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# Celebrating with St. Joseph Altars

The History, Recipes, and Symbols of a New Orleans Tradition

**SANDRA SCALISE JUNEAU**

## PRAISE FOR *CELEBRATING WITH ST. JOSEPH ALTARS*

“No one knows more about St. Joseph Altars than Sandra Scalise Juneau—the history, the religious significance, the cultural importance, and, of course, the food.”—**Elizabeth C. Williams**, cofounder of the Southern Food and Beverage Museum

“Generations of Sicilian heritage have enriched the culture of New Orleans, and Sandra Scalise Juneau’s book explains the intricacies of these vital traditions, just as she has taught them in my home and at my restaurant.”—**Chef Andrea Apuzzo**, owner of Andrea’s Restaurant, Metairie, Louisiana

Every year on March 19, Roman Catholic churches and households in and around New Orleans celebrate St. Joseph’s Day. As centerpieces of these celebrations, the elaborate tiered displays of foods, prayers, and offerings known as St. Joseph Altars represent a centuries-old tradition established in south Louisiana by immigrants from Sicily.

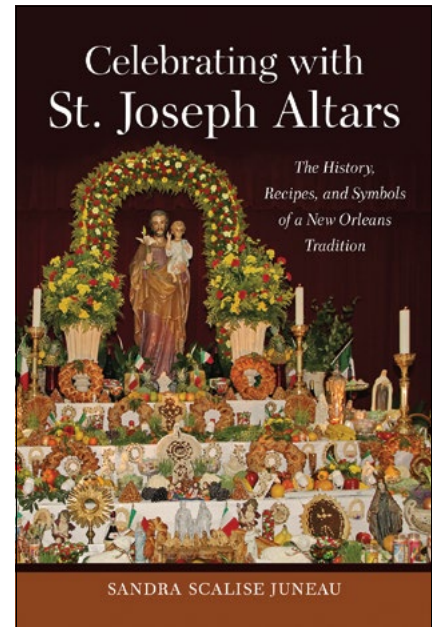
In *Celebrating with St. Joseph Altars*, Sandra Scalise Juneau expertly documents the stories, recipes, and religious symbolism of this rich tradition passed down through multiple generations. While the altars have adapted over time to local ingredients and tastes, most of the customary dishes still fol-

low cooking and baking methods that remain relatively unchanged from over a century ago.

Juneau traces the history and symbols associated with the St. Joseph Altar from its Sicilian origins to its establishment among Louisiana’s celebrations, then its later embrace by multicultural communities across the United States. She also provides a guide for preparing an altar, complete with recommended timelines and suggestions for physical setup. She offers over sixty carefully selected recipes centered on delectable breads, fish, pasta, and spring vegetables. Pastries receive special attention, with detailed instructions for carving the intricate fig cake designs known as *cuccidati*.

*Celebrating with St. Joseph Altars* chronicles a cultural tradition that continues to draw families and communities together in a generous spirit of hospitality.

A native New Orleanian of Sicilian heritage, **SANDRA SCALISE JUNEAU** has created cultural exhibits for public display at the Hallmark Card Company in New York, the Louisiana World’s Fair, and the Louisiana Folklife Festival. St. Joseph Altars she designed remain on permanent exhibit at the Southern Food and Beverage Museum and the American Italian Cultural Center in New Orleans. She lives in Madisonville, Louisiana.



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Foodways / Louisiana Studies

The Southern Table

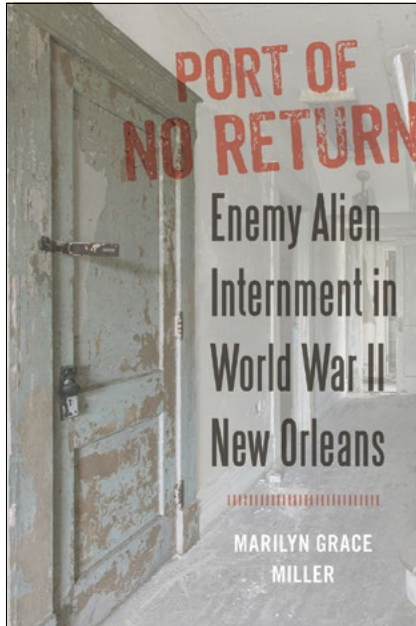
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World War II / Louisiana Studies

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# Port of No Return

Enemy Alien Internment in World War II New Orleans

**MARILYN GRACE MILLER**

While most people are aware of the World War II internment of thousands of Japanese citizens and residents of the United States, few know that Germans, Austrians, and Italians were also apprehended and held in internment camps under the terms of the Enemy Alien Control Program. *Port of No Return* tells the story of New Orleans's key role in this complex secret operation through the lens of Camp Algiers, located just three miles from downtown New Orleans.

Deemed to be one of two principal ports through which enemy aliens might enter the United States, New Orleans saw the arrival of thousands of Latin American detainees during the war years. Some were processed there by the Immigration and Naturalization Service before traveling on to other detention facilities, while others spent years imprisoned at Camp Algiers. In 1943, a contingent of Jewish refugees, some of them already survivors of concentration camps in Europe, were transferred to Camp Algiers in the wake of tensions at other internment sites that housed both refugees and Nazis. The presence of this group earned Camp Algiers the nickname “Camp of the Innocents.”

Despite the sinister overtones of the “enemy alien” classification, most of those detained were civilians who possessed no criminal record and had escaped difficult economic or political situations in their countries of origin by finding a refuge in Latin America. While the deportees had been assured that their stay in the United States would be short, such was rarely the case. Few of those deported to the U.S. during World War II were able to return to their countries of residence, either because their businesses and properties had been confiscated or because their home governments rejected their requests for reentry. Some were even repatriated to their countries of origin, a possibility that horrified Jews and others who had suffered under the Nazis. *Port of No Return* tells the varied, fascinating stories of these internees and their lives in Camp Algiers.

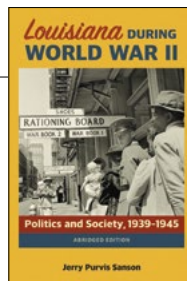
**MARILYN GRACE MILLER** is associate professor in the Department of Spanish and Portuguese at Tulane University. She is the author of *Rise and Fall of the Cosmic Race: The Cult of Mestizaje in Latin America* and has published widely on Cuban culture.

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# After D-Day

The U.S. Army Encounters the French

**ROBERT LYNN FULLER**

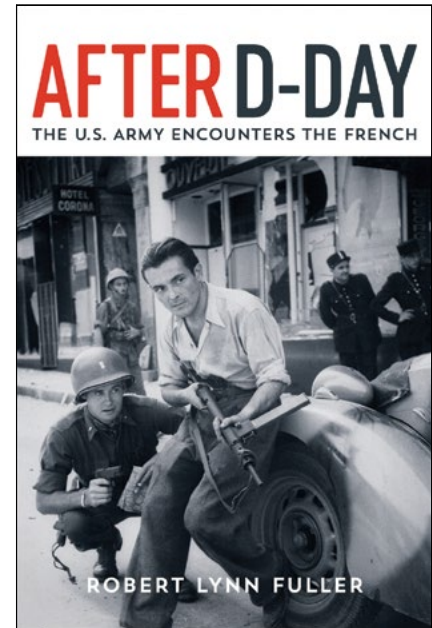
*After D-Day* is one of a small but growing body of works that examine the Allied liberators of France. This study focuses on both the French experience of the U.S. Army and the American soldiers' reaction to the French during the liberation and its immediate aftermath. Drawing on French and American archival materials, as well as dozens of memoirs, diaries, letters, and newspapers, Robert Lynn Fuller follows French and American interactions, starting in the skies over France in 1942 and ending with the liberation of Alsace in 1945. Fuller pays special attention to French life in the war zones, where living under constant shelling offered a miserable experience for those forced to endure it. The French stoically withstood those travails—sometimes inflicted by the Americans—when they saw their sacrifices as the price of liberation and victory over Germany. As Fuller shows, when the French did not believe afflictions brought by the Americans advanced the cause of success, their tolerance waned, sometimes dramatically.

Fuller maintains that the Allied bombing of France was an important yet often overlooked chapter of World War II, one that inflicted more death and destruction than the ground war still to come.

Yet the ground campaign, which began with the Allied invasion of Normandy, unleashed enormous violence that killed, injured, or rendered homeless tens of thousands of French civilians. Fuller examines French and American records of the fate of civilians in the principal battle zones, Normandy and Lorraine, as well as in overlooked liberated regions, such as Orléanais and Champagne, that largely escaped widespread damage and casualties. Despite French gratitude toward the Americans for the liberation of their country, relations began to cool in the fall and winter of 1944 as progress on the battlefield slowed and then appeared to reverse with the German offensive in the Ardennes.

Revealing in stark detail the experiences of French civilians with the American military, *After D-Day* presents a compelling coda to our understanding of the Allied conquest of German-occupied France.

**ROBERT LYNN FULLER** holds a PhD in history from the University of Virginia. He is the author of *The Struggle for Cooperation: Liberated France and the American Military, 1944–1946*.



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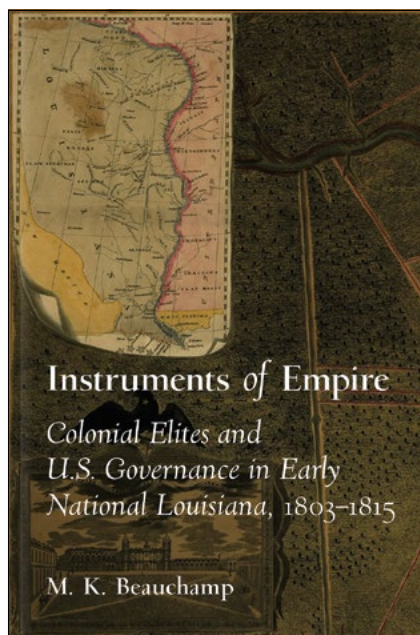
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# Instruments of Empire

Colonial Elites and U.S. Governance in Early National Louisiana, 1803–1815

**M. K. BEAUCHAMP**

M. K. Beauchamp's *Instruments of Empire* examines the challenges that resulted from U.S. territorial expansion through the Louisiana Purchase of 1803. With the acquisition of this vast region, the United States gained a colonial European population whose birthplace, language, and religion often differed from those of their U.S. counterparts. This population exhibited multiple ethnic tensions and possessed little experience with republican government. Consequently, administration of the territory proved a trial-and-error endeavor involving incremental cooperation between federal officials and local elites. As Beauchamp demonstrates, this process of gradual accommodation served as an essential nationalizing experience for the people of Louisiana.

After the acquisition, federal officials who doubted the loyalty of the local French population and their capacity for self-governance denied the territory of Orleans—easily the region's most populated and economically robust area—a quick path to statehood. Instead, U.S. officials looked to groups including free people of color, Native Americans, and recent immigrants, all of whom found themselves ideally placed to negotiate for greater privileges from the new territorial government. Beauchamp argues that U.S. administrators, despite claims of impartiality and equality before the law, regularly acted as fickle agents of imperial power

and frequently co-opted local elites with prominent positions within the parishes. Overall, the methods utilized by the United States in governing Louisiana shared much in common with European colonial practices implemented elsewhere in North America during the early nineteenth century.

While historians have previously focused on Washington policy makers in investigating the relationship between the United States and the newly acquired territory, Beauchamp emphasizes the integral role played by territorial elites who wielded enormous power and enabled government to function. His work offers profound insights into the interplay of class, ethnicity, and race, as well as an understanding of colonialism, the nature of republics, democracy, and empire. By placing the territorial period of early national Louisiana in an imperial context, this study reshapes perceptions of American expansion and manifest destiny in the nineteenth century and beyond.

*Instruments of Empire* serves as a rich resource for specialists studying Louisiana and the U.S. South, as well as scholars of slavery and free people of color, nineteenth-century American history, Atlantic World and border studies, U.S. foreign relations, and the history of colonialism and empire.

**M. K. BEAUCHAMP** is associate professor of history at Rogers State University.

# Spanish New Orleans

An Imperial City on the American Periphery, 1766–1803

**JOHN EUGENE RODRIGUEZ**

John Eugene Rodriguez's *Spanish New Orleans* is the first comprehensive academic analysis of how Spain governed the largest imperial city in its North American empire. Rodriguez suggests that the Spanish empire was, at least on the northern edge, slipping into economic and perhaps political independence a decade before the overthrow of its Bourbon Spanish rulers in 1808. His work questions that of earlier historians, who argued that Latin America was fundamentally conservative and complaisant under Bourbon rule. Instead, *Spanish New Orleans* shows that in the capital of Louisiana, Spanish rulers were slowly losing control of three interwoven aspects of the city: demography, trade, and political discourse.

