comprehensive biography existed. Ben Wynne fills this gap in his examination of the life of this gifted and volatile public figure in *The Man Who Punched Jefferson Davis: The Political Life of Henry S. Foote, Southern Unionist*.

An eyewitness to many of the historical events of his lifetime, Foote, an opinionated native Virginian, helped to raise money for the Texas Revolution, provided political counsel for the Lone Star Republic's leadership before annexation, and published a 400-page history of the region. In 1847, Mississippi elected him to the Senate, where he promoted cooperation with the North during the Compromise of 1850. One of the South's most outspoken Unionists, he infuriated many of his southern colleagues with his explosive temperament and unorthodox ideas that quickly established him as a political outsider. His temper sometimes led to physical altercations, including at least five duels, pulling a gun on fellow

senator Thomas Hart Benton during a legislative session, and engaging in run-ins with other politicians—notably a fistfight with his worst political enemy, Jefferson Davis. He left the Senate in 1851 to run for governor of Mississippi on a pro-Union platform and defeated Davis by a small margin. Several years later, Foote moved to Nashville, was elected to the Confederate Congress after Tennessee seceded, and continued his political sparring with the Confederate president.

From Foote's failed attempt to broker an unauthorized peace agreement with the Lincoln government and his exile to Europe to the publication of his personal memoir and his appointment as director of the United States mint in New Orleans, Wynne constructs an entertaining and nuanced portrait of a singular man who constantly challenged the conventions of southern and national politics.

BEN WYNNE is professor of history at the University of North Georgia and the author of *In Tune: Charley Patton, Jimmie Rodgers, and the Roots of American Music*.



NOVEMBER 2018

328 pages, 6 x 9, 18 halftones

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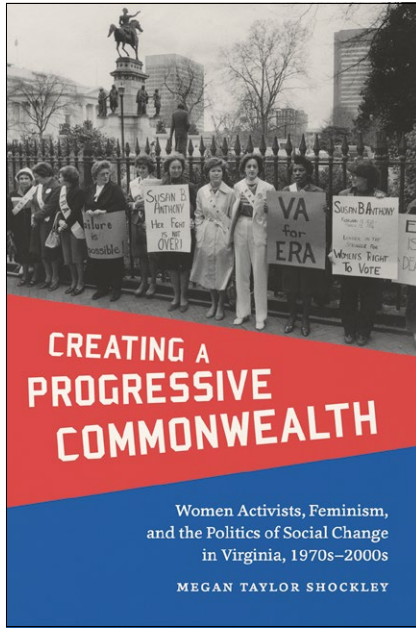
Biography / Southern History / Civil War

Southern Biography

Andrew Burstein, Series Editor

Published with the assistance of the

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DECEMBER 2018

280 pages, 6 x 9

978-0-8071-6936-0

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Women's Studies / Southern History

Making the Modern South
David Goldfield, Series Editor

Creating a Progressive Commonwealth

Women Activists, Feminism, and the Politics of Social Change in Virginia, 1970s–2000s

MEGAN TAYLOR SHOCKLEY

Building upon the work of late twentieth-century scholars in the field of feminist studies, Megan Taylor Shockley provides an in-depth look at feminism in the modern U.S. South. Shockley challenges the monolithic view of the region as a conservative bastion and argues that feminist advocates have provided crucial social progressive force, particularly in Virginia, between 1970 and 2010. An innovative study, *Creating a Progressive Commonwealth* illustrates how feminists in the state challenged the traditional patriarchal system and engaged directly with the legislature through grassroots educational efforts on three major initiatives: passage of the Equal Rights Amendment, protection of abortion rights, and pursuit of legal and social rights for survivors of domestic and sexual violence.

Shockley suggests that advocates for gender equality fundamentally changed Virginia, improving the state's support for women both personally and professionally as well as fostering an environment more conducive to additional progressive reform. In sharing the stories of these activists, the

author discusses their initial choices to participate in the movement, the challenges they faced in promoting a progressive agenda, as well as their successes and failures. Throughout, Shockley emphasizes the need for scholars to look beyond the history of state legislatures in order to fully understand the nature of southern progressivism and feminism.

Using both archival sources and oral histories, *Creating a Progressive Commonwealth* examines the individual women and their motivations as they battled recalcitrant legislators and conservative citizens to achieve social reforms.

MEGAN TAYLOR SHOCKLEY, research professor of history at Clemson University, is the coauthor of *Changing History: Virginia Women Through Four Centuries* and the author of "We, Too, Are Americans": *African American Women in Detroit and Richmond, 1940–1954* and *The Captain's Widow of Sandwich: Self-Invention and the Life of Hannah Rebecca Burgess, 1836–1917*.

