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*Spring 2010*



BOOKS for SPRING 2010

# Louisiana State University Press

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Correspondents in 1957 at Checkpoint Charlie entry from the American sector of West Berlin to Communist East Berlin.  
 Courtesy Seymour Topping



Indonesian president Sukarno visited Washington in 1961. He is shown at the White House, where he met with President Kennedy and Vice President Johnson.  
 Courtesy Associated Press

# On the Front Lines of the Cold War

An American Correspondent's Journal from the Chinese Civil War to the Cuban Missile Crisis and Vietnam

**SEYMOUR TOPPING**

A legendary journalist recalls three decades of warfare and politics in Asia

In the years following World War II, the United States suffered its most severe military and diplomatic reverses in Asia while Mao Zedong laid the foundation for the emergence of China as a major economic and military world power. As a correspondent for the International News Service, the Associated Press, and later for the *New York Times*, Seymour Topping documented on the ground the tumultuous events during the Chinese Civil War, the French Indochina War, and the American retreat from Vietnam, Cambodia, and Laos. In this riveting narrative, Topping chronicles his extraordinary experiences covering the East-West struggle in Asia and Eastern Europe from 1946 into the 1980s, taking us beyond conventional historical accounts to provide a fresh, first-hand perspective on American triumphs and defeats during the Cold War era.

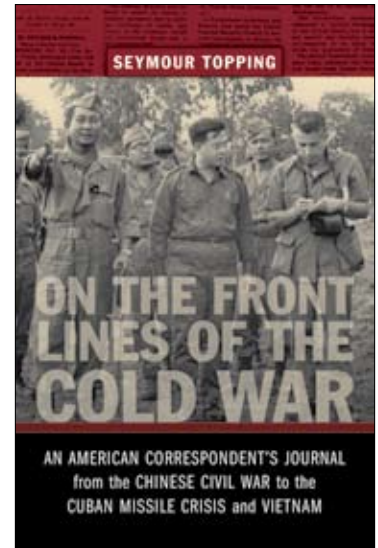
At the close of World War II, Topping—who had served as an infantry officer in the Pacific—reported for the International News Service from Beijing and Mao's Yenan stronghold before joining the Associated Press in Nanking, Chiang Kai-shek's capital. He covered the Chinese Civil War for the next three years, often interviewing Nationalist and Communist commanders in combat zones. He was the sole correspondent on the battlefield during the decisive Battle of the Huai-Hai, which sealed Mao's victory, and later scored a world-wide exclusive as the first journalist to report the fall of the capital.

In 1950, Topping opened the Associated Press bureau in Saigon, becoming the first American correspondent in Vietnam. Assignments in London and West Berlin followed, then Moscow and Hong Kong for the *New York Times*. Topping reported on the Chinese intervention in the Korean conflict, Mao's Cultural Revolution and its preceding internal power struggle, the French Indochina War, America's Vietnam War, and the genocides in Cambodia and Indonesia. He stood in the Kremlin with a vodka-tilting Nikita Khrushchev on the night the Cuban Missile Crisis ended and interviewed Fidel Castro in Havana on its aftermath.

Throughout this captivating chronicle, Topping tells of the great love story binding him and his wife, the former Audrey Ronning, a world-renowned photojournalist and writer and daughter of the Canadian ambassador to China. In an epilogue, Topping cites lessons to be learned from the Asia wars that apply to present-day conflicts in Afghanistan and Iraq.

In *On the Front Lines of the Cold War*, Topping shares the insights he gained from his extraordinary career in journalism, providing an invaluable eyewitness account of some of the most important turning points in modern history.

**SEYMOUR TOPPING** retired from the *New York Times* in 1993. He served until 2002 as a professor of international journalism at Columbia University and administrator of the Pulitzer Prizes. His previous books include *Journey Between Two Chinas* and *Fatal Crossroads: A Novel of Vietnam 1945*.