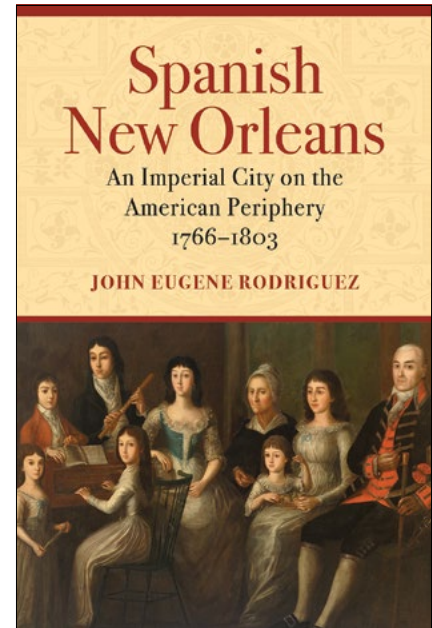
Rodriguez demonstrates how the multiethnic, multilingual population of the city played a central role in encouraging trans-imperial free trade and especially trade with the United States, to the point of economic dependence. This dependence in turn prompted the Bourbon governors in New Orleans to negotiate both economic and political discourse in a city that was steadily moving closer in every way to the United States. Far from being a peripheral city in a peripheral colony, by 1803 New Orleans was reshaping the Spanish empire beyond the comprehension of the Spanish king. Chapters on the city's foundational merchants, literacy, and the judicial system all point to the unique

character of this imperial city on the American periphery.

This study marks new methodological paths for historians of Latin America and early U.S. history by making use of enormous data compilations on population, ethnicity, and economics. Rodriguez also analyzes previously ignored eighteenth-century Spanish-language documents, including petitions, postal records, and military rosters, and engages underutilized tools such as signature analysis. Through his use of original sources and innovative methodologies, Rodriguez makes new and intriguing comparisons between New Orleans and other contemporary Spanish imperial cities as well as cities in the then-expanding United States.

In *Spanish New Orleans*, Rodriguez goes beyond simply positioning New Orleans within Spanish imperial history. Taking a broader view, he considers what Spanish New Orleans reveals about the challenges and opportunities faced by the Spanish Bourbon empire, and he sheds light on how a new North American empire could so quickly and easily absorb a Spanish city.

**JOHN EUGENE RODRIGUEZ** is Department Chair for Regional Issues at the National Intelligence University in Bethesda, Maryland. He earned a PhD in Latin American history from George Mason University.



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256 pages, 6 x 9, 13 graphs, 1 map

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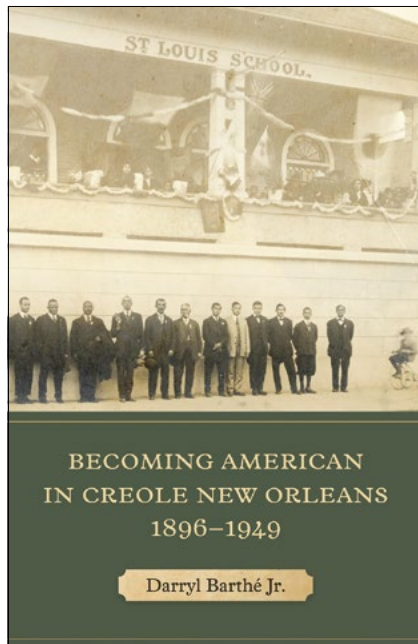
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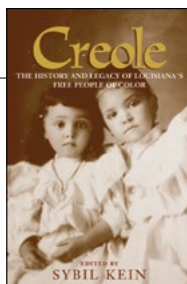
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# Becoming American in Creole New Orleans, 1896–1949

**DARRYL BARTHÉ JR.**

Extensive scholarship has emerged within the last twenty-five years on the role of Louisiana Creoles in the eighteenth and early nineteenth centuries, yet academic work on the history of Creoles in New Orleans after the Civil War and into the twentieth century remains sparse. Darryl Barthé Jr.'s *Becoming American in Creole New Orleans* moves the history of New Orleans's Creole community forward, documenting the process of "becoming American" through Creoles' encounters with Anglo-American modernism. Barthé tracks this ethnic transformation through an interrogation of New Orleans's voluntary associations and social sodalities, as well as its public and parochial schools, where Creole linguistic distinctiveness faded over the twentieth century because of English-only education and the establishment of Anglo-American economic hegemony.

Barthé argues that despite the existence of ethnic repression, the transition from Creole to American identity was largely voluntary as Creoles embraced the economic opportunities afforded to them through learning English. "Becoming American" entailed the adoption of a distinctly American language and a distinctly American racialized caste system. Navigating that caste system was always tricky for Creoles, who had existed in between

French and Spanish color lines that recognized them as a group separate from Europeans, Africans, and Amerindians even though they often shared kinship ties with all of these groups. Creoles responded to the pressures associated with the demands of the American caste system by passing as white people (completely or situationally) or, more often, redefining themselves as Blacks.

*Becoming American in Creole New Orleans* offers a critical comparative analysis of "Creolization" and "Americanization," social processes that often worked in opposition to each another during the nineteenth century and that would continue to frame the limits of Creole identity and cultural expression in New Orleans until the mid-twentieth century. As such, it offers intersectional engagement with subjects that have historically fallen under the purview of sociology, anthropology, and critical theory, including discourses on whiteness, métissage/ métisajé, and critical mixed-race theory.

**DARRYL BARTHÉ JR.** is a writer and researcher who has taught courses in history and American politics at Berkeley College in Manhattan, the University of New Orleans, the University of Sussex in Brighton, the University of Amsterdam, and the University of Leiden.



# Folklore Figures of French and Creole Louisiana

**NATHAN J. RABALAIS**

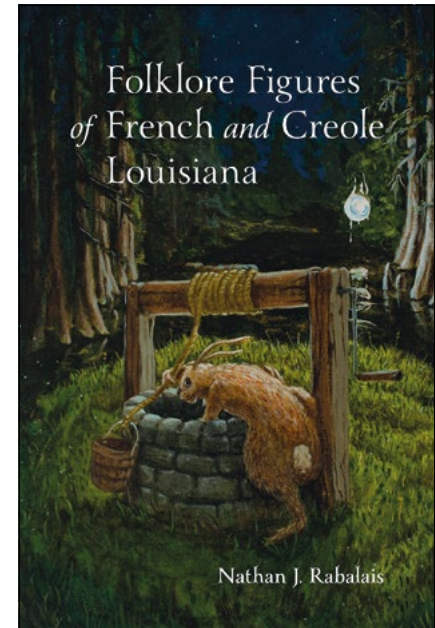
In *Folklore Figures of French and Creole Louisiana*, Nathan J. Rabalais examines the impact of Louisiana's remarkably diverse cultural and ethnic groups on folklore characters and motifs during the eighteenth and nineteenth centuries. Establishing connections between Louisiana and France, West Africa, Canada, and the Antilles, Rabalais explores how folk characters, motifs, and morals adapted to their new contexts in Louisiana. By viewing the state's folklore in the light of its immigration history, he demonstrates how folktales can serve as indicators of sociocultural adaptation as well as contact among cultural communities. In particular, he examines the ways in which collective traumas experienced by Louisiana's major ethnic groups—slavery, the *grand dérangement*, linguistic discrimination—resulted in fundamental changes in these folktales in relation to their European and African counterparts.

Rabalais points to the development of an altered moral economy in Cajun and Creole folktales. Conventional heroic qualities, such as physical strength,

are subverted in Louisiana folklore in favor of wit and cunning. Analyses of Black Creole animal tales like those of Bouki et Lapin and Tortie demonstrate the trickster hero's ability to overcome both literal and symbolic entrapment through cleverness.

Some elements of Louisiana's folklore tradition, such as the *rougarou* and *cauchemar*, remain an integral presence in the state's cultural landscape, apparent in humor, popular culture, regional branding, and children's books. Through its adaptive use of folklore, French and Creole Louisiana will continue to retell old stories in innovative ways as well as create new stories for future generations.

Born in Eunice, Louisiana, **NATHAN J. RABALAIS** is the Joseph P. Montiel Assistant Professor of Francophone Studies at the University of Louisiana at Lafayette. He earned a PhD in French studies at Tulane University and a Doctorat en lettres et langues from the Université de Poitiers. He directed *Finding Cajun*, a documentary film on cultural identity in Louisiana.



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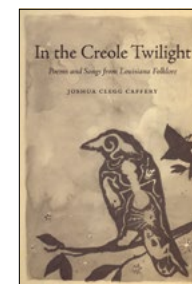
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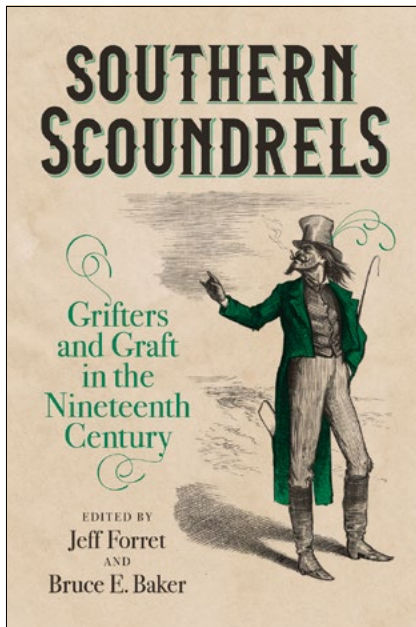
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# Southern Scoundrels

Grifters and Graft in the Nineteenth Century

Edited by **JEFF FORRET** and **BRUCE E. BAKER**

#### PRAISE FOR *SOUTHERN SCOUNDRELS*

“Come to these absorbing essays for their rip-roaring tales of fraud, but stay for the persuasive case they make: every market transaction in the nineteenth-century South involved people trying to buy cheap, sell dear, compete relentlessly, litigate successfully, and leave the other guy holding the bag.”—Brian P. Luskey, author of *Men Is Cheap: Exposing the Frauds of Free Labor in Civil War America*

“This is a delightful set of essays sure to provoke and enlighten.”—Kathleen M. Hilliard, author of *Masters, Slaves, and Exchange: Power's Purchase in the Old South*

“Here is the seamy underside of the nineteenth-century South told through its grifters, scrappers, lockpickers, embezzlers, bought judges, wildcat bankers, slave traders, bounty hunters, and ladies prepared to lie under oath.”—Scott Reynolds Nelson, author of *A Nation of Deadbeats: An Uncommon History of America's Financial Disasters*

The history of capitalist development in the United States is long, uneven, and overwhelmingly focused on the North. Macroeconomic studies of the South have primarily emphasized the role of the cotton economy in global trading networks. Until now, few in-depth scholarly works have attempted to explain how capitalism in the South took root and functioned in all of its diverse—and duplicitous—forms. *Southern Scoundrels* explores the lesser-known aspects of the emergence of capitalism in the region: the shady and unscrupulous peddlers, preachers, slave traders, war profiteers, thieves, and marginal men who seized available opportunities to get ahead

and, in doing so, left their mark on the southern economy.

Eschewing conventional economic theory, this volume features narrative storytelling as engaging and seductive as the cast of shifty characters under examination. Contributors cover the chronological sweep of the nineteenth-century South, from the antebellum era through the tumultuous and chaotic Civil War years, and into Reconstruction and beyond. The geographic scope is equally broad, with essays encompassing the Chesapeake, South Carolina, the Lower Mississippi Valley, Texas, Missouri, and Appalachia. These essays offer a series of social histories on the nineteenth-century southern economy and the changes wrought by capitalist transformation. Tracing that story through the kinds of oily individuals who made it happen, *Southern Scoundrels* provides fascinating insights into the region's hucksters and its history.

**JEFF FORRET** is professor of history and Distinguished Faculty Research Fellow at Lamar University. His books include *Williams' Gang: A Notorious Slave Trader and His Cargo of Black Convicts* and *Slave against Slave: Plantation Violence in the Old South*, winner of the Frederick Douglass Book Prize.

**BRUCE E. BAKER** is reader in American history at Newcastle University. He has published widely on topics related to southern history, including lynching, Reconstruction, historical memory, New Orleans, the cotton trade, and crime.

# Charting the Plantation Landscape from Natchez to New Orleans

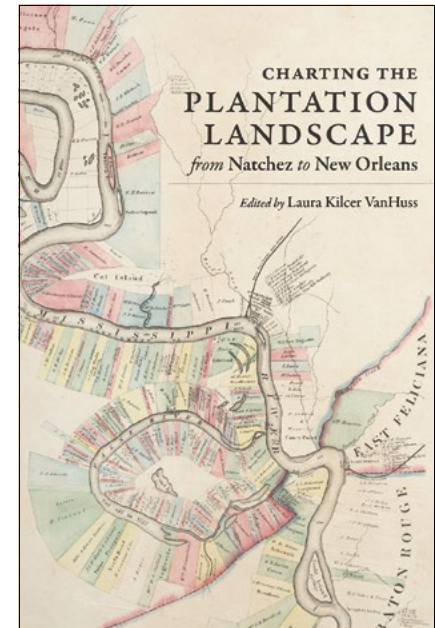
Edited by **LAURA KILGER VANHUSS**

*Charting the Plantation Landscape from Natchez to New Orleans* examines the hidden histories behind one of the nineteenth-century South's most famous maps: *Norman's Chart of the Lower Mississippi River*, created by surveyor Marie Adrien Persac before the Civil War and used for decades to guide the pilots of river vessels. Beyond its purely cartographic function, Persac's map depicted a world of accomplishment and prosperity, while concealing the enslaved and exploited laborers whose work powered the plantations Persac drew. In this collection, contributors from a variety of disciplines consider the histories that Persac's map omitted, exploring plantations not as sites of ease and plenty, but as complex legal, political, and medical landscapes. Essays by Laura Ewen Blokker and Suzanne Turner consider the built and designed landscapes of plantations as they were structured by the logics and logistics of both slavery and the effort to present a façade of serenity and wealth. William Horne and Charles D. Chamberlain III delve into the political activity of formerly enslaved people and slaveholders

respectively, while Christopher Willoughby explores the ways the plantation health system was defined by the agro-industrial environment. Jochen Wierich examines artistic depictions of plantations from the antebellum years through the twentieth century, and Christopher Morris uses the famed Uncle Sam Plantation to explain how plantations have been memorialized, remembered, and preserved.