Reading Reconstruction

Sherwood Bonner and the Literature of the Post–Civil War South

KATHRYN B. MCKEE

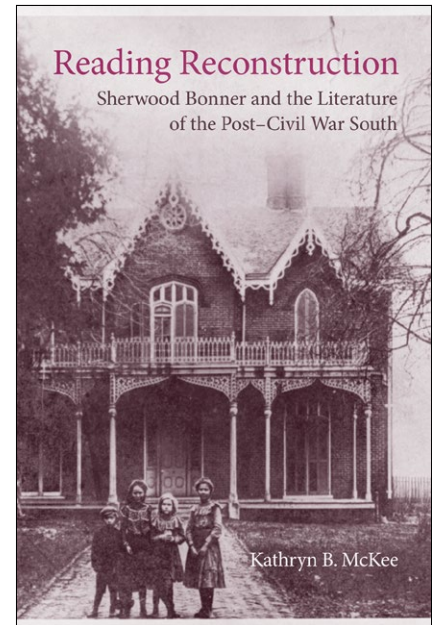
Kathryn B. McKee's *Reading Reconstruction* situates Mississippi writer Katharine Sherwood Bonner McDowell (1849–1883) as an astute cultural observer throughout the 1870s and 1880s who portrayed the discord and uneasiness of the Reconstruction era in her fiction and nonfiction works. McKee reveals conflicts in Bonner's writing as her newfound feminism clashes with her resurgent racism, two forces widely prevalent and persistently oppositional throughout the late nineteenth century.

Reading Reconstruction begins by tracing the historical contexts that defined Bonner's life in postwar Holly Springs. McKee explores how questions of race, gender, and national citizenship permeated Bonner's social milieu and provided subject matter for her literary works. Examining Bonner's writing across multiple genres, McKee finds that the author's wry but dark humor satirizes the foibles and inconsistencies of southern culture. Bonner's travel letters, first from Boston and then from the capitals of Europe, show her both embracing and performing her role as a southern woman, before coming to see herself as simply "American" when abroad. *Like unto Like*, the single novel she published in her lifetime, directly engages with Mississippi's postbel-

lum political life, especially its racial violence and the rise of Lost Cause ideology. Her two short story collections, including the raucously comic pieces in *Dialect Tales* and the more nostalgic *Suwanee River Tales*, indicate her consistent absorption in the debates of her time, as she ponders shifting definitions of citizenship, questions the evolving rhetoric of postwar reconciliation, and readily employs humor to disrupt conventional domestic scenarios and gender roles. In the end, Bonner's writing offers a telling index of the paradoxes and irresolution of the period, advocating for a feminist reinterpretation of traditional gender hierarchies, but verging only reluctantly on the questions of racial equality that nonetheless unsettle her plots.

By challenging traditional readings of postbellum southern literature, McKee offers a long-overdue reassessment of Sherwood Bonner's place in American literary history.

KATHRYN B. MCKEE, McMullan Associate Professor of Southern Studies and associate professor of English at the University of Mississippi, is the coeditor, with Deborah E. Barker, of *American Cinema and the Southern Imaginary*.



JANUARY 2019

368 pages, 6 x 9

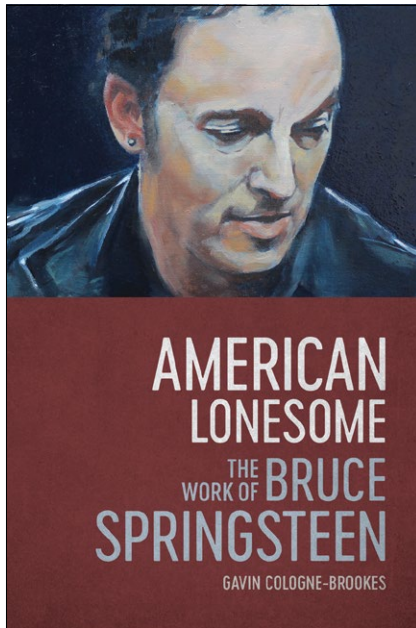
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Southern Literary Studies

Scott Romine, Series Editor



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Music Studies / Literary Studies

American Lonesome

The Work of Bruce Springsteen

GAVIN COLOGNE-BROOKES

American Lonesome: The Work of Bruce Springsteen begins with a visit to the Jersey Shore and ends with a meditation on the international legacy of Springsteen's writing, music, and performances. Gavin Cologne-Brookes's innovative study of this popular musician and his position in American culture blends scholarship with personal reflection, providing both an academic examination of Springsteen's work and a moving account of how it offers a way out of emotional solitude and the potential lonesomeness of modern life.