**From Our Own Correspondent**  
John Maxwell Hamilton, Series Editor

MARCH 2010  
480 pages, 6 1/8 x 9 1/4  
43 halftones, 6 maps  
ISBN 978-0-8071-3556-3  
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The author is shown sitting before a map in the Associated Press compound in Nanking, Chiang Kai-shek's Nationalist capital, shortly before the city fell to Mao Zedong's forces in April 1949.  
Photo by Fred Hampson / courtesy Associated Press



MARCH 2010  
 272 pages, 6 x 9  
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 LSU Press Paperback Original

# Mencken on Mencken

A New Collection of Autobiographical Writings

Edited by S. T. JOSHI

A new volume of the inimitable Mencken's tales and musings about his life

“Mencken weighs 172 pounds, is 5 feet 10 inches in height and not beautiful. His chief amusement, after reading, is piano-playing, this he does very crudely. He takes no exercise except walking and is a moderate eater and drinker. He sometimes drinks as little as one bottle of beer a week, though this doesn't happen very often.” So wrote H. L. Mencken about himself, in a brief sketch of his life penned in 1905.

Perhaps America's foremost literary stylist and most mordant wit, Mencken's most engaging writing told about his own life and experiences. In *Mencken on Mencken*, veteran Mencken editor and scholar S. T. Joshi has assembled a hefty collection of the best of Mencken's autobiographical pieces that have not appeared previously in book form. These forty-four selections cover a wide variety of topics ranging from incidents from Mencken's everyday life to reflections on friends and colleagues to his careers as author, journalist, and editor, to his travels abroad.

As a journalist in Baltimore, Mencken encountered many unusual characters: a professional mourner hired by a beer distiller, an African American wagon driver who slept through the great Baltimore fire of 1904, a confirmed bachelor who left town to avoid the clutches of a

predatory widow. He provides accounts of literary figures he knew, such as Theodore Dreiser, and ruminations on his work at the *Baltimore Sun* and as editor for the magazines *Smart Set* and the *American Mercury*.

In an essay titled “What I Believe,” he eschews humor and writes straightforwardly of his longtime scorn for the idea of religion, and in his journalist mode he reflects on a half-century of attending political conventions, drawing on his vast inside knowledge to savage the corruption and incompetence of the political class. A superb travel writer, Mencken gives us a rollicking account of beer-drinking in Munich, astute observations of political unrest in Cuba, and carefully drawn scenes from a long tour he and his wife made of the Mediterranean in 1934 to cities like Jerusalem, Athens, Istanbul, and Cairo.

Joshi has thoroughly annotated the pieces and also compiled an extensive glossary of names and terms that Mencken mentions. *Mencken on Mencken* offers a fully rounded self-portrait of one of America's most colorful personalities and most extraordinary men of letters.

**S.T. JOSHI** is the author of *H. L. Mencken: An Annotated Bibliography* and editor of *Mencken's America*, *H. L. Mencken on Religion*, and *H. L. Mencken on American Literature*. He lives in Seattle, Washington.

# Stations West

A Novel

ALLISON AMEND

"*Stations West* is truly an American epic. It is the story of immigrants and natives, of the evolution of the land, of culture and of people, of attitudes and lifestyles, of belief, of family, of America itself. I know of no other piece of literature like it. Written in a style as starkly beautiful as the landscape of the Oklahoma Territory it describes, Amend's prose is unflinching and unsentimental; it takes on difficult truths with wide-open eyes. I'm quite awed by the novel's tremendous reach and its generosity."

—Thisbe Nissen, author of *Out of the Girls' Room and into the Night*

Oklahoma is a forgotten territory of "Indians, outlaws, and immigrants" when its first Jewish settler, Boggy Hauowitz, arrives in 1859. Full of expectations, he finds the untamed region a formidable foe, its landscape rugged, its resources strained.