With keen insight into the human cost of the idealized version of the agrarian South depicted in Persac's map, *Charting the Plantation Landscape* encourages us to see with new eyes and form new definitions of what constitutes the plantation landscape.

**LAURA KILGER VANHUSS** holds a B.A. in English from Hillsdale College and an M.A. in museum studies from Johns Hopkins University. For almost a decade, she has served as curator at Oak Alley Foundation, an institution dedicated to the preservation and interpretation of Oak Alley Plantation, a historic site in Vacherie, Louisiana.



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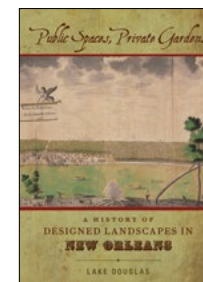
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Reading the American Landscape  
Lake Douglas, Series Editor



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## ANCESTRAL CADDO CERAMIC TRADITIONS

EDITED BY

Duncan P. McKinnon, Jeffrey S. Girard, and  
Timothy K. Perttula



# Ancestral Caddo Ceramic Traditions

Edited by **DUNCAN P. MCKINNON**, **JEFFREY S. GIRARD**,  
and **TIMOTHY K. PERTTULA**

Finely decorated ceramic vessels made for cooking, storage, and serving were a hallmark of Native Caddo cultures. The tradition began as many as 3,000 years ago among Woodland-period ancestors, thrived between c. 800 and 1800, and continues today in the Caddo Nation of Oklahoma. In *Ancestral Caddo Ceramic Traditions*, eighteen experts offer a comprehensive assessment of recent findings about the manufacture and use of Caddo pottery, touching on craft technology, artistic and stylistic variation, and links between ancestral production and modern artistic expression.

Part I discusses the evolution of ceramic design and morphology in the Caddo Archaeological Area by geographic region: southwestern Arkansas, northwestern Louisiana, southeastern Oklahoma, and East Texas. It also gives focused study to the salt-making industry and its associated pottery. Part II features ceramic studies employing state-of-the-art techniques such as geochemical analysis, fine-grained analysis of stylistic elements, iconography, and network analysis. These essays yield increased understanding of specialized craft production and long-distance exchange; decorative variation at community and regional scales to reveal past communities of practice and identity; ancient Caddo cosmological and religious beliefs; and geographical variation in vessel forms. In Part III, two contemporary Caddos furnish an important Native perspective. Drawing on personal experi-

ence, they explore meaning and inspiration behind modern pottery productions as a cultural strategy for the persistence of community and identity.

The first volume of its kind for Caddo archaeology, *Ancestral Caddo Ceramic Traditions* is also a valuable reference on ceramic practices across the broader southeastern archaeological region.

**DUNCAN P. MCKINNON** is assistant professor of anthropology and director of the Jamie C. Brandon Center for Archaeological Research at the University of Central Arkansas.

**JEFFREY S. GIRARD** is the former regional archaeologist for the Louisiana Division of Archaeology and a retired faculty member of Northwestern State University.

**TIMOTHY K. PERTTULA** is the manager of Archeological & Environmental Consultants in Austin, Texas.

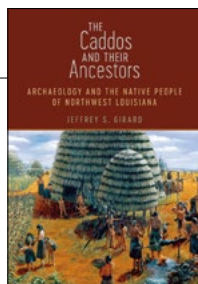
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# Louisiana Coushatta Basket Makers

Traditional Knowledge, Resourcefulness, and Artistry  
as a Means of Survival

**LINDA P. LANGLEY and DENISE E. BATES**

## **PRAISE FOR LOUISIANA COUSHATTA BASKET MAKERS**

“By anchoring Coushatta history ‘through the lens of basketry,’ this book adds significantly to our understanding of the dynamic and complex ways in which Indigenous communities have put their material culture to use.”—Daniel H. Usner, author of *Weaving Alliances with Other Women: Chitimacha Indian Work in the New South*

“This is not another book on baskets. It speaks with the Coushatta artisans and their culture in ways that are themselves exciting.”—Hiram F. “Pete” Gregory, coeditor of *The Work of Tribal Hands: Southeastern Indian Split Cane Basketry*

*Louisiana Coushatta Basket Makers* brings together oral histories, tribal records, archival materials, and archaeological evidence to explore the fascinating history of the Coushatta Tribe’s famed basket weavers. After settling at their present location near the town of Elton, Louisiana, in the 1880s, the Coushatta (Koasati) tribe developed a basket industry that bolstered the local tribal economy and became the basis for generating tourism and political mobilization. The baskets represented a material culture that distinguished the Coushattas as Indigenous people within an ethnically and racially diverse region. Tribal leaders serving as diplomats also used baskets as strategic gifts as they built political and economic allegiances throughout the twentieth century, thereby securing the Coushattas’ future.

Behind all these efforts were the basket makers themselves. Although a few Coushatta men assisted in the production of baskets, it was mostly women who put in the long hours to gather and process the materials, then skillfully stitch them together to produce treasures of all shapes and sizes. The art of basket making exists within a broader framework of Coushatta traditional teachings and educational practices that have persisted to the present.

As they tell the story of Coushatta basket makers, Linda P. Langley and Denise E. Bates provide a better understanding of the tribe’s culture and values. The weavers’ own “language of baskets” shapes this narrative, which depicts how the tribe survived repeated hardships as weavers responded on their own terms to market demands. The work of Coushatta basket makers represents the perseverance of traditional knowledge in the form of unique and carefully crafted fine art that continues to garner greater recognition and appreciation with every successive generation.

**LINDA P. LANGLEY** is the tribal historic preservation officer of the Coushatta Tribe of Louisiana and a former research professor of anthropology at McNeese State University. She has lived and worked in the Coushatta tribal community for over thirty years.

**DENISE E. BATES** is a historian and assistant professor at Arizona State University. She is the author or editor of several books on Native Americans.

## Louisiana Coushatta Basket Makers

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AS A MEANS OF SURVIVAL



LINDA P. LANGLEY and DENISE E. BATES

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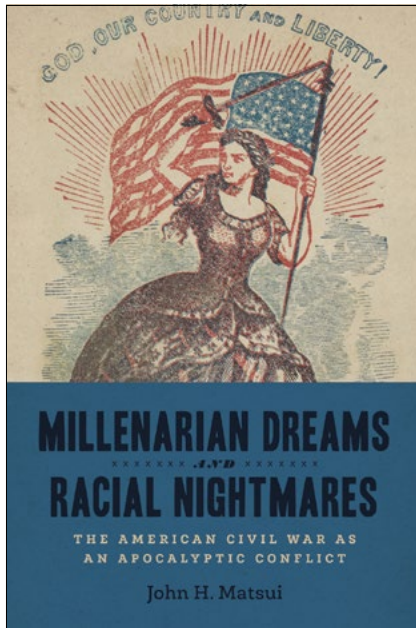
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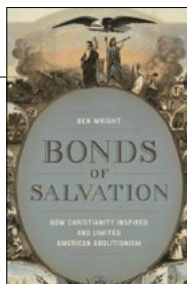
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# Millenarian Dreams and Racial Nightmares

## The American Civil War as an Apocalyptic Conflict

**JOHN H. MATSUI**

In *Millenarian Dreams and Racial Nightmares*, John H. Matsui argues that the political ideology and racial views of American Protestants during the Civil War mirrored their religious optimism or pessimism regarding human nature, perfectibility, and the millennium. While previous historians have commented on the role of antebellum eschatology in political alignment, none have delved deeply into how religious views complicate the standard narrative of the North versus the South.

Moving beyond the traditional optimism/pessimism dichotomy, Matsui divides American Protestants of the Civil War era into “premillenarian” and “postmillenarian” camps. Both postmillenarian and premillenarian Christians held that the return of Christ would inaugurate the arrival of heaven on earth, but they disagreed over its timing. This disagreement was key to their disparate political stances. Postmillenarians argued that God expected good Christians to actively perfect the world via moral reform—of self and society—and free-labor ideology, whereas premillenarians defended hierarchy or racial mastery (or both). Northern Democrats were generally comfortable with antebellum racial norms and were cynical regarding human nature; they therefore opposed Republicans’ utopian

plans to reform the South. Southern Democrats, who held premillenarian views like their northern counterparts, pressed for or at least acquiesced in the secession of slaveholding states to preserve white supremacy. Most crucially, enslaved African American Protestants sought freedom, a postmillenarian societal change requiring nothing less than a major revolution and the reconstruction of southern society.

*Millenarian Dreams and Racial Nightmares* adds a new dimension to our understanding of the Civil War as it reveals the wartime marriage of political and racial ideology to religious speculation. As Matsui argues, the postmillenarian ideology came to dominate the northern states during the war years and the nation as a whole following the Union victory in 1865.

**JOHN H. MATSUI** teaches history in Charlottesville, Virginia. He was previously an assistant professor of history at the Virginia Military Institute and a visiting assistant professor of history at Washington & Lee University. Matsui is the author of *The First Republican Army: The Army of Virginia and the Radicalization of the Civil War*.

# Rebel Salvation

Pardon and Amnesty of Confederates in Tennessee

**KATHLEEN ZEBLEY LIULEVICIUS**

## PRAISE FOR *REBEL SALVATION*

“Liulevicius’s pioneering study exposes in all its complexity peacetime Reconstruction’s first, fatal step: the pretenses, promises, aspirations, and rationalizations of those seeking to restore their old ties to a government that they had striven to destroy. It will make essential, dismaying reading.”  
—Mark Wahlgren Summers, author of *The Ordeal of the Reunion: A New History of Reconstruction*

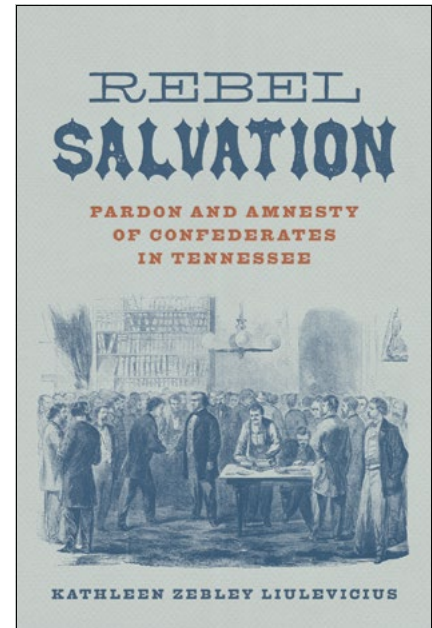
“This meticulously researched account helps us to better grasp the limitations and shortcomings of Andrew Johnson’s Reconstruction plan.”—Caroline E. Janney, author of *Remembering the Civil War: Reunion and the Limits of Reconciliation*

In *Rebel Salvation*, Kathleen Zebley Liulevicius examines pardon petitions from former Confederate soldiers and sympathizers in Tennessee to craft a unique and comprehensive analysis of the process of Reconstruction in the Volunteer State after the Civil War. These underutilized petitions contain a wealth of information about Tennesseans from an array of social and economic backgrounds, and include details about many residents who would otherwise not appear in the historical record. They reveal the dynamics at work between multiple factions in the state: former Rebels, Unionists, Govern-

nor William G. Brownlow, and the U.S. Army officers responsible for ushering Tennessee back into the Union. The pardons also illuminate the reality of the politically and emotionally charged post-Civil War environment, where everyone—from wealthy elites to impoverished sharecroppers—who had fought, supported, or expressed sympathy for the Confederacy was required by law to sue for pardon to reclaim certain privileges. All such requests arrived at the desk of President Andrew Johnson, who ultimately determined which petitioners regained the right to vote, hold office, practice law, operate a business, and buy and sell land.

The pardoning of former Confederates proved a collaborative process in which neighbors, acquaintances, and erstwhile enemies lodged formal pleas to grant or deny clemency from state and federal officials. Indeed, as *Rebel Salvation* reveals, the long road to peace began here in the newly reunited communities of postwar Tennessee.

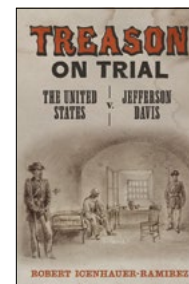
**KATHLEEN ZEBLEY LIULEVICIUS** received her PhD in nineteenth-century United States history at the University of Tennessee. She has taught at the State University of New York–Geneseo, the University of North Carolina–Pembroke, and the University of Tennessee.