Cologne-Brookes proposes that the American philosophical tradition of pragmatism, which assesses the value of ideas and arguments based on their practical applications, provides a lens for understanding the diversity of perspectives and emotions encountered in Springsteen's songs and performances. Drawing on pragmatist philosophy from William James to Richard Rorty, Cologne-Brookes examines Springsteen's formative environment and outsider psychology, arguing that the artist's confessed tendency toward a self-reliant isolation creates a tension in his work between lonesomeness and community. He considers Springsteen's portrayals of solitude in relation to classic and contemporary American writers, from Frederick Doug-

lass, Nathaniel Hawthorne, and Emily Dickinson to Richard Wright, Flannery O'Connor, and Joyce Carol Oates. As part of this critique, he discusses the difference between escapist and pragmatic romanticism, the notion of multiple selves as played out both in Springsteen's work and in our perception of him, and the impact of performances both recorded and live. By drawing on his own experiences seeing Springsteen perform—including on tours showcasing the album *The River* in 1981 and 2016—Cologne-Brookes creates a book about the intimate relationship between art and everyday life.

Blending research, cultural knowledge, and creative thinking, *American Lonesome* dissolves any imagined barriers between the study of a songwriter, literary criticism, and personal testimony.

GAVIN COLOGNE-BROOKES is a professor of American literature and program leader for the MA in Creative Writing at Bath Spa University. Also a painter, he lives with his family in Wiltshire, England. His previous books include *The Novels of William Styron: From Harmony to History*; *Dark Eyes on America: The Novels of Joyce Carol Oates*; and *Rereading William Styron*.

Progress Compromised

Social Movements and the Individual in African American Postmodern Fiction

JOHN L. GLENN

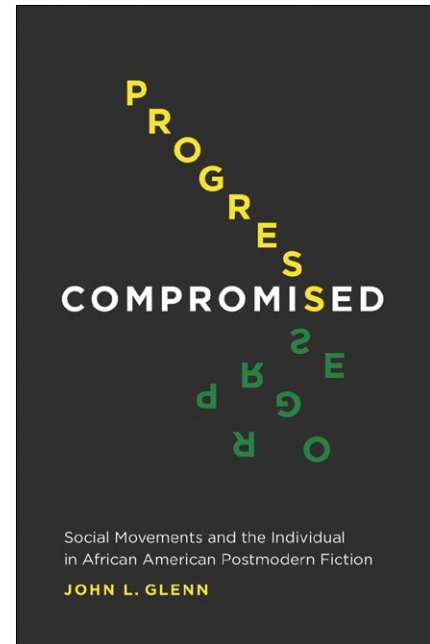
In *Progress Compromised*, John L. Glenn examines how African American literature engages in debates about the political and cultural tensions prompted by black social movements during the 1950s and 1960s. Glenn presents detailed case studies of four major novels that illuminate specific periods crucial in the history of African American political struggles, including campaigns for racial integration, the zenith of the civil rights movement, black nationalism, and the immediate legacy of the civil rights era. His analysis provides a nuanced understanding of black postmodern culture and shows how writers use fiction to postulate new modes of resistance and selfhood that defy societal constraints.

In Colson Whitehead's *The Intuitionist*, the first black female elevator inspector and her male counterparts reconsider their notions of what progress means for African Americans newly integrated into civil service and mass industry. Alice Walker's *Meridian* observes the novel's title character as she copes with the psychological distress experienced by activists participating in the civil rights movement, emphasizing how they bear the psychic and emotional weight of their struggle for equality. John

Oliver Killens's satire *The Cotillion; or, One Good Bull Is Half the Herd* considers class stratification among black communities and social organizations by following the protagonists as they expose the biases of a society women's group, set against a backdrop of late-1960s black nationalism. Finally, Toni Morrison's *Tar Baby* concerns members of the post-civil rights generation who struggle to achieve self-renewal through introspection while confronting unresolved issues about racial identity and socioeconomic mobility.

Progress Compromised showcases the discourse on black cultural politics circulating within late-twentieth-century African American literature, revealing how postmodern fiction investigates the effects of historical movements on individuals, their respective communities, and their efforts to resist social conformity and retain personal identity.

JOHN L. GLENN is associate dean of the Arts and Sciences Division at Southeast Community College in Lincoln, Nebraska. His research interests include cultural studies, leadership, and community college education.



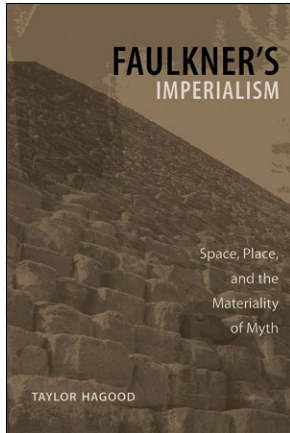
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Literary Studies / African American Studies



NEW IN PAPER

Faulkner's Imperialism

Space, Place, and the
Materiality of Myth

TAYLOR HAGOOD

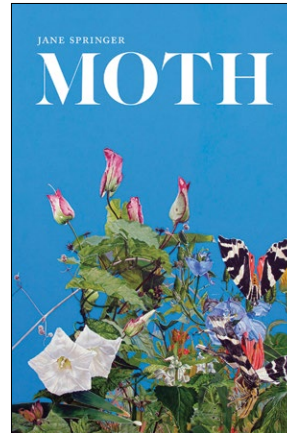
"Taylor Hagood deploys a fresh topography for his expert mapping of myth and place as narratives of empire and strategies of 'imperial impulse' in this all-important contribution to global southern studies. His compelling attention to current cultural discourses and his superb analysis of 'imperial space' produce smart, rewarding twenty-first-century interpretations of a wide range of Faulkner texts."—Thadious M. Davis