In *Stations West*, four generations of Hauowitzes, intertwined with a family of Swedish immigrants, struggle against the Territory's

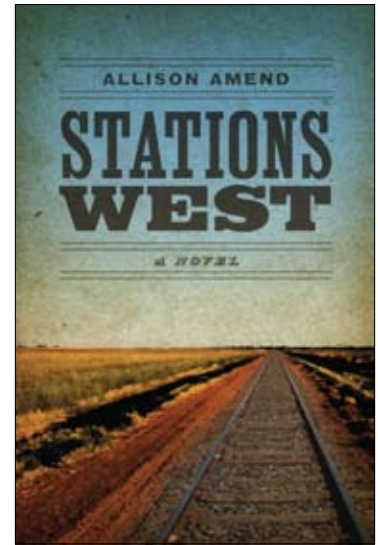
"insatiable appetite." The challenges of creating a home amid betrayals, nature's vagaries, and burgeoning statehood prove too great. Each generation in turn succumbs to the overwhelming lure of the transcontinental railroad, and each returns home to find the landscape of their youth, like themselves, changed beyond recognition, their family utterly transformed.

Dramatic and lyrical, Allison Amend's first novel, steeped in the history and lore of the Oklahoma Territory, tells an unforgettable multi-generational—and very American—story of Jewish pioneers, their adopted family, and the challenges they face. Amid the founding of the West, *Stations West's* generations strive to forge and maintain their identities as Jews, as immigrants, and as Americans.

**ALLISON AMEND**, a Chicago native, is the author of the award-winning short story collection *Things That Pass for Love*. Her writing has appeared in *One Story*, *Black Warrior Review*, *Story Quarterly*, *Bellevue Literary Review*, *Prairie Schooner*, and *Other Voices*.

"Allison Amend possesses the rare gift of being able to fully transport her readers to an uncharted land. Her version of nascent Oklahoma reshapes the mythology of the Old West, telling an enthralling family story that reveals the role of Jews in shaping the American frontier."

—Hannah Tinti, author of *Animal Crackers* and *The Good Thief*



Yellow Shoe Fiction  
Michael Griffith, Series Editor



MARCH 2010  
272 pages, 6 x 9  
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LSU Paperback Original

"There are no other books like *Stations West*. It speaks to something new, a kind of Jewish Angle of Repose . . . Stegner mixed with Singer. It struck me throughout as beautifully written and this alone makes a serious contribution to literature. But novels should also plow new ground and this story certainly does this. Boggy and Moshe and Alice and Garfield are real to me—living and enduring a landscape that is as familiar to them as it is to anybody else out there."

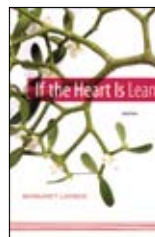
—Peter Orner, author of *Esther Stories*

## NEW WRITING WITH A KICK

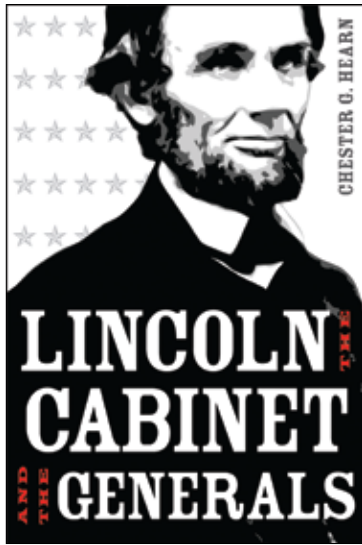
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APRIL 2010  
400 pages, 6 x 9  
ISBN 978-0-8071-3637-9  
Cloth \$39.95

# Lincoln, the Cabinet, and the Generals

**CHESTER G. HEARN**

An in-depth look at the complex interactions among Lincoln's closest political and military advisors

While numerous accounts exist of President Abraham Lincoln's often-troubled dealings with either his cabinet or his generals, Chester G. Hearn's illuminating history provides the first broad synthesis of Lincoln's complex relationship with both groups. As such, it casts new light on much of the behind-the-scenes interplay, intrigue, and sparring between the president and his advisors and military commanders during the most precarious years of the Civil War.