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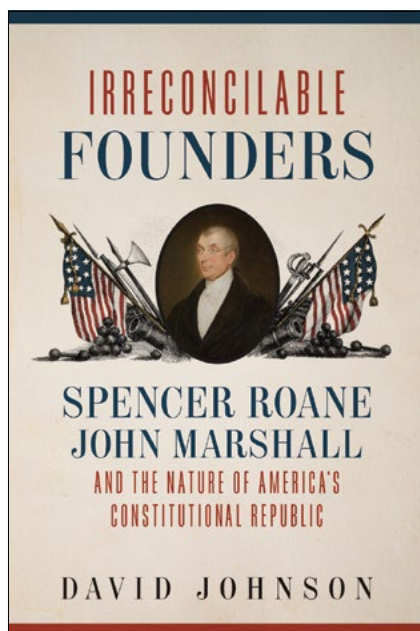
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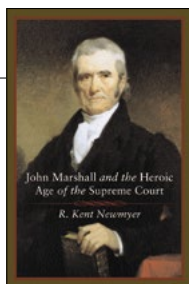
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## Irreconcilable Founders

Spencer Roane, John Marshall, and the Nature of America's Constitutional Republic

**DAVID JOHNSON**

Virginians dominate the early history of the United States, with Washington, Jefferson, Madison, Monroe, Patrick Henry, George Mason, George Wythe, and John Marshall figuring prominently in that narrative. Fellow Virginian Spencer Roane (1762–1822), an influential jurist and political thinker, was in many ways their equal. Roane is nonetheless mostly absent in accounts of early America. The lack of interest in Roane is remarkable since he was the philosophical leader of the Jeffersonians, architect of states' rights doctrine, a legislator, essayist, and, for twenty-seven years, justice of the Virginia Supreme Court. He was the son-in-law of Henry, a confidant of Jefferson, founder of the influential *Richmond Enquirer*, and head of the “Richmond Junto.”

Roane's opinions established judicial review of legislative acts ten years before Supreme Court Chief Justice Marshall did the same in *Marbury v. Madison*. Roane also brought down Virginia's state-sponsored church. His descent into historical twilight is even more curious given his fierce criticism—both from the bench and in the *Richmond Enquirer*—of Marshall's nationalistic decisions. Indeed, the debate between these two judges is perhaps the most comprehensive discussion of federalism outside of the arguments that raged over the ratification of the United States Constitution.

In *Irreconcilable Founders*, David Johnson uses Roane's long-lasting conflict with Marshall as bal-

last for the first-ever biography of this highly influential but largely forgotten justice and political theorist. Because Roane's legal opinions gave way to those of Marshall, historians have tended to either dismiss him or cast him as little more than an annoying gadfly. Equally to blame for his obscurity is the comparative inaccessibility of Roane's life: no single archive houses his papers, no scholars have systematically reviewed his legal opinions, and no one has methodically examined his essays. Bringing these and other disparate sources together for the first time, Johnson precisely limns Roane's career, personality, and philosophy. He also synthesizes the judge's wide-ranging jurisprudence and analyzes his predictions about the dangers of unchecked federal power and an activist Supreme Court. Although contemporary jurists and politicians disregarded Roane's opinions, many in today's political and legal arenas are unknowingly echoing his views with increasing frequency, making this reappraisal of his life and reassessment of his opinions timely and relevant.

**DAVID JOHNSON** graduated from the College of William & Mary and the University of Richmond School of Law. He serves as a judge of the circuit court of Chesterfield County and is the author of *John Randolph of Roanoke*. He and his wife live in Midlothian, Virginia.



# Sweet Land of Liberty

America in the Mind of the French Left, 1848–1871

**TOM SANCTON**

## PRAISE FOR *SWEET LAND OF LIBERTY*

“A remarkable book which will be of considerable interest to historians of both nineteenth-century France and America.”—Patrice Higonnet, author of *Sister Republics: The Origins of French and American Republicanism*

“History and politics don’t respect national borders, which is why American historians and believers in ‘American exceptionalism’ both need to read this book.”—Philip M. Katz, author of *From Appomattox to Montmartre: Americans and the Paris Commune*

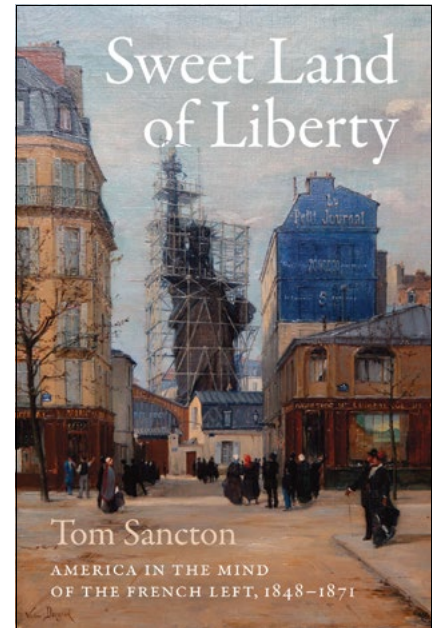
“In expertly mapping the sudden shifts of left-leaning opinion from the 1848 Revolution through the Second Empire, Tom Sancton tosses in an extra bonus for the general reader—a smart and lucid guide to the forked road of French politics during these confusing years. This is a very fine book.”—Lawrence N. Powell, author of *The Accidental City: Improvising New Orleans*

In *Sweet Land of Liberty*, Tom Sancton examines how the French left perceived and used the image of the United States against the backdrop of major historical developments in both countries between the Revolution of 1848 and the Paris Commune of 1871. Along the way, he weaves in the voices of scores of French observers—including those of everyday French citizens as well as those of prominent think-

ers and politicians such as Alexis de Tocqueville, Victor Hugo, and Georges Clemenceau—as they looked to the democratic ideals of their American counterparts in the face of rising authoritarianism on the European continent.

*Sweet Land of Liberty* counters the long-held assumption that French workers, despite the distress caused by a severe cotton famine in the South, steadfastly supported the North during the Civil War out of a sense of solidarity with American slaves and lofty ideas of liberty. On the contrary, many workers backed the South, hoped for an end to fighting, and urged French government intervention. More broadly, Sancton’s analysis shows that the American example, though useful to the left, proved ill-adapted to French republican traditions rooted in the Great Revolution of 1789. For all the ritual evocations of Lafayette and the “traditional Franco-American friendship,” the two republics evolved in disparate ways as each endured social turmoil and political upheaval during the second half of the nineteenth century.

**TOM SANCTON**, former Paris bureau chief for *Time* magazine, holds a doctorate in history from Oxford University and is the author of numerous books. He is currently a research professor at Tulane University.



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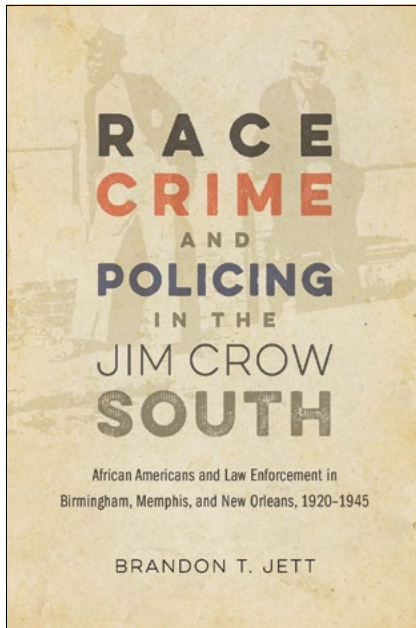
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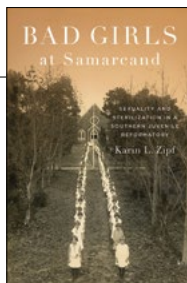
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# Race, Crime, and Policing in the Jim Crow South

African Americans and Law Enforcement in Birmingham, Memphis, and New Orleans, 1920–1945

**BRANDON T. JETT**

## **PRAISE FOR *RACE, CRIME, AND POLICING IN THE JIM CROW SOUTH***

“Brandon T. Jett’s book should be required reading for anyone interested in the complex story of race and policing in the United States.”—Anders Walker, author of *The Burning House: Jim Crow and the Making of Modern America*

“Jett vividly illustrates the continuous maltreatment of Blacks by the criminal justice system and how African Americans responded in myriad, and at times unexpected, ways to the expansion of that system. This is important work.”—Dwight Watson, author of *Race and the Houston Police Department, 1930–1990: A Change Did Come*

“This is a remarkably intelligent and well-researched book that will contribute much to our understandings of the history of criminal justice in the South and urban life under Jim Crow.”—Amy L. Wood, coeditor of *Crime and Punishment in the Jim Crow South*

“This is the foundational story of why the Black Lives Matter movement is not just necessary but long overdue.”—Douglas A. Blackmon, author of *Slavery by Another Name: The Re-Enslavement of Black Americans from the Civil War to World War II*, winner of the Pulitzer Prize

Throughout the Jim Crow era, southern police departments played a vital role in the maintenance of white supremacy. Police targeted African Ameri-

cans through an array of actions, including violent interactions, unjust arrests, and the enforcement of segregation laws and customs. Scholars have devoted much attention to law enforcement’s use of aggression and brutality as a means of maintaining African American subordination. While these interpretations are vital to the broader understanding of police and minority relations, Black citizens have often come off as powerless in their encounters with law enforcement. Brandon T. Jett’s *Race, Crime, and Policing in the Jim Crow South*, by contrast, reveals previously unrecognized efforts by African Americans to use, manage, and exploit policing. In the process, Jett exposes a much more complex relationship, suggesting that while violence or the threat of violence shaped police and minority relations, it did not define all interactions.

By examining the myriad ways in which African Americans influenced the police to serve the interests of the Black community, Jett adds a new layer to our understanding of race relations in the urban South in the Jim Crow era and contributes to current debates around the relationship between the police and minorities in the United States.

**BRANDON T. JETT** is professor of history at Florida SouthWestern State College. In 2017, he was awarded a William Nelson Cromwell Foundation Early Career Scholar Fellowship.

# Against the Klan

A Newspaper Publisher in South Louisiana during the 1960s

**LOU MAJOR**

Foreword by **STANLEY NELSON**

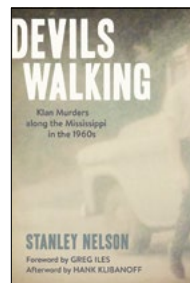
In 1964, less than one year into his tenure as publisher of the *Bogalusa Daily News*, New Orleans native Lou Major found himself guiding the newspaper through a turbulent period in the history of American civil rights. Bogalusa, Louisiana, became a flashpoint for clashes between African Americans advocating for equal treatment and white residents who resisted this change, a conflict that generated an upsurge in activity by the Ku Klux Klan. Local members of the KKK stepped up acts of terror and intimidation directed against residents and institutions they perceived as sympathetic to civil rights efforts. During this turmoil, the *Daily News* took a public stand against the Klan and its platform of hatred and white supremacy.

*Against the Klan*, Major's memoir of those years, recounts his attempts to balance the good of the community, the health of the newspaper, and the safety of his family. He provides an in-depth look at the stance the *Daily News* took in response to the city's civil rights struggles, including the many fiery editorials he penned condemning the KKK's actions and urging peaceful relations in Bogalusa.

Major's richly detailed personal account offers a ground-level view of the challenges local journalists faced when covering civil rights campaigns in the Deep South and of the role played by the press in exposing the nefarious activities of hate groups such as the Klan.

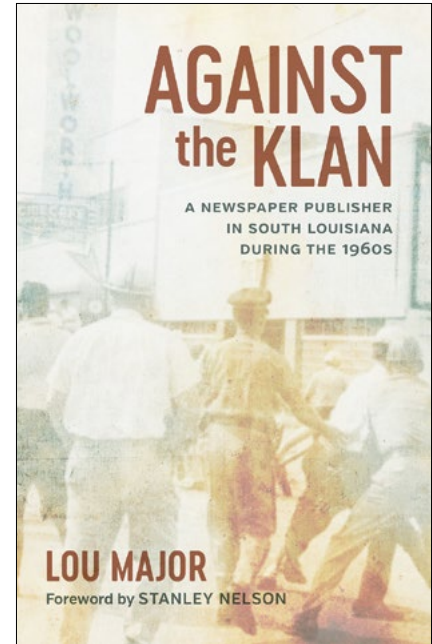
Before his death in 2013, **LOU MAJOR** worked at the *Bogalusa Daily News* and its parent company, Wick Communications, for more than fifty years. A graduate of the LSU School of Journalism, Major was inducted into the Manship School of Mass Communication's Hall of Fame in 2010.

**STANLEY NELSON** is the author of *Devils Walking: Klan Murders along the Mississippi in the 1960s* and the editor of the *Concordia Sentinel* in Ferriday, Louisiana. His investigative work at the *Sentinel* made him a finalist for the 2011 Pulitzer Prize in Local Reporting and has been featured in the *New York Times*, the *Washington Post*, the *Los Angeles Times*, and on CNN and NPR.