In *Faulkner's Imperialism*, Taylor Hagood explores two staples of Faulkner's world: myth and place. Using an interdisciplinary approach to examine economic, sociological, and political factors in Faulkner's writing, he applies postcolonial theory, cultural materialism, and the work of the New Southernists to analyze how these themes intersect to encode narratives of imperialism and anti-imperialism. The resulting discussion highlights the deeply embedded imperial impulses underpinning not just Yoknapatawpha and Mississippi, but the Midwest, the Caribbean, France, and a host of often-overlooked corners of the Faulknerian map. Hagood considers the broad geographic canvas evoked in the famed writer's work and moves beyond South-versus-North paradigms to encompass all the spaces within Faulkner's created cosmos, addressing their interrelationships in a precise, holistic way.

TAYLOR HAGOOD is professor of American literature and director of the Study of the Americas Initiative at Florida Atlantic University. His book *Faulkner, Writer of Disability* won the 2015 C. Hugh Holman Award.

DECEMBER 2018 | 264 pages, 6 x 9 | 978-0-8071-6996-4 | Paper \$29.95s
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Southern Literary Studies



Moth Poems

JANE SPRINGER

In *Moth*, Jane Springer uses shaped poems, prose poems, and poems with unusual structures to soar through time and the natural world. Yet, while her lines are aesthetically playful, she examines serious subjects, including our destruction of the environment, the widening and divisive gulf between socioeconomic classes, and the further injustices thrust upon those already suffering in society. She focuses on the role of women in a chaotic world, as mothers, daughters, and sisters work to restore order and comfort. Simultaneously heartbreaking and lighthearted, these masterful poems gracefully delve into the complexities of our lives.

A native of Tennessee, **JANE SPRINGER** now lives in Upstate New York and teaches at Hamilton College. Her previous poetry collections are *Dear Blackbird* and *Murder Ballad*.

Whooo Whooo

O life little life little sawdust speck in the eye of the universe—blind I tried
to tie these days with string & print where fang & claw are cracked
little cups, a notebook jarred with specimens winged-done then
shrunk in basement smoke, the jail I thought I just
deserved—while wind's cheek turned to what
flew, I could not flown—little truck
I drove instead of run, little
life—above the ruins,
the owl, my son.

SEPTEMBER 2018 | 64 pages, 6 1/8 x 9 1/4 | 978-08071-6792-2 | Paper \$16.95
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Southern Messenger Poets • Dave Smith, Series Editor

Passing Worlds

Tahiti in the Era of Captain Cook

Poems

ELIZABETH HOLMES

PRAISE FOR ELIZABETH HOLMES

“With unexpected imagery and an exceptionally fine ear, Holmes explores and balances emotional complexities that speak to all of us.” —Martha Collins

Deeply researched and deeply felt, *Passing Worlds* is a poetic reimagining of the first encounters of Europeans and Tahitians during the historic voyages of Captain James Cook. Although the expeditions brought back impressive stores of knowledge and new plant and animal specimens, those scientific rewards came at a high human cost. Examining both imperialism and exploration, Holmes illuminates the cultural exchanges, clashes, miscommunications, and friendships that developed during these European sojourns, including the Tahitians’ impressions of their strange visitors, the ways the British played into island politics, and how the “discovery” of Tahiti—with its easy life, absence of poverty, and liberal sexuality—influenced European ideas.

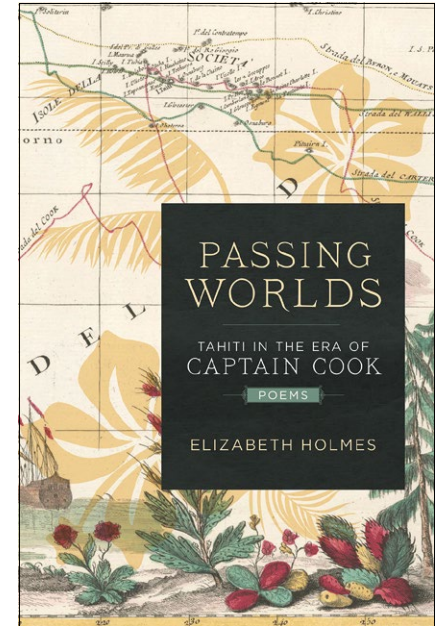
Part narrative, part lyric, the poems speak in multiple voices, bringing to life a fascinating cast of characters, from the black servants and common sailors to the aristocratic naturalist Joseph Banks, a female Tahitian leader, and an island girl caught in a system of sexual commerce. Marking the 250th anniversary of the launch of the *Endeavour*, which carried Captain Cook on his first voyage around the

world, *Passing Worlds* is a poignant and imaginative depiction of a key point in a historic voyage and of a society whose delicate balance was altered and finally devastated by the impact of a far different one.