Turning first to Lincoln's cabinet, Hearn explains that Lincoln exercised a unique decision-making process: he reached a firm conclusion on an issue, but then debated it endlessly with his cabinet or generals as if still undecided. To ensure the liveliest discourse, Lincoln appointed as his advisors men with widely differing political motivations. The Republican Lincoln spent four years attempting to bring together his cabinet of former Whigs and Democrats in the spirit of cooperation, but he never completely achieved his purpose. Hearn explores the president's relationship with this cabinet, the problems he encountered selecting it, and the difficulties he experienced attempting to maintain ideological balance while trying to maneuver around those who disagreed with him.

Lincoln never broached a subject that did not create some level of dissent within the cabinet,

and differences in political philosophy and personal rivalries led to great debate over the running of the administration, the selection of generals, emancipation, freedom of the press, civil rights, and other issues. Still, Hearn asserts, Lincoln's ability to navigate internal scuffles and external turmoil helped to define his presidency.

Hearn next demonstrates convincingly that even with these difficulties, Lincoln manipulated his cabinet far more adroitly than he did his generals. Many of Lincoln's top military commanders had political aspirations or agendas of their own, while others were close friends of his intransigent cabinet members. Having assumed the role of de facto army chief, Lincoln took responsibility for the mishandling of battles fought by his generals, some of whom were incompetent and unmanageable politicians. Hearn examines the often-disastrous generalship and its impact on Lincoln and the cabinet, as well as the public, the press, and Congress.

Based on over a decade of research, *Lincoln, the Cabinet, and the Generals* offers both a fresh perspective on and a new interpretation of Lincoln's presidency—one that reveals the leadership genius as well as the imperfections of America's sixteenth president.

**CHESTER G. HEARN** is the author of numerous books on the Civil War, including *The Capture of New Orleans, 1862*; and *Ellet's Brigade: The Strangest Outfit of All*.

# St. Francisville

Louisiana's Historic River Bluff Country

Photographs by **BEVIL KNAPP**

Introduction by **DANNY HEITMAN**

A lush photographic tour of a beloved South Louisiana destination and its environs

In the rolling hills of Louisiana's Felicianas, about an hour north of Baton Rouge on the east bank of the Mississippi River, lies the historic community of St. Francisville. For generations, this picturesque town has inspired a variety of creative artists, from naturalist John James Audubon, whose experiences in the area helped make him the world's greatest bird artist, to acclaimed novelist Katherine Anne Porter, who wrote one of her best travelogues, "Audubon's Happy Land," in 1939 after a visit to St. Francisville. In this stunning book, award-winning photographer Bevil Knapp embraces this lively tradition by lending her own perspective on a region Audubon once praised as an expression of "the greatness of the Creator in all his unrivaled works."

Vividly evoking St. Francisville's fabled past as plantation country, Knapp offers breathtaking views of the stately historic homes that draw thousands of tourists annually—including Oakley, Live Oak, Rosebank, Rosedown, and The Myrtles, among many others. She also captures the area's unmatched natural bounty, documenting the woods, waterways, and wildlife of a region that, in many ways, has remained unchanged for centuries.

In addition to honoring St. Francisville's strong links to the past, Knapp's photographs reveal the area's continuing vitality as a respite from urban life. St. Ferdinand Street, a vibrant

collage of small-town southern life; Tunica Hills, a popular hiking destination named for the Tunica Indians who lived in the area for centuries; the Port Hudson Civil War battlefield, the site of thrilling annual reenactments—all reveal their singular charm through Knapp's knowing lens. In an introductory essay, acclaimed journalist and author Danny Heitman offers a poetic counterpoint to Knapp's imagery, reflecting on photographs that, for all their historical resonance, "hum with the immediacy of news."

Ultimately, Knapp's images transcend time, uncovering a flourishing community of unrivaled natural and historical beauty. A cherished memento for locals and visitors alike, *St. Francisville* also summons others to discover the rich treasures of this wondrous region for themselves.

**BEVIL KNAPP** is a freelance photographer and lives in Covington, Louisiana. She is coauthor of *America's Wetland: Louisiana's Vanishing Coast* and a former staff photographer for the *New Orleans Times-Picayune* and the *Baton Rouge Advocate*.