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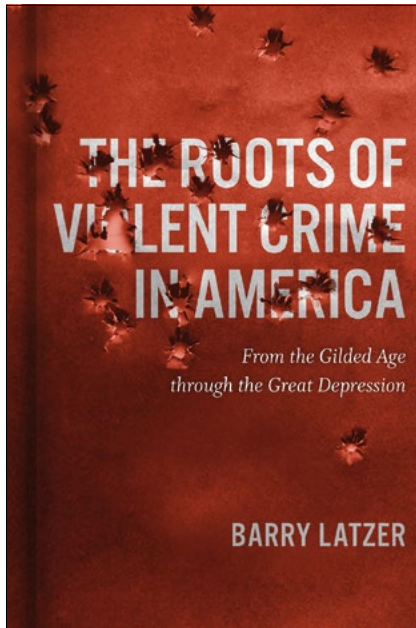


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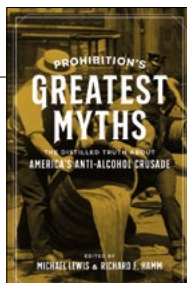
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# The Roots of Violent Crime in America

From the Gilded Age through the Great Depression

**BARRY LATZER**

## PRAISE FOR BARRY LATZER

“Barry Latzer is to be commended for developing an exhaustively researched yet eminently readable account that should be mandatory reading for any scholar of crime and violence in the United States.”—**Samuel Bieler**, former research associate for justice policy at the Urban Institute

“Latzer convincingly cuts through the prejudices, passions, and politics surrounding both popular and scholarly explanations of this controversial subject. A magnificent achievement.”—**Roger Lane**, author of *Murder in America*

*The Roots of Violent Crime in America* is criminologist Barry Latzer’s comprehensive analysis of crimes of violence—including murder, assault, and rape—in the United States from the 1880s through the 1930s. Combining the theoretical perspectives and methodological rigor of criminology with a synthesis of historical scholarship as well as original research and analysis, Latzer challenges conventional thinking about violent crime of this era.

While scholars have traditionally cast American cities in the late nineteenth and early twentieth centuries as dreadful places, Latzer suggests that despite overcrowding and poverty, U.S. cities enjoyed low rates of violent crime, especially when compared to rural areas. The rural South and the thinly popu-

lated West both suffered much higher levels of brutal crime than the metropolises of the East and Midwest. Latzer deemphasizes racism and bigotry as causes of violence during this period, noting that while many social groups confronted significant levels of discrimination and abuse, only some engaged in high levels of violent crime. Cultural predispositions and subcultures of violence, he posits, led some groups to participate more frequently in violent activity than others. He also argues that the prohibition on alcohol in the 1920s did not drive up rates of violent crime. Though the bootlegger was contributed considerably to the murder rate in some of America’s largest municipalities, Prohibition also eliminated saloons, which served as hubs of vice, corruption, and lawlessness.

*The Roots of Violent Crime in America* stands as a sweeping reevaluation of the causes of crimes of violence in the United States between the Gilded Age and World War II, compelling readers to rethink enduring assumptions on this contentious topic.

For over three and a half decades, **BARRY LATZER** served as professor of criminal justice at John Jay College, CUNY, where he was a member of the graduate faculty. He has written five books and nearly ninety scholarly articles and research reports.

# Central Prison

A History of North Carolina's State Penitentiary

**GREGORY S. TAYLOR**

## PRAISE FOR *CENTRAL PRISON*

"Taylor provides an outstanding history of Central Prison. Anyone interested in the history of penology in the United States, especially prisons in the South, should read this book."—Mark Jones, coauthor of *North Carolina's Criminal Justice System*

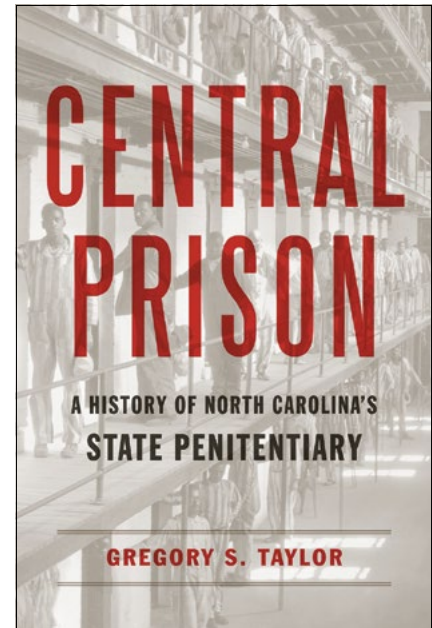
"This is a brutal history of progress that helps us understand not only our history but also our current struggle to create a just society."—Seth Kotch, author of *Lethal State: A History of the Death Penalty in North Carolina*

Gregory S. Taylor's *Central Prison* is the first scholarly study to explore the prison's entire history, from its origins in the 1870s to its status in the first decades of the twenty-first century. Taylor addresses numerous features of the state's vast prison system, including chain gangs, convict leasing, executions, and the nearby Women's Prison, to describe better the vagaries of living behind bars in the state's largest penitentiary. He incorporates vital elements of the state's history into his analysis to draw clear parallels between the changes occurring in free soci-

ety and those affecting Central Prison. Throughout, Taylor illustrates that the prison, like the state itself, struggled with issues of race, gender, sectionalism, political infighting, finances, and progressive reform. Finally, Taylor also explores the evolution of penal reform, focusing on the politicians who set prison policy, the officials who administered it, and the untold number of African American inmates who endured incarceration in a state notorious for racial strife and injustice.

*Central Prison* approaches the development of the penal system in North Carolina from a myriad of perspectives, offering a range of insights into the workings of the state penitentiary. It will appeal not only to scholars of criminal justice but also to historians searching for new ways to understand the history of the Tar Heel State and general readers wanting to know more about one of North Carolina's most influential—and infamous—institutions.

**GREGORY S. TAYLOR** is Distinguished Professor of History at Chowan University in Murfreesboro, North Carolina.



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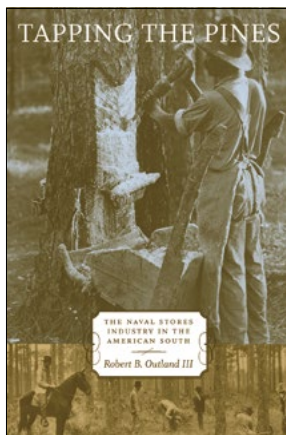
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The extraction of raw turpentine and tar from the southern longleaf pine—along with the manufacture of derivative products such as spirits of turpentine and rosin—constitutes what was once the largest industry in North Carolina and one of the most important in the South: naval stores production. In a pathbreaking study that seamlessly weaves together business, environmental, labor, and social history, Robert B. Outland III offers the first complete account of this sizable though little-understood sector of the southern economy. Outland traces the South’s naval stores industry from its colonial origins to the mid-twentieth century, when it was supplanted by the rising chemicals industry. A horror for workers and a scourge to the Southeast’s pine forests, the methods and consequences of this expansive enterprise remained virtually unchanged for more than two centuries.

With its exacting attention to detail and exhaustive research, *Tapping the Pines* is an essential volume for anyone interested in the piney woods South.

A farmer in Rich Square, North Carolina, **ROBERT B. OUTLAND III** holds a doctorate in history from Louisiana State University.

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## The Liberty Party, 1840–1848

Antislavery Third-Party Politics  
in the United States

REINHARD O. JOHNSON

“Johnson’s tome is an impressive accomplishment. *The Liberty Party* will stand as the definitive account of the organization.”—*Reviews in American History*

“Johnson makes a compelling argument that we need to take the Liberty Party seriously and understand it across all of the northern states. This work will long remain a standard reference on the Liberty Party.”—*H-CivWar*

In early 1840, abolitionists founded the Liberty Party as a political outlet for their antislavery beliefs. A mere eight years later, bolstered by the increasing slavery debate and growing sectional conflict, the party had grown to challenge the two mainstream political factions in many areas. *The Liberty Party, 1840–1848* is a comprehensive history of this short-lived but important third party, detailing how it helped to bring the antislavery movement to the forefront of American politics and became the central institutional vehicle in the fight against slavery.

Informative appendices include statewide results for all presidential and gubernatorial elections between 1840 and 1848, the Liberty Party’s 1844 platform, and short biographies of every Liberty member mentioned in the main text. Epic in scope and encyclopedic in detail, *The Liberty Party, 1840–1848* is an invaluable reference for anyone interested in nineteenth-century American politics.

**REINHARD O. JOHNSON** lives on Michigan’s Upper Peninsula. He is currently developing a project on nineteenth-century antislavery politics in New York.

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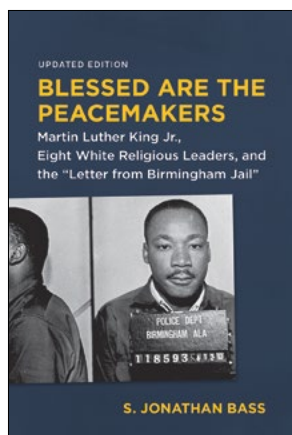
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Antislavery, Abolition, and the Atlantic World

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## Blessed Are the Peacemakers

Martin Luther King Jr.,  
Eight White Religious  
Leaders, and the “Letter  
from Birmingham Jail”

**S. JONATHAN BASS**

With a New Foreword by **PAUL  
HARVEY** and a New Afterword by  
**JAMES C. COBB**

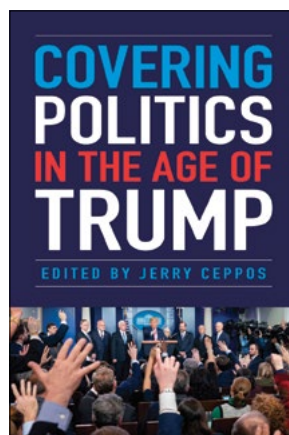
“*Blessed Are the Peacemakers* is a complete story of social change that is far more complicated than the moralistic tale handed down in popular narratives.”—*Alabama Review*

“Bass’s work offers a unique view of the Birmingham demonstrations and their aftermath. It is a story that deserves telling; here the telling is done well.”—*Florida Historical Quarterly*

Martin Luther King Jr.’s “Letter from Birmingham Jail” is arguably the most important written document of the civil rights protest era. Personally addressed to eight white Birmingham clergy who sought to avoid violence by publicly discouraging King’s civil rights demonstrations in Birmingham, the nationally published “Letter” captured the essence of the struggle for racial equality and provided a blistering critique of the gradualist approach to racial justice. It soon became part of American folklore, and the image of King penning his epistle from a prison cell remains among the most moving of the era. Yet, as S. Jonathan Bass explains in the first comprehensive history of King’s “Letter,” this image and the piece’s literary appeal conceal a much more complex tale. This updated edition of *Blessed Are the Peacemakers* includes a new foreword by Paul Harvey, a new afterword by James C. Cobb, and a new epilogue by the author.

**S. JONATHAN BASS** is professor of history at Samford University in Birmingham, Alabama, and the author of *He Calls Me by Lightning: The Life of Caliph Washington and the Forgotten Saga of Jim Crow, Southern Justice, and the Death Penalty*.

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## Covering Politics in the Age of Trump

Edited by **JERRY CEPPOS**

“The personal stories of journalist after journalist being harassed by the administration make this a shocking read. But their battle to remain objective and to fight for information is inspirational.”—*James Carville, political consultant*

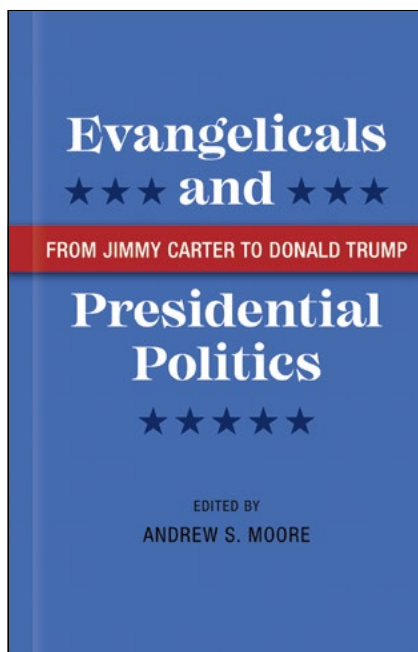
Like politics, journalism has been turned topsy-turvy by the presidency of Donald Trump. *Covering Politics in the Age of Trump* takes a wide-ranging view of the relationship between the forty-fifth president and the Fourth Estate. In concise, illuminating, and often personal essays, twenty-four top journalists address topics such as growing concerns about political bias and journalistic objectivity; increasing consternation about the media’s use of anonymous sources; the practices journalists employ to gain access to wary administration officials; and reporters’ efforts to improve journalism in an era of twenty-four-hour cable news. Contributors include Major Garrett of CBS News; Mark Leibovich, best-selling author and chief national correspondent for the *New York Times Magazine*; Paul Farhi, media writer for the *Washington Post*; Rebecca Buck, a campaign reporter for CNN; Charlie Cook of the Cook Political Report; and Steve Thomma, executive director of the White House Correspondents’ Association; among many others.

**JERRY CEPPOS** is the William B. Dickinson Distinguished Professor in Journalism and former dean of the Manship School of Mass Communication at Louisiana State University.