ELIZABETH HOLMES is the author of two previous books of poetry, *The Patience of the Cloud Photographer* and *The Playhouse near Dark*. Her poems have appeared in *Poetry*, *Ploughshares*, *Prairie Schooner*, *The Southern Review*, and many other journals. She lives in Ithaca, New York.

She was sixteen or twelve or ten, and she bathed
in the river three times a day. Possibly
virgin, probably smoothed her hair
with coconut oil, her legs and buttocks likely
dark with elaborate tattoos. And was she curious
when chosen (ordered?) to lie with a stranger—
old or young but surely stinking,
rippled with muscle from a life at sea or
weak with ulcerated skin and rotten teeth?
Surprised? that a face like bark had a body root-
white, hair on the chest (attracted?), a man
frantic for sex, man from an unimaginable (did she
imagine?) land.

—from “Not Recorded: Girl”



AUGUST 2018

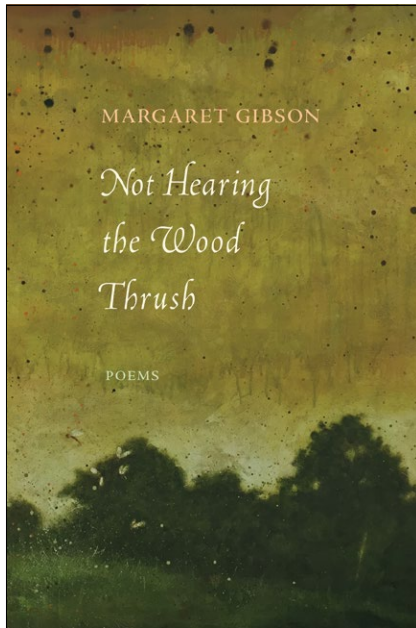
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Poetry



SEPTEMBER 2018

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Poetry

Not Hearing the Wood Thrush

Poems

MARGARET GIBSON

PRAISE FOR MARGARET GIBSON

“Margaret Gibson has created a voice and an art that connects the sensuous experience of the physical world with the inner life . . . [Gibson’s] language is pure, exact, and richly musical.” —Pattiann Rogers

“In moment after lucent moment, Gibson shows us how . . . the mind, when it is capable of unadorned bare attention, is indeed a direct conduit to the world. The result is a numinous, deeply spiritual exploration of consciousness as it encounters great beauty and great grief.” —Chase Twichell

“I look about and find whatever I see / unfinished,” Margaret Gibson writes in these powerful and moving poems, which investigate a late-life genesis. *Not Hearing the Wood Thrush* grapples with the existential questions that come after experiencing a great personal loss. A number of poems meditate on loneliness and fear; others speak to “No one”—a name richer than prayer or vow.” In this transformative new collection, Gibson moves inward, taking surprising, mercurial turns of the imagination, guided by an original and probative intelligence. With a clear eye and an open heart, Gibson writes, “How stark it is to be alive”—and also how glorious, how curious, how intimate.

MARGARET GIBSON is the author of twelve collections of poems and one prose memoir. A native of Virginia, now a resident of Preston, Connecticut, she has received numerous honors, including the Lamont Selection, Connecticut Book Award, and Melville Kane Award. Her collection *The Vigil* was a finalist for the National Book Award in Poetry.

There are thoughts that come to the door screen summer nights,
lured by a light kept on by
some childhood fear. They bump up against it, or cling.

Darkness frees them.

There is love comes late, in darkness, and gives no reason.
Body speckled, sweet as a pear.
How nakedly
the heart bears its weight.

At dusk, deep in the summer woods, a silence.
Something that was here, expected
to continue being here,
isn't.

I see the line in my palm etched by fate and not yet
snipped. The afterlife,
what is it
if not a further body desire turns toward?

—from “Not Hearing the Wood Thrush”

Black Flowers

Poems

DOUG RAMSPECK

PRAISE FOR DOUG RAMSPECK

"In today's world an apologia for [Ramspeck's poetry] would say that it is *mature*, that it is *polished*, and for those who wink at that—well, let them wander off. But for those whose eyes remain open, whose hearts are not afraid to come closer, let them come and be pierced, let them come and read and turn the pages and be beholden to a poet who seems born to mesmerize, having learned from The Great Mesmerizer—the moon itself—that we are all one person, no matter who we are or when we lived." —Mary Ruefle

"Here, language is not so much a language but a feeling, and naming not so much a representation as it is a transformation of the ephemeral shape of longing into song. Here, like 'birds singing out of their bodies,' these poems sing their way out of their own bodies into something unnamable, ecstatic, and free." —Lee Ann Roripaugh

In dark, lyrical verse, *Black Flowers* follows a speaker from childhood into adulthood, as he navigates the animistic world of crows, conjurings, and winter snows. Doug Ramspeck guides readers through the brutality and beauty found in the natural world: the moonlight, "marrow-white, severed, falling bodily / to grass, the hours as permeable as clay" and "dust lifting across the road / as though to form a human shape." By juxtaposing euphony and clear, startling imagery, Ramspeck's novelistic new collection molds the landscape to reflect the speaker's memories and the challenges of growing up in a dysfunctional family. In the tradition of William Wordsworth, *Black Flowers* brings the flourishes of the Romantics to the grit of the present day.