**DANNY HEITMAN** is an award-winning columnist whose pieces appear regularly in the *Baton Rouge Advocate* and the *Christian Science Monitor*. He is the author of *A Summer of Birds: John James Audubon at Oakley House*.



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144 pages, 10 1/2 x 9 1/2

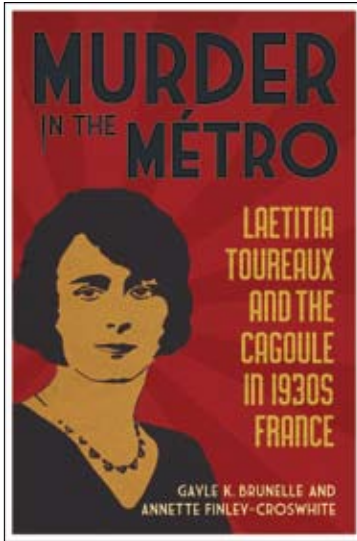
150 color photographs, 1 map

ISBN 978-0-8071-3552-5

Cloth \$34.95

"Bevil Knapp's photographs do more than capture the spectacular beauty of Louisiana's River Bluff country. They transport the viewer, bewitched, to the still-unspoiled landscapes of a more peaceful era."

—John Berendt, author of *Midnight in the Garden of Good and Evil*



MAY 2010  
 312 pages, 6 x 9, 11 halftones  
 ISBN 978-0-8071-3616-4  
 Cloth \$39.95 AT

# Murder in the Métro

Laetitia Toureaux and the Cagoule in 1930s France

**GAYLE K. BRUNELLE and ANNETTE FINLEY-CROSWHITE**

An enthralling historical study of a mysterious, unsolved murder

On the evening of May 16, 1937, the train doors opened at the Porte Dorée station in the Paris Métro to reveal a dying woman slumped by a window, a nine-inch stiletto buried to its hilt in her neck. No one witnessed the crime, and the killer left behind little forensic evidence. This first-ever murder in the Paris Métro dominated the headlines for weeks during the summer of 1937, as journalists and the police slowly uncovered the shocking truth about the victim: a twenty-nine-year-old Italian immigrant, the beautiful and elusive Laetitia Toureaux. Toureaux toiled each day in a factory, but spent nights working as a spy in the seamy Parisian underworld. Just as the dangerous spy Mata Hari had fascinated Parisians a generation before, the mystery of Toureaux's murder held the French public spellbound in pre-war Paris, as the police tried and failed to identify her assassin.

In *Murder in the Métro*, Gayle K. Brunelle and Annette Finley-Croswhite unravel Toureaux's complicated and mysterious life, assessing her complex identity within the larger political context of the time. They follow the trail of Toureaux's murder investigation to the Comité Secret d'Action Révolutionnaire, a secret right-wing political organization popularly known as the Cagoule, or "hooded ones." Obsessed with

the Communist threat they perceived in the growing power of labor unions and the French left wing, the Cagoule's leaders aimed to overthrow France's Third Republic and install an authoritarian regime allied with Italy. In 1936, Toureaux—at the behest of the French police—infiltrated this dangerous group of terrorists and seduced one of its leaders, Gabriel Jeantet, to gain more information.

By examining documents related to Toureaux's murder—documents the French government has sealed from public view until 2038—Brunelle and Finley-Croswhite link Toureaux's death not only to the Cagoule but also to the Italian secret service, for whom she acted as an informant. Their research provides likely answers to the question of the identity of Toureaux's murderer and offers a fascinating look at the dark and dangerous streets of pre-World War II Paris.

**GAYLE K. BRUNELLE** is a professor of history at California State University at Fullerton and the author of *The New World Merchants of Rouen, 1559–1630*.

**ANNETTE FINLEY-CROSWHITE**, professor of history and chair of the department of history at Old Dominion University in Norfolk, Virginia, is the author of *Henry IV and the Towns: The Pursuit of Legitimacy in French Urban Society, 1589–1610*.