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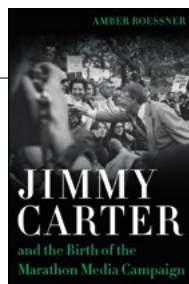
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**ALSO OF INTEREST**

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# Evangelicals and Presidential Politics

From Jimmy Carter to Donald Trump

Edited by **ANDREW S. MOORE**

Using as their starting point a 1976 *Newsweek* cover story on the emerging politicization of evangelical Christians, contributors to *Evangelicals and Presidential Politics* engage the scholarly literature on evangelicalism from a variety of angles to offer new answers to persisting questions about the movement. The standard historical narrative describes the period between the 1925 Scopes Trial and the early 1970s as a silent one for evangelicals, and when they did re-engage in the political arena, it was over abortion. Randall J. Stephens and Randall Balmer challenge that narrative. Stephens moves the starting point earlier in the twentieth century, and Balmer concludes that race, not abortion, initially motivated activists. In his examination of the relationship between African Americans and evangelicalism, Dan Wells uses the *Newsweek* story's sidebar on Black activist and born-again Christian Eldridge Cleaver to illuminate the former Black Panther's uneasy association with white evangelicals.

Daniel K. Williams, Allison Vander Broek, and J. Brooks Flippen explore the tie between evangelicals and the anti-abortion movement as well as the political ramifications of their anti-abortion stance. The election of 1976 helped to politicize abortion, which both encouraged a realignment of alliances and altered evangelicals' expectations for candidates, developments that continue into the twenty-first century. Also in 1976, Foy Valentine, leader

of the Southern Baptist Christian Life Commission, endeavored to distinguish the South's brand of Protestant Christianity from the evangelicalism described by *Newsweek*. Nevertheless, Southern Baptists quickly became associated with the evangelicalism of the Religious Right and the South's shift to the Republican Party.

Jeff Frederick discusses evangelicals' politicization from the 1970s into the twenty-first century, suggesting that southern religiosity has suffered as southern evangelicals surrendered their authenticity and adopted a moral relativism that they criticized in others. R. Ward Holder and Hannah Dick examine political evangelicalism in the wake of Donald Trump's election. Holder lays bare the compromises that many Southern Baptists had to make to justify their support for Trump, who did not share their religious or moral values. Hannah Dick focuses on media coverage of Trump's 2016 campaign and contends that major news outlets misunderstood the relationship between Trump and evangelicals, and between evangelicals and politics in general. The result, she suggests, was that the media severely miscalculated Trump's chances of winning the election.

**ANDREW S. MOORE** is professor of history and director of the Summer School at Saint Anselm College in Manchester, New Hampshire.



# The Other 1980s

Reframing Comics' Crucial Decade

Edited by **BRANNON COSTELLO** and **BRIAN CREMINS**

## PRAISE FOR *THE OTHER 1980s*

*"The Other 1980s evokes the vibrancy of comics' 'crucial decade,' while also critically considering its limitations. Diverse yet focused, loving yet rigorous, this superbly edited collection is indispensable."*—Charles Hatfield, coeditor of *Comics Studies: A Guidebook*

Fans and scholars have long regarded the 1980s as a significant turning point in the history of comics in the United States, but most critical discussions of the period still focus on books from prominent creators such as Frank Miller, Alan Moore, and Art Spiegelman, eclipsing the work of others who also played a key role in shaping comics as we know them today. *The Other 1980s* offers a more complicated and multivalent picture of this robust era of ambitious comics publishing.

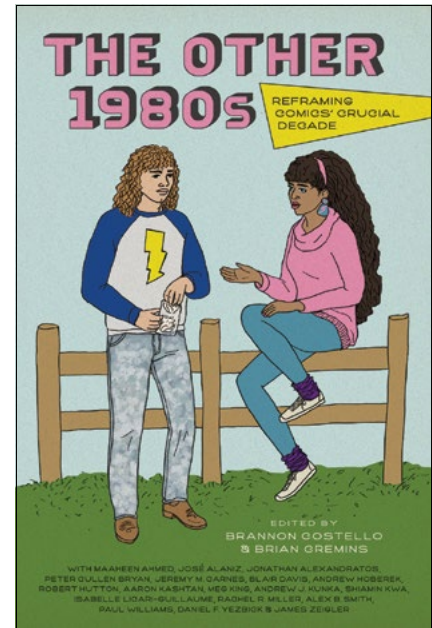
The twenty essays in *The Other 1980s* illuminate many works hailed as innovative in their day that have nonetheless fallen from critical view, partly because they challenge the contours of conventional comics studies scholarship: open-ended serials that eschew the graphic-novel format beloved by literature departments; sprawling superhero narratives with no connection to corporate universes; offbeat and abandoned experiments by major publishers,

including Marvel and DC; idiosyncratic and experimental independent comics; unusual genre exercises filtered through deeply personal sensibilities; and oft-neglected offshoots of the classic "underground" comics movement of the 1960s and 1970s. The collection also offers original examinations of the ways in which the fans and critics of the day engaged with creators and publishers, establishing the groundwork for much of the contemporary critical and academic discourse on comics.

By uncovering creators and works long ignored by scholars, *The Other 1980s* revises standard histories of this major period and offers a more nuanced understanding of the context from which the iconic comics of the 1980s emerged.

**BRANNON COSTELLO** is the James F. Cassidy Professor of English at Louisiana State University. His books include *Neon Visions: The Comics of Howard Chaykin* and the coedited volume *Comics and the U.S. South*.

**BRIAN CREMINS** is professor of English at Harper College and the author of *Captain Marvel and the Art of Nostalgia*. He serves as an associate editor for *INKS: The Journal of the Comics Studies Society*.



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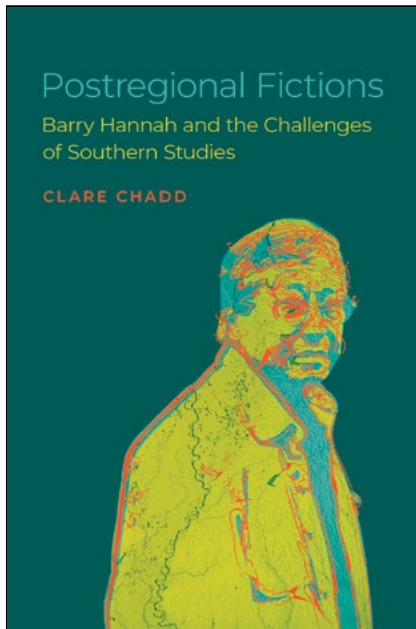
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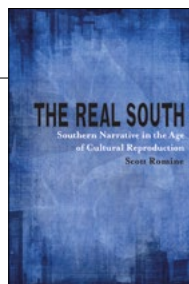
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# Postregional Fictions

Barry Hannah and the Challenges of Southern Studies

**CLARE CHADD**

Drawing from recent debates about the validity of regional studies and skepticism surrounding the efficacy of the concept of authenticity, Clare Chadd's *Postregional Fictions* focuses on questions of southern regional authenticity in fiction published by Barry Hannah from 1972 to 2001. The first monograph on the Mississippi author's work to appear since his death, this study considers the ways in which Hannah's novels and short stories challenge established conceptual understandings of the U.S. South.

Hannah's writing often features elements of metafiction, through which the putative sense of "southernness" his stories dramatize is complicated by an intense self-reflexivity about the extent to which a sense of place has never been foundational or essential but has always been constructed and performed. Such texts locate a productive terrain between the local and the global, with particular relevance for critical apprehensions of the post-South and postsouthern literature. Offering

sustained close readings of selected stories, and focusing especially on Hannah's late work, Chadd argues that his fiction reveals the region constantly shifting in a process of mythmaking, dialogue, and performance. In turn, she uses Hannah's work to suggest how notions of the "South" and "southernness" might survive the various deconstructive approaches leveled against them in recent decades of southern studies scholarship. Rather than seeing an impasse between the regional and the global, Chadd's reading of Hannah shows the two existing and flourishing in tandem.

In *Postregional Fictions*, Chadd offers a new interpretation of Hannah based on an appreciation of the vital intersection of southern and postmodern elements in his work.

**CLARE CHADD** holds a PhD from the School of Literatures, Languages, and Cultures at the University of Edinburgh.

# Shakespeare and Faulkner

Selves and Others

**KARL F. ZENDER**

## **PRAISE FOR *SHAKESPEARE AND FAULKNER***

*“Shakespeare and Faulkner is one of those rare works whose brilliance is so assured that it feels no need to announce itself. If, as Zender says, literature can be a form of consolation, it can also, as he allows us to see, be a form of transformation, of remaking—and not just of the literary characters he so closely examines.”*—James R. Kincaid, author of *Annoying the Victorians*

*“A model of contemporary reinvigoration of character study, this book forces us to think hard about the phenomenon of reading and about the personal investments each of us makes in the texts to which we are attracted.”*—Arthur F. Marotti, Distinguished Professor of English Emeritus, Wayne State University

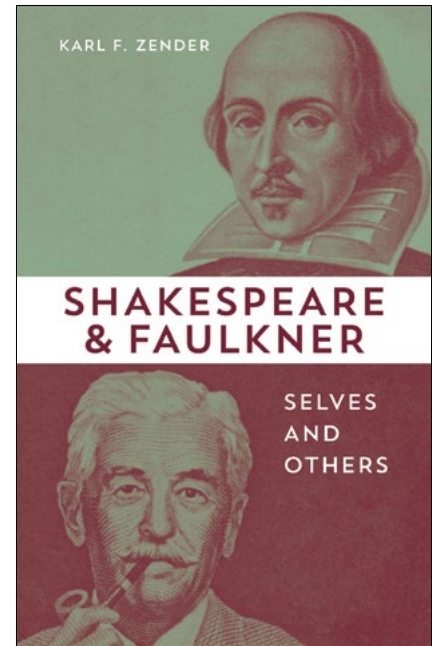
*Shakespeare and Faulkner* explores the moral and ethical dilemmas that characters face inside themselves and in their interactions with others in the works of these two famed authors. Karl F. Zender’s characterological study offers insightful, critically rigorous, and at times quite personal analyses of the complicated figures who inhabit several major Shakespeare plays and Faulkner novels.

The two parts of this book—the first of which focuses on the English playwright, the second on the Mississippi novelist—share a common methodol-

ogy in that they originate in Zender’s history as a teacher of and writer on the two authors, who until now he generally approached separately. He emphasizes the evolving insights gleaned from reading these authors over several decades, situating their texts in relation to shifting trends in criticism and highlighting the contemporary relevance of their works. The final chapter, an extended discussion of Faulkner’s *Intruder in the Dust*, attempts something unusual in Zender’s critical practice: It relies less on the close textual analysis that characterizes his previous work and instead explores the intersections between events depicted in the novel and his own life, both as a child and as an adult.

*Shakespeare and Faulkner* speaks to the power of literature as a form of pleasure and of solace. With this work of engaged and thoughtful scholarly criticism, Zender reveals the centrality of storytelling to human beings’ efforts to make sense both of their journey through life and of the circumstances in which they live.

**KARL F. ZENDER** is professor of English emeritus at the University of California, Davis. His books include *Shakespeare, Midlife, and Generativity* and *Faulkner and the Politics of Reading*.



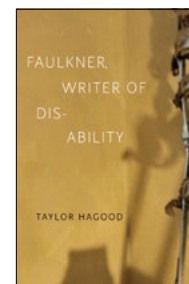
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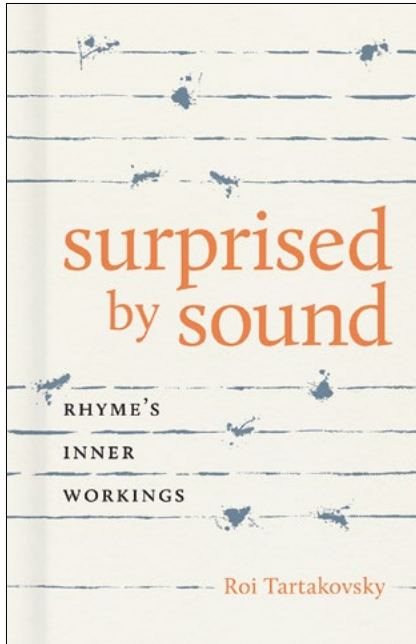
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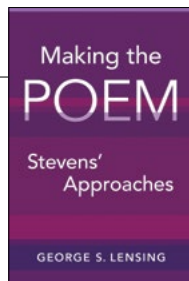
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# Surprised by Sound

Rhyme's Inner Workings

**ROI TARTAKOVSKY**

## PRAISE FOR *SURPRISED BY SOUND*

*"Surprised by Sound: Rhyme's Inner Workings is a subtle, intelligent, and wide-ranging study of an important topic. Tartakovsky listens carefully and sympathetically to sporadic rhyme, convincingly showing its prevalence in canonical and avant-garde poetry, hip hop, and political advertisements, and revealing the complicated effects it achieves."—David Caplan, author of Rhyme's Challenge: Hip Hop, Poetry, and Contemporary Rhyming Culture*

In *Surprised by Sound*, Roi Tartakovsky shows that the power of rhyme endures well into the twenty-first century even though its exemplary usages may differ from traditional or expected forms. His work uncovers the mechanics of rhyme, revealing how and why it remains a vital part of poetry with connections to large questions about poetic freedom, cognitive and psychoanalytic theories, and the accidental aspects of language.