DOUG RAMSPECK is associate professor of English at The Ohio State University at Lima and the author of six collections of poetry and one collection of short stories. His prize-winning work has been published in a range of journals, including *The Southern Review*, *Kenyon Review*, *The Georgia Review*, *storySouth*, and *The American Literary Review*.

My father, in the hard gray
of winter, is kneeling again

and sliding the knife
from sternum to crotch,

blood welling like a dark liquid
oozing from a secret burrow,

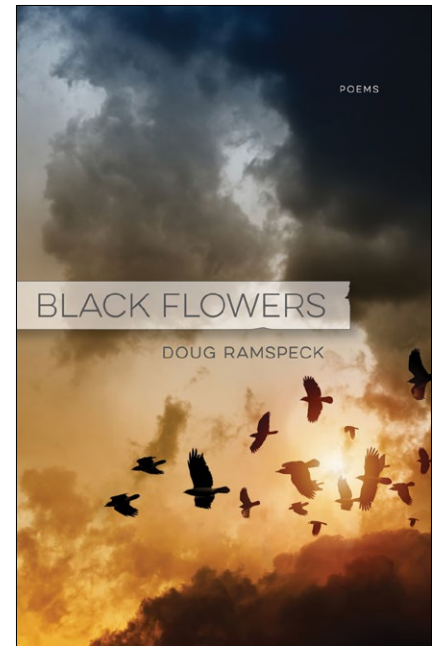
intestines pouring onto grass.
Dead is dead, he always claimed,

adding that we might as well
toss him someday in a landfill

for all he cared, leave him
to feed the buzzards we saw

some days circling beneath
the stillness of low-slung clouds.

—from "Winter Fever"



SEPTEMBER 2018

80 pages, 5 ½ x 8 ½

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Poetry

YOU CAN NOT SHOOT A POEM

Paula Closson Buck

NOVEMBER 2018

72 pages, 5 ½ x 8 ½

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Poetry

You Cannot Shoot a Poem

Poems

PAULA CLOSSON BUCK

In *You Cannot Shoot a Poem*, Paula Closson Buck offers sharp-witted, deeply felt, and skillfully structured poems. With clear and powerful imagery, these poems reveal an urgent need to rethink the way we interact with each other and the planet. Touching on racism, environmental exploitation, and failed political diplomacy, Closson Buck relies on the ability of poetry to enter otherwise hidden or forbidden territories.

Closson Buck transports readers to the abandoned city of Varosha, Cyprus, with its history of interethnic violence; to Venice, Italy, as the water in the Lagoon rises; to Niagara Falls, New York, where she sets a personal moral compass against environmental degradation and religious zeal. She examines the decline of these cities with precise attention to the lives caught in the current.

Sometimes satiric and sometimes elegiac, *You Cannot Shoot a Poem* inhabits a troubled world while inspiring confidence in the human ability to create change.

PAULA CLOSSON BUCK grew up in Niagara Falls, New York, and has spent significant periods of time in Italy, Greece, and Cyprus. The author of two previous poetry collections, *The Acquiescent Villa* and *Litanies near Water*, and a novel, *Summer on the Cold War Planet*, Closson Buck teaches creative writing at Bucknell University.

I ride my pink bicycle
along the highway toward knobby hills.

After a still and cloudless day,
a breeze swells the cottonwoods.

There will be thunder without rain.
My bicycle is not pink

but oxidized red, one speed,
an easy target. The guns

are all invisible from here
and the swollen hallelujahs like wind

as I ride the flat shoulder
of the empty highway

carrying nothing in my basket.

—from “Eastern Woman’s Lonesome Western”

My Studio

Poems

CLARENCE MAJOR

PRAISE FOR CLARENCE MAJOR

"No other voice in American poetry sings quite like Clarence Major's . . . [he] makes profundity seem accidental . . . [this is] an aspect of genius." —Yusef Komunyakaa

"[Major has] a vivid sense of how narrative and impulse inhabit the visual realm and [he] is quite capable of carrying them into impeccable language." —Tracy K. Smith

"Major is a master of everyday language and textual fine-tuning." —*Publishers Weekly*

Beginning and ending in Clarence Major's atelier, *My Studio* demonstrates how art can influence our perception of the world, prompting "all the parts [to] coalesce into a cohesive whole." With precise and engaging imagery, Major contemplates the spaces we occupy and the "beauty in everyday things" from the familiarity of his studio. "This is more than a room," he observes. "It's an unimpeded mental vista."