# Blacklegs, Card Sharps, and Confidence Men

Nineteenth-Century Mississippi River Gambling Stories

Edited by **THOMAS RUYSS SMITH**

The definitive collection of nineteenth-century writings on the riverboat gambler and his place in American popular culture

In 1838 Benjamin Drake, a midwestern writer of popular sketches for newspapers of the day, introduced his readers to a new and distinctly American rascal who rode the steamboats up and down the Mississippi and other western waterways—the riverboat gambler. These men, he recorded, “dress with taste and elegance; carry gold chronometers in their pockets; and swear with the most genteel precision. . . . Every where throughout the valley, these mistletoe gentry are called by the original, if not altogether classic, cognomen of ‘Black-legs.’”

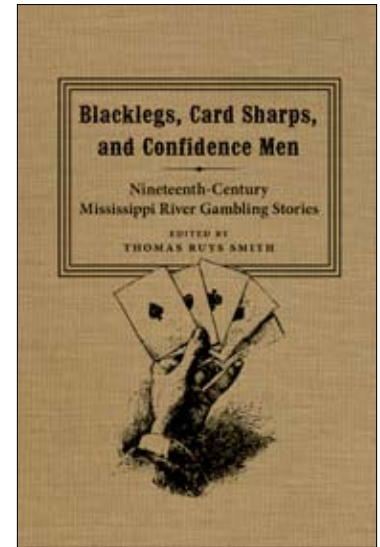
In *Blacklegs, Card Sharps, and Confidence Men*, Thomas Ruys Smith collects nineteenth-century stories, sketches, and book excerpts by a gallery of authors to create a comprehensive collection of writings about the riverboat gambler. Long an iconic figure in American myth and popular culture but, strangely, one that has never until now received a book-length treatment, the Mississippi River gambler was a favorite character throughout the nineteenth century—one often rich with moral ambiguities that remain unresolved to this day.

In the absorbing fictional and nonfictional

accounts of high stakes and sudden reversals of fortune found in the pages of Smith’s book, the voices of canonized writers such as William Dean Howells, Herman Melville, and, inevitably, Mark Twain hold prominent positions. But they mingle seamlessly with lesser-known pieces such as an excerpt from Edward Willett’s sensationalistic dime novel *Flush Fred’s Full Hand*, raucous sketches by anonymous Old Southwestern humorists from the *Spirit of the Times*, and colorful accounts by now nearly forgotten authors like Daniel R. Hundley and George W. Featherstonhaugh.

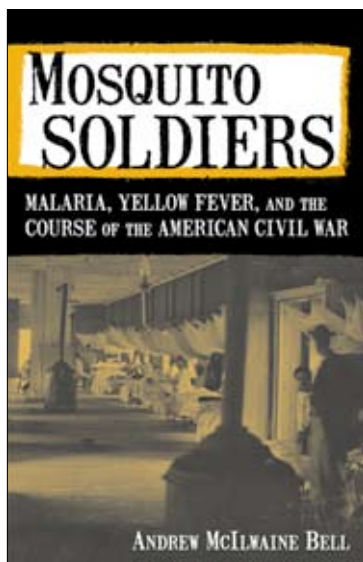
Smith puts the twenty-eight selections in perspective with an Introduction that for the first time thoroughly explores the history and myth surrounding this endlessly fascinating American cultural icon. While the riverboat gambler may no longer ply his trade along the Mississippi, *Blacklegs, Card Sharps, and Confidence Men* makes clear the ways in which he still operates quite successfully in the American imagination.

**THOMAS RUYSS SMITH** is a lecturer in American literature and culture at the University of East Anglia in the United Kingdom and the author of *River of Dreams: Imagining the Mississippi Before Mark Twain*.