As a contribution to studies of sound in poetry, *Surprised by Sound* takes on two central questions: First, what is it about the structure of rhyme that makes it such a potent and ongoing source of poetic production and extrapoetic fascination? Second, how has rhyme changed and survived in the era

of free verse, whose prototypical poetry is as hostile to poetic meter as it is to the artificial sound of rhyme, including the sound of rhythmic thumping at the end of every line? In response, Tartakovsky theorizes a new category of rhyme that he terms "sporadic." Since it is not systematized or expected, sporadic rhyme can be a single, strongly resounding rhyme used suddenly in a free verse poem. It can also be an internal rhyme in a villanelle or a few scattered rhymes unevenly distributed throughout a longer poem that nevertheless create a meaningful cluster of words. Examining usages across varied poetic traditions, Tartakovsky locates sporadic rhyme in sources ranging from a sixteenth-century sonnet to a nonsensical, practically unperformable piece by Gertrude Stein and a 2007 MoveOn.org ad in the *New York Times*.

With careful attention to the soundscapes of poems, *Surprised by Sound* demonstrates that rhyme's enduring value lies in its paradoxical and unstable nature as well as its capacity for creating poetic, cognitive, and psychic effects.

**ROI TARTAKOVSKY** is a lecturer in the Department of English and American Studies at Tel Aviv University.

# As We Were Saying

Sewanee Writers on Writing

Edited by **WYATT PRUNTY, MEGAN ROBERTS, and ADAM LATHAM**

Every summer for the past thirty years, the Sewanee Writers' Conference has gathered a community of writers for two weeks of workshops, readings, talks, and meetings focused on the craft and art of writing. This book is a selection of craft talks delivered during the conference over the last several years. Some essays focus on one or two authors, some focus on texts, while others cast their regard more broadly. All are written in response to questions generated by the process of writing, as masters of the craft candidly report challenges they confront and the means by which they work to resolve such issues. The eighteen essays encompass poetry, fiction, and playwriting, investigating questions of language, character, design, and meaning, with nuanced readings of particular authors and works alongside more wide-ranging reflections on craft.

Designed for audiences of writers and readers across multiple levels and backgrounds, the essays collected in *As We Were Saying* offer original, insightful arguments about the craft of writing and the power of literature.

**WYATT PRUNTY** is the Carlton Professor of English at the University of the South and the founding director of the Sewanee Writers' Conference. He is the author of nine collections of poetry, most re-

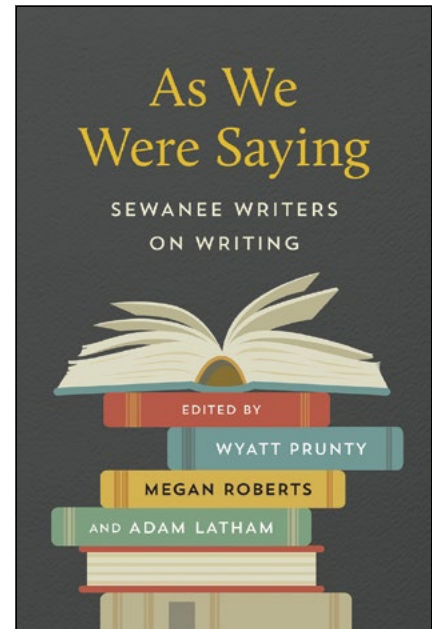
cently *Couldn't Prove, Had to Promise*, and the critical work "*Fallen from the Symbolized World*": *Precedents for the New Formalism*. He edits the Johns Hopkins Poetry and Fiction series.

**MEGAN ROBERTS** teaches language arts at Athens Academy in Athens, Georgia. She previously served as the associate director of programs and finance for the Sewanee Writers' Conference. Her fiction has appeared in *Slice*, *NELLE*, and elsewhere.

**ADAM LATHAM** is the associate director of marketing and admission for the Sewanee Writers' Conference. His fiction has appeared in *Blackbird*, the *Cincinnati Review*, *Mississippi Review*, and *storySouth*.

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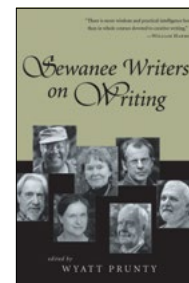
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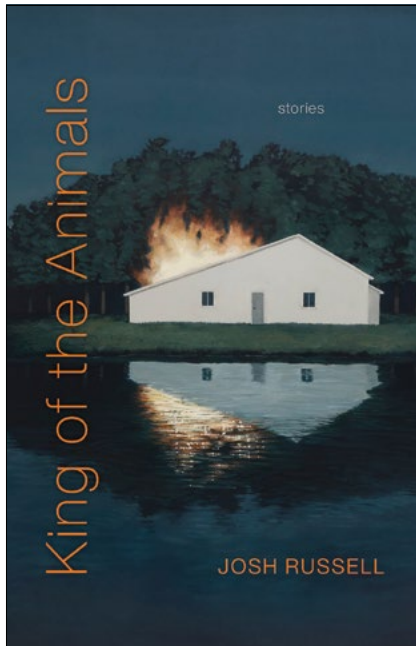
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Michael Griffith, Series Editor

# King of the Animals

Stories

**JOSH RUSSELL**

## **PRAISE FOR *KING OF THE ANIMALS***

“The forty-seven components of Josh Russell’s engrossing *King of the Animals* are always entertaining, never less than mischievous, constantly surprising, and stunningly well expressed. Yes, they are stories, vignettes, parables, moral tales—but none of those descriptions do them full justice. Let’s just say that Russell is the master of short-form fiction in all its limitless variety.”—**Jim Crace**

The innovative and dazzling short stories collected in Josh Russell’s *King of the Animals* explore love and heartbreak, growing up and growing old, cities and suburbs, the fantastic and the everyday.

A teenager and his family seek asylum in an Atlanta IKEA after their split-level is burned down because his father made fun of an autocrat’s bad grammar. A man remembers how seeing a snapshot of his sister naked changed his life—and hers too. A talking doll fails her spelling test, and a king made

of sugar and flour watches Fox News and smokes dope with the neighbor kid. A college student ponders the philosophical implications of a poetry-fueled one-night stand, and a father worries he’s the reason his adult child hoards dogs.

Ranging from pithy flash fiction to slow-burn stories meant to be savored, *King of the Animals* entwines the extraordinary with the commonplace, leaving us to wonder why we ever thought them separate.

**JOSH RUSSELL**’s three novels include *My Bright Midnight*, which earned him a fellowship from the National Endowment for the Arts. His short fiction has appeared in *One Story*, *Epoch*, *Subtropics*, and many other magazines and anthologies. Russell is professor of English and director of the creative writing program at Georgia State University. He lives with his wife and daughter in Decatur, Georgia.

# Mercies in the American Desert

Poems

**BENJAMIN LANDRY**

## PRAISE FOR BENJAMIN LANDRY

"The poetry of everyday (and not so everyday) objects has seldom been as strikingly realized."—**John Ashbery**

"Landry succeeds in creating a new lyricism of the magical and the absurd."—**Publishers Weekly**

Reflecting on the Salem witch trials, Puritan minister Cotton Mather cautioned his flock against the moral temptations of the unknown wild, located in what he termed an "American desert." Today, more than three hundred years later, we understand that our troubles have their origins not in some ambiguous beyond; rather, they are of our own making.

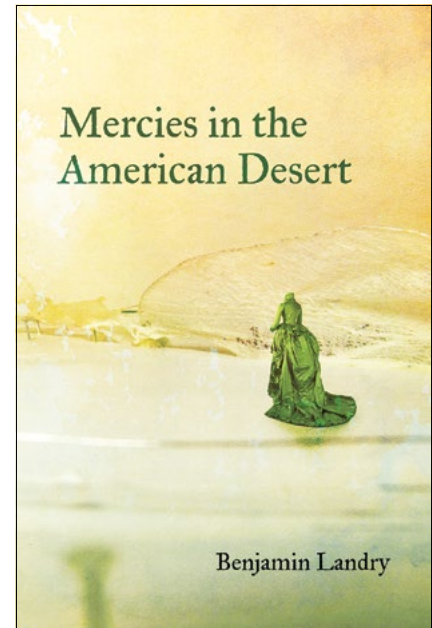
Benjamin Landry's *Mercies in the American Desert* attempts a clear-eyed reckoning with the people and the nation we have become: a land assailed by gun violence, police brutality, and state-sanctioned racism. This vivid collection considers a range of bodies encompassing the geographic, the personal, and the political. It locates solace in movement, sound, and observation, as when Pina Bausch heron-dances down a traffic median or when the expansive form of a surfacing manta ray teaches us how to breathe again.

Incorporating short bursts of prose poem alongside longer meditations, and working in both alliterative and narrative modes, *Mercies in the American Desert* conjures a redemptive wilderness for our time.

**BENJAMIN LANDRY** is the author of *Particle and Wave*, shortlisted for the Believer Poetry Award, and *Burn Lyrics*. His poems have appeared in the *New Yorker*, *Ploughshares*, *American Poetry Review*, *Tin House*, and elsewhere. He is visiting assistant professor of creative writing in poetry at SUNY-Potsdam.

## Parkland

It is June, and not everyone  
graduates. Not everyone  
tears off their gowns.  
Not everyone races  
into the hot mouth  
of the night in a borrowed car.  
Tonight, there is no curfew,  
but not everyone laughs  
and throws popcorn  
through the movie before  
sneaking into a doubleheader.  
Not everyone goes  
to the all-night diner.  
Not everyone passes out,  
blissed, on the drive home  
next to the one they love,  
for now, while the city  
runs in a loop by their window.  
Not everyone wakes  
to the first pale flush  
of morning on the houses  
of their neighborhood.



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**MARCH 2021**

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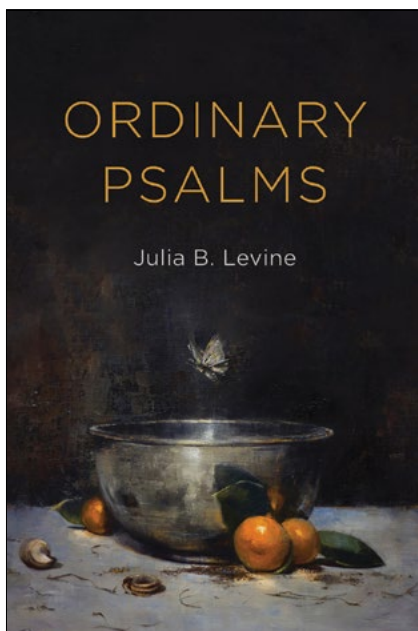
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Ava Leavell Haymon, Series Editor

# Ordinary Psalms

**JULIA B. LEVINE**

## PRAISE FOR JULIA B. LEVINE

“A polished poet of extraordinary skill. . . . Levine is caught between wholehearted love of the world’s beauty and sorrow at its unavoidable misery and suffering.”—*Library Journal*

Struggling to accept her impending blindness, the speaker in Julia B. Levine’s fifth collection of poetry, *Ordinary Psalms*, asks everyday life to help her learn how to see beyond appearances into fundamental truths.

As she contemplates the loss of one friend to cancer and another to suicide, along with her own visual impairment, Levine holds the world “close as I needed / to see.” Imagistic, lyrical, and at times imploring divine intervention from a god she does not know or trust, these poems curse and praise the extraordinary place we live in and are in danger of losing. Lamenting that “this world is a mortal affliction / with wounds in the beautiful,” *Ordinary Psalms* provides a seductive and lyric rumination on radiance, loss, and grief.

**JULIA B. LEVINE** is the author of four previous poetry collections, including *Small Disasters Seen in Sunlight*, winner of the Northern California Book Award for Poetry. She is also a recipient of the Discovery/*The Nation* Award and the Pablo Neruda Prize for Poetry from *Nimrod*. Her work has been widely published in journals such as *Ploughshares*, *Prairie Schooner*, and the *Southern Review*. She lives and works in Davis, California.

The world mostly gone, I make it what I want:  
from the balcony, the morning a silver robe of mist.

I make a reckless blessing of it—the flaming,  
flowering spurge of the world, the wind

the birds stir up as they flock and sing.  
Edges yes, the green lift and fall of live oaks,

something metal wheeling past,  
and yet for every detail alive and embodied—

the horses with their tails switching back and forth,  
daylilies parting their lobes to heat—

I cannot stop asking, *Sparrow or wren? Oak  
or elm?*

—from “Psalm with Near Blindness”



# No Way

An American *Tao Te Ching*

DAVID ROMTVEDT

## PRAISE FOR *NO WAY*

*"No Way* is as gratifying and appealing as the *Tao Te Ching* itself. With a voice always honest and freshly present to moments as well as memory, Romtvedt offers here a deeply comforting text for our weird time."—Naomi Shihab Nye

David Romtvedt's *No Way: An American "Tao Te Ching"* explores the art of living in the fast-paced, dangerous, unpredictable contemporary world. Lucid and wise in the spirit of its ancient Chinese predecessor, *No Way* functions as a kind of offbeat-yet-deadly-serious manual on the conduct of life. This slightly tongue-in-cheek take on the Tao's advice acknowledges that nobody likes being told how to live, least of all the author himself.

With an openness to complexity and mystery, in tones that range from cool to passionate, *No Way* brings the Tao into the social turmoil of a twenty-first-century United States beset by political strife, mass shootings, and financial greed. Romtvedt combats cynicism and malaise with wry verse that positions itself in the role of the trickster. The voice of these poems can be serious and contradictory yet also humorous and welcoming. By suggesting that the days of the ancient Tao are gone for good, *No Way* offers readers an invitation to guide themselves forward, free of sages and rulers.