Major harnesses both humor and seriousness to investigate a wide range of human experiences. In "A Tragedy Indisputable," he considers the funeral of a young boy, and the bewilderment and confusion of the crowd, whose "allegiance to logic and reason [is] now in perpetual sway." In another poem, he paints the picture of a serene day interrupted by "the hammer's sympathy for the nail, the

chatter of ghosts in the bedroom." In rethinking the relationship between poetry and the world of visual art, Major crafts an intricate and insightful collection, full of passion and inventive language, in which everyday life becomes an opportunity for inward reflection.

Originally from Atlanta, prize-winning poet, painter, and novelist **CLARENCE MAJOR** is Distinguished Professor Emeritus at the University of California at Davis. He was a 1999 Bronze Medal National Book Award finalist in poetry and received the 2016 PEN Oakland Lifetime Achievement Award.

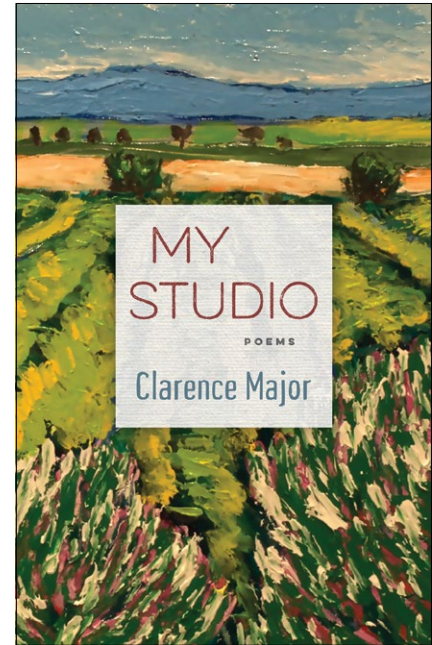
More than you would think
can happen in this limited space.
Spatial compression has its virtues.

The easel stands tall and books line the wall.
Start with a counterpoint then embellish.

It's a visual metaphor, a working space,
soaked in bright north light.

This is where I respect a certain aesthetic . . .

—from "My Studio"



OCTOBER 2018

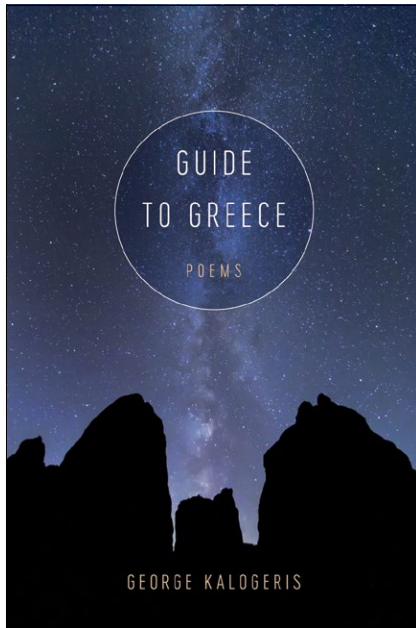
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Poetry



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Poetry

Guide to Greece

Poems

GEORGE KALOGERIS

In the tradition of second-century writer Pausanias, George Kalogeris offers a series of meditative poems on his Greek heritage, both through the intimate lens of his upbringing and the vast historical view of the country's great literature and philosophy. Kalogeris's *Guide to Greece* is a warm and personal collection that ambitiously ties the diaspora of Greek people and ideas into a single literary experience. The struggles of a displaced, working-class family, in turn, give rise to musings on Antigone and Odysseus. Ancient Greek heroes inspire considerations of modern-day greats, such as billionaire Aristotle Onassis and baseball player Harry Agganis. Mirroring the familiar yet mythic call of the Aegean Sea, these poems at once evoke vivid childhood memories and provide new explorations of time-honored epics.

GEORGE KALOGERIS is associate professor of English Literature and Classics in Translation and is codirector of the Poetry Center at Suffolk University in Boston. His previous books include *Camus: Carnets*, a book of poems based on the notebooks of Albert Camus, and *Dialogos: Paired Poems in Translation*. He lives in Winthrop, Massachusetts.

Odysseus Seeing Laertes

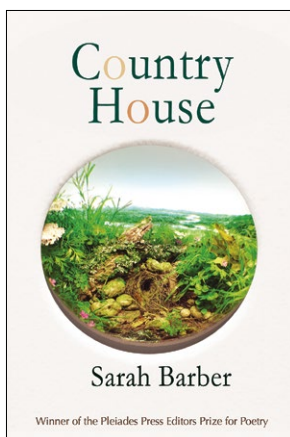
It's getting dark, and he's still in the yard. By now
She'd be stewing over the steamy *katseróles*
She has to reheat, but glad that he's finally home.