Southern Literary Studies  
Fred Hobson, Series Editor

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# Mosquito Soldiers

Malaria, Yellow Fever, and the Course of the American Civil War

**ANDREW MCILWAINE BELL**

The impact of insect-borne illness on the Civil War

Of the 620,000 soldiers who perished during the American Civil War, the overwhelming majority died not from gunshot wounds or saber cuts, but from disease. And of the various maladies that plagued both armies, few were more pervasive than malaria—which afflicted over 1.1 million soldiers serving in the Union army alone. Yellow fever, another disease transmitted by mosquitos, struck fear into the hearts of military planners who knew that “yellow jack” could wipe out an entire army in a matter of weeks. In this ground-breaking medical history, Andrew McIlwaine Bell explores the impact of these two terrifying mosquito-borne maladies on the major political and military events of the 1860s, revealing how deadly microorganisms carried by a tiny insect helped shape the course of the Civil War.

Soldiers on both sides frequently complained about the annoying pests that fed on their blood, buzzed in their ears, invaded their tents, and generally contributed to the misery of army life. Little did they suspect that the South’s large mosquito population operated as a sort of mercenary force, a third army, one that could work for or against either side depending on the circumstances. Malaria and yellow fever not only sickened thousands of Union and Confederate soldiers but also affected the timing and success of certain key military operations. Some com-

manders took seriously the threat posed by the southern disease environment and planned accordingly; others reacted only after large numbers of their men had already fallen ill. African American soldiers were ordered into areas deemed unhealthy for whites, and Confederate quartermasters watched helplessly as yellow fever plagued important port cities, disrupting critical supply chains and creating public panics.

Bell also chronicles the effects of disease on the civilian population, describing how shortages of malarial medicine helped erode traditional gender roles by turning genteel southern women into smugglers and how federal soldiers reintroduced malaria into non-immune northern areas after the war. Throughout his lively narrative, Bell reinterprets familiar Civil War battles and events from an epidemiological standpoint, providing a fascinating medical perspective on the war.

By focusing on two specific diseases rather than a broad array of Civil War medical topics, Bell offers a clear understanding of how environmental factors serve as agents of change in history. Indeed, with *Mosquito Soldiers*, he proves that the course of the Civil War would have been far different had mosquito-borne illness not been part of the South’s landscape in the 1860s.

**ANDREW MCILWAINE BELL** lives in Washington, D.C.

# Haunted by Atrocity

## Civil War Prisons in American Memory

**BENJAMIN G. CLOYD**

How Americans have remembered the Civil War—prison controversy

During the Civil War, approximately 56,000 Union and Confederate soldiers died in enemy military prison camps. Even in the midst of the war's shocking violence, the intensity of the prisoners' suffering and the brutal manner of their deaths provoked outrage. Both the Lincoln and Davis administrations manipulated the prison controversy to serve the exigencies of war and distributed propaganda that etched divisive and lingering memories into the American psyche. In *Haunted by Atrocity*, Benjamin G. Cloyd deftly analyzes how Americans have remembered the military prisons of the Civil War from the war itself to the present, making a strong case for the continued importance of the great conflict in contemporary America.

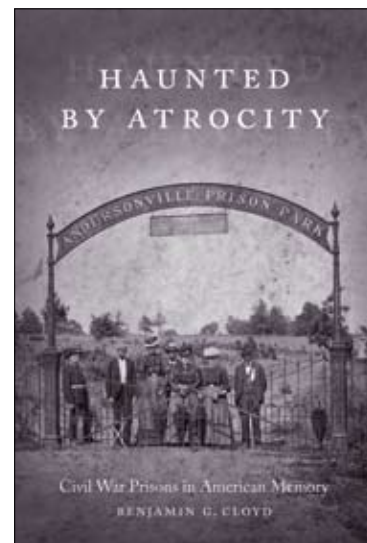
Throughout Reconstruction and well into the twentieth century, Cloyd shows, competing sectional memories of the prisons prolonged the process of national reconciliation. Events such as the trial and execution of CSA Captain Henry Wirz—commander of the notorious Andersonville prison—along with political campaigns, the publication of prison memoirs, and even the construction of monuments to the prison dead all revived the painful accusations of deliberate cruelty. As northerners, white southerners, and African Americans con-

tested the meaning of the war, these divisive memories tore at the scars of the conflict and ensured that the subject of Civil War prisons remained controversial.