**DAVID ROMTVEDT** is the author of a dozen books of fiction, essays, and poetry, most recently *Dilemmas of the Angels*. His many honors and awards include fellowships in poetry and music from the National Endowment for the Arts. A winner of the National Poetry Series, he served as the poet laureate of Wyoming from 2003 to 2011.

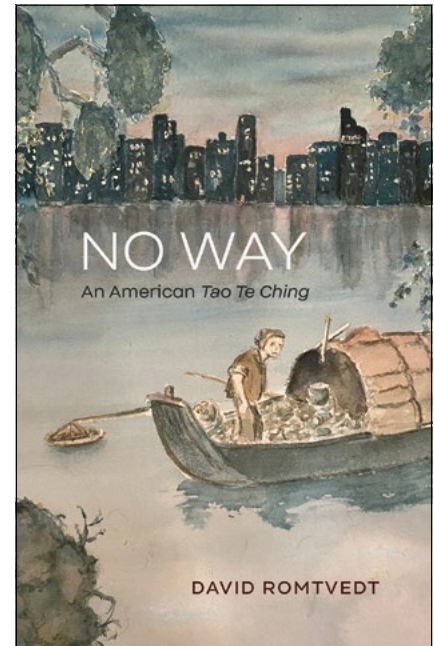
### At the Creek

I go to the creek with my daughter.  
We squat at the water's edge  
and look around. Some pebbles,  
a few sticks, a cottonwood leaf.  
With these we make a tiny world  
in which nothing moves.

Would that be heaven then  
where all things come to rest?

It's as if I stand  
once again by my desk  
on the first day of school  
and the teacher calls my name,  
and I say, "Here."

She looks up and smiles  
at me and I at her. "Here,"  
I say again, "Here."



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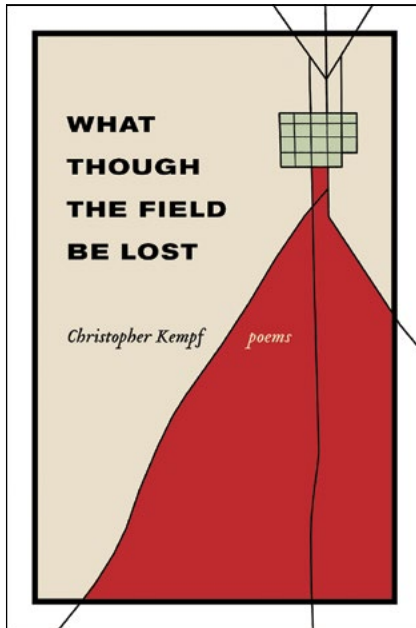
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Poetry

# What Though the Field Be Lost

Poems

**CHRISTOPHER KEMPF**

## **PRAISE FOR *WHAT THOUGH THE FIELD BE LOST***

“This is a brilliant and beautifully ambivalent volume in which the poet uses his entire self to make whole and healing poems.”—Jericho Brown, author of *The Tradition*, winner of the Pulitzer Prize for Poetry

Based on two years living and researching in Gettysburg, Pennsylvania, Christopher Kempf’s *What Though the Field Be Lost* uses the battlefield there as setting and subject for poetry that engages ongoing conversations about race, regional identity, and the ethics of memory in the United States.

With empathy and humility, Kempf reveals the overlapping planes of historical past and public present, integrating archival materials—language from monuments, soldiers’ letters, and eyewitness accounts of the fighting—with reflections on present-day social and political unrest. Monument protests, police shootings, and heated battle reenactments expose the ambivalences and evasions involved in the consolidation of national (and nationalist) identity. As the book’s title, an allusion to Milton’s *Satan*, suggests, *What Though the Field Be Lost* shows that, though the Civil War may be over, the field at Gettysburg and all it stands for remain sharply contested.

Shuttling between past and present, the personal and the public, *What Though the Field Be Lost* examines the many pasts that inhere, now and forever, in the places we occupy.

**CHRISTOPHER KEMPF** is the author of the poetry collection *Late in the Empire of Men*. His work has appeared in the *Believer*, *Best American Poetry*, the *Kenyon Review*, the *New Republic*, *PEN America*, and elsewhere. He is the recipient of a Pushcart Prize, a fellowship in poetry from the National Endowment for the Arts, and a Wallace Stegner Fellowship from Stanford University. Kempf teaches in the MFA program at the University of Illinois.

After,  
in America, *no masters*  
but ourselves the spangled banners  
of schoolkids declared. In Carolina,  
after—the exact fairgrounds  
the South had flaunted its stallions  
through, or had, of a Sunday, come to  
in its veils & worsted—freedmen, wreaths  
of lilies in their arms, interred  
the Union dead in excelsis. Sweetly,  
the mulberries ripened. Worms gathered. After,  
we began—  
—from “After”

# Wild Kingdom

Poems

**JEHANNE DUBROW**

## PRAISE FOR JEHANNE DUBROW

“Dubrow’s poetry is never less than astonishing.”—**Alicia Ostriker**

“The poems . . . ring with tension, echoed in modern, clear words paired with time-honored forms.”—*Prairie Schooner*

*Wild Kingdom* explores the world of academia, examining this strange landscape populated by faculty, administrators, and students. Using what she calls “received academic forms,” Jehanne Dubrow crafts poems that recall the language of academic documents such as syllabi, grading rubrics, and departmental minutes. “Honor Board Hearing,” a series of prose poems, depicts challenges frequently faced by undergraduates, offering fictionalized accounts of cases involving plagiarism, theft, sexual assault, and substance abuse.

As a rejoinder to the famous dictum that “academic politics is the most vicious and bitter form of politics, because the stakes are so low,” Dubrow maintains that, given the current moment, the stakes could not be higher. Even as it acknowledges the cruelty that exists within the academy, *Wild Kingdom* asks how scholars and educators can work to ensure that institutions of higher learning continue to nurture students and remain places of rigorous critical thinking.

**JEHANNE DUBROW** is the author of eight collections of poems, including *Dots & Dashes*, *Red Army Red*, and *Stateside*. Her work has appeared in *Poetry*,

*New England Review*, *Virginia Quarterly Review*, and many other publications. She is professor of creative writing at the University of North Texas.

### Syllabus for the Dark Ahead

Throughout this course,  
we’ll study the American  
landscape of our yard, coiled line

of the garden hose,  
muddy furrows in the grass  
awaiting our analysis,

what’s called close reading  
of the ground. And somewhere  
something will yip in pain

perhaps, a paw caught in a wire,  
or else the furred and oily  
yowl of appetite.

And flickering beyond the fence,  
we’ll see the slatted lives  
of strangers. The light

above a neighbor’s porch  
will be a test of how we tolerate  
the half-illumination

of uncertainty, a glow  
that’s argument to shadow.

Or if not that, we’ll write an essay

on the stutter of the bulb,  
the little glimmering that goes  
before the absolute of night.



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### FEBRUARY 2021

72 pages, 6 x 9

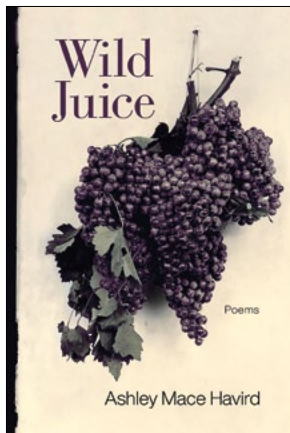
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Poetry

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## Wild Juice

Poems

**ASHLEY MACE HAVIRD**

### PRAISE FOR *WILD JUICE*

“Havird flexes her own distinctive, straight-ahead narrative skill by mixing her soulful sense of connectedness with a musician’s ear for the intricacies of speech, its richness, and its idiosyncratic prospects.” —David Baker

In *Wild Juice*, the poet and novelist Ashley Mace Havird confronts global and personal change. Her subjects range from the extinction of a prehuman species to the present-day reduction in sea life due to the climate crisis. Closer to home, she confronts the death of her father and her own aging.

Running throughout these lyrics of loss is the richness of communal life, a current of hope given substance by the juice of wild grapes that baptizes the poet’s chin and that of her elderly father, whose presence haunts the book. Havird’s poems move from sea coasts to the rural South to landlocked suburbia, in language characterized by wit, pluck, and ironic candor.

Through striking evocations of the natural world, conveyed in a voice steeped in mature human experience, *Wild Juice* speaks memorably on behalf of a life that embraces us all.

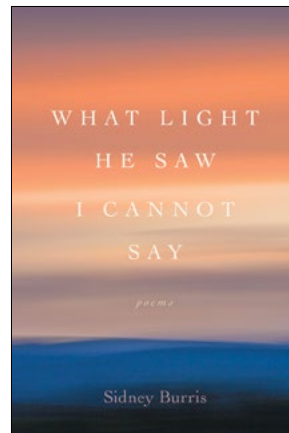
**ASHLEY MACE HAVIRD** grew up on a farm in South Carolina. She is the author of three poetry collections and a novel, *Lightningstruck*. Her poems and stories have appeared in *Shenandoah*, *Southern Review*, *Virginia Quarterly Review*, and elsewhere. She lives in Shreveport, Louisiana.

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**MARCH 2021** | 78 pages, 6 x 9 | 978-0-8071-7473-9 | Paperback \$17.95  
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Southern Messenger Poets | Dave Smith, Series Editor



## What Light He Saw I Cannot Say

Poems

**SIDNEY BURRIS**

### PRAISE FOR SIDNEY BURRIS

“Sidney Burris’s poems are at once learned and colloquial . . . wry and generous, easy and edgy, discursive yet richly textured by experience.” —Wyatt Prunty

*What Light He Saw I Cannot Say*, a new poetry collection from Sidney Burris, explores the interplay of human consciousness and objective reality, always in celebration of the imaginative spirit that brings them into a productive and often spiritual conversation.

Poems both demanding and beguiling gain a deeper resonance as they encourage us to understand the often mysterious links that unite the people and events that crowd our daily lives. Deploying themes that encompass the physical, the spiritual, and the meditative, *What Light He Saw I Cannot Say* remains rooted in the human condition while showing how this experience is rich with vision and transcendence.

**SIDNEY BURRIS**, professor of English and director of the oral history project Tibetans in Exile Today at the University of Arkansas, is the author of the poetry collections *A Day at the Races* and *Doing Lucretius*. He has also published a critical work on the poetry of Seamus Heaney, *The Poetry of Resistance*, as well as numerous essays and reviews.

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**APRIL 2021** | 92 pages, 6 x 9 | 978-0-8071-7336-7 | Paperback \$18.95  
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Southern Messenger Poets | Dave Smith, Series Editor

WINNER OF THE ROBERT C. JONES PRIZE FOR SHORT PROSE



## Calabash Stories

JEFFREY J. HIGA

In the tradition of Gabriel García Márquez and Maxine Hong Kingston, and deeply rooted in the intricacies of the author's Japanese-Hawaiian heritage, *Calabash Stories* is a lucid, unforgettable collection. Jeffrey J. Higa's stories arise from different points in the same fertile landscape: At times, the recurrence of certain details (a beige Volkswagen bug, a famous entertainer) makes them glow with deeper meaning; at others, the reemergence of potent archetypes (a sick child, an old man living alone) invokes a dream state held between author and reader. Like the traditional Hawaiian calabash, these stories invite their reader to a family table where we are welcomed and nourished by communal traditions. Higa is a master storyteller, delighting in life's humor and strangeness while arriving at the intimacy and poignancy that come from a shared understanding of grief.

**JEFFREY J. HIGA** is the great-grandson of Okinawan immigrants who went to Hawaii to work on the sugar plantations. He inherited their stories and love of their adopted land. He earned a master's degree in creative writing from the University of Missouri–St. Louis and has gone on to become an award-winning fiction writer, essayist, and playwright.

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**FEBRUARY 2021** | 210 pages, 6 x 9 | 978-0-8071-7549-1 | Paperback \$17.95  
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WINNER OF THE LENA-MILES WEVER TODD PRIZE FOR POETRY



## The Best Prey

PAIGE QUIÑONES

Paige Quiñones's incisive debut poetry collection investigates the trauma of desire. Quiñones's lyric world is populated with stark dualities: procreation and childlessness, predator and prey, mania and depression. A hunter pursues an ill-fated fox through the woods; heaven is paved with girls who would rather drown than be born; a couple returns from their honeymoon to find a stagnant pond in their marriage bed. Through navigating these duplicities, Quiñones arrives at a version of femininity that is at once fierce and crystalline, and unmistakably her own. She writes, "My reflection can only growl back, in water or oil-slick or silver. This is an exercise in forgiveness. I dip my feet in." *The Best Prey* charts the complexity of hunger in vivid, visceral terms, and ultimately arrives at a sense of self that encompasses the contradictions of sensuality, violence, and power.

**PAIGE QUIÑONES** has received awards and fellowships from the Center for Mexican-American Studies, the Academy of American Poets, and In-print Houston. Her work has appeared in *Copper Nickel*, *Crazyhorse*, *Juked*, *Lambda Literary*, *Orion Magazine*, *Poetry Northwest*, *Quarterly West*, *Sixth Finch*, and elsewhere. She earned her MFA from Ohio State University and is currently a PhD student in poetry at the University of Houston.

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