He's inspecting his favorite tree, the sour quince.
All day he's been hacking away at carcasses
Of frozen chickens, piled up on his chopping block

Like little hecatombs of smoking entrails.
The sour quince has put forth pink and white petals,
Like the flakes of sawdust stuck to his blood-stained
work-boots.

As when I was a boy, standing away from the shade,
And he would turn and see me, and call me over,
Singing, from the trees, that line from the swallow song:

Come here, little bird. Come here, come here, don't go.



Country House

SARAH BARBER

PRAISE FOR SARAH BARBER'S PREVIOUS WORK

"The poems cavort boldly with patent rhetorical and romantic moves—the male gaze, traditional poetic form, the pathetic fallacy, the onus of the human heart, vanitas, and de Man's notion of autobiography as defacement. Like Dickinson, Barber wields her words like blades; hers is an original sensibility." —Lisa Russ Spaar

"This book is classical and crude, calculated and crafty, thoroughly seductive and not a little naughty." —Kathy Fagan

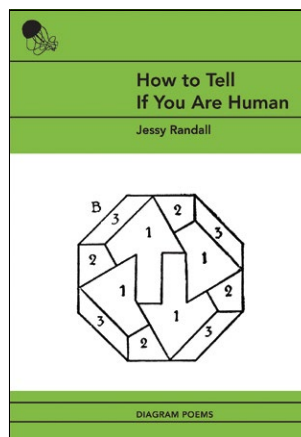
"What is most alluring here remains the book's complex of delicious tensions—sensuality paired with spiritual longing, a keen, critical eye attended by deep compassion, and a very much spoken delivery attaining sculptural precision." —Scott Cairns

Sarah Barber's *Country House* is a collection of pastoral poetry for the Anthropocene—she celebrates nature through attention to the scientific method and with appreciation for surrealist absurdities. Punchy and elegant, Barber's poems reintroduce readers to the strange beauty of a world they only thought they knew.

SARAH BARBER, author of *The Kissing Party*, has published poems in *Ninth Letter*, *Pleiades*, *New Ohio Review*, *Columbia Poetry Review*, *Crazyhorse*, and *Poetry*, among other publications. She teaches at St. Lawrence University in Canton, NY.

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How to Tell If You Are Human

Diagram Poems

JESSY RANDALL

PRAISE FOR JESSY RANDALL

"[Randall's] poems are beyond predicting—some touching, some hilarious—full of fresh insights and some nice wildnesses." —X.J. Kennedy

"Were I a doctor, I'd prescribe Jessie Randall. Specifically, a poem-a-day, although I know the poem will not stay put in its prescription. It'll gurgle, thinking about growing fur. It'll unvelcro itself, step out of itself and morph into many brilliances, into many heavens in grains of sand. No, it'll morph into a thousand, glowing (hugely-glowing) melon spoons. Thank you Jessie Randall." —Kate Northrop

With an entirely new approach to poetry and the art of collage, Jessie Randall transforms diagrams, schematics, charts, graphs, and other visual documents from very old books into poems that speak to the absurdities, anxieties, and joys of life in this modern age.

JESSY RANDALL, author of the poetry collections *Suicide Hotline Hold Music*, *There Was an Old Woman*, *Injecting Dreams into Cows*, and *A Day in Boyland*, was a finalist for the Colorado Book Award. Her poems, poetry comics, and diagram poems have appeared in *Poetry*, *Rattle*, *McSweeney's*, and *Asimov's*.

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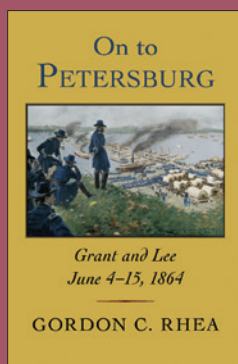


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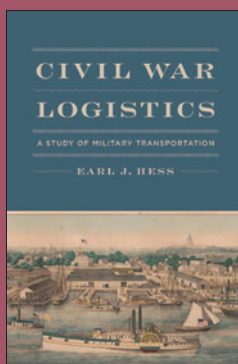
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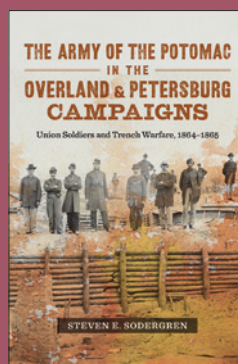
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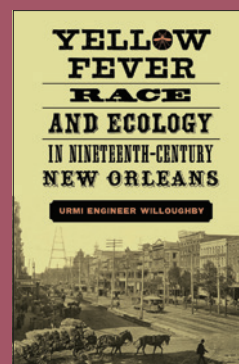
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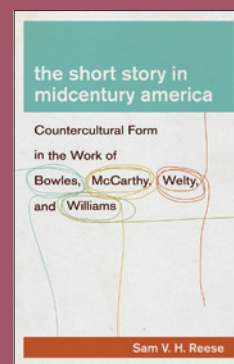
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