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

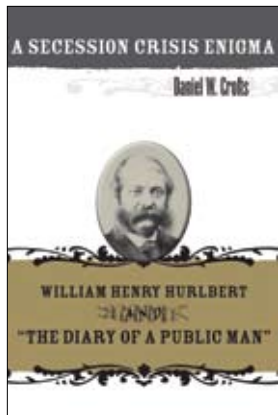
The first study of Civil War memory to focus exclusively on the military prison camps, *Haunted by Atrocity* offers a cautionary tale of how Americans, for generations, have unconsciously constructed their recollections of painful events in ways that protect cherished ideals of myth, meaning, identity,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

**BENJAMIN G. CLOYD** teaches history at Hinds Community College in Raymond, Mississippi.



**Making the Modern South**  
David Goldfield, Series Editor

MAY 2010  
272 pages, 6 x 9, 18 halftones  
ISBN 978-0-8071-3641-6  
Cloth \$37.50s



## A Secession Crisis Enigma

William Henry Hurlbert and “The Diary of a Public Man”

**DANIEL W. CROFTS**

Unraveling a 130-year-old historical mystery

The Diary of a Public Man,” published anonymously in several installments in the *North American Review* in 1879, claimed to offer verbatim accounts of secret conversations with Abraham Lincoln, William H. Seward, and Stephen A. Douglas—among others—in the desperate weeks just before the start of the Civil War. Despite repeated attempts to decipher the Diary, historians never have been able to pinpoint its author or determine its authenticity. In *A Secession Crisis Enigma*, Daniel W. Crofts solves these longstanding mysteries. He identifies the author, unravels the intriguing story behind the Diary, and deftly establishes its contents as largely genuine.

According to Crofts, the Diary was not a diary at all but a memoir, probably written shortly before it appeared in print. The mastermind who created it, New York journalist William Henry Hurlbert (1827–1895), successfully perpetrated one of the most difficult feats of historical license—he pretended to have been a diarist who never existed. Crofts contends, however, that Hurlbert’s work was far from fictional. Time after time, the Diary introduces material virtually impossible to

fabricate along with previously concealed information that was corroborated only after its publication. The Diary bristles with precise details regarding the struggle to shape Lincoln’s cabinet and the composition of his inaugural address.

Crofts’s careful analysis, accompanied by the full text of the Diary in an appendix, offers a bold new perspective on the frantic scramble to reverse southern secession while avoiding the abyss of war. Hurlbert, a long-forgotten eccentric genius, emerges vividly here. Part detective story, part biography, and part a detailed narrative of events in early 1861, *A Secession Crisis Enigma* presents a compelling answer to an enduring mystery and brings “The Diary of a Public Man” back into the historical lexicon.

**DANIEL W. CROFTS**, professor of history at The College of New Jersey, is the author of *Reluctant Confederates: Upper South Unionists in the Secession Crisis*, among other books.

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312 pages, 6 x 9, 5 halftones  
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## Black Rage in New Orleans

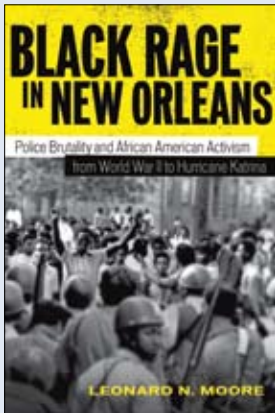
Police Brutality and African American Activism from World War II to Hurricane Katrina

**LEONARD N. MOORE**

Black protest against America’s most corrupt police department

In *Black Rage in New Orleans*, Leonard N. Moore traces the shocking history of police corruption and brutality in the Crescent City from World War II to Hurricane Katrina and the concurrent rise of a large and energized black opposition to it. In New Orleans, crime, drug abuse, and murder were commonplace, and an underpaid, inadequately staffed, and poorly trained police force frequently resorted to brutality against African Americans. Endemic corruption among police officers increased as the city’s crime rate soared, generating anger and frustration among New Orleans’s black community. Rather than remain passive, African Americans in the city formed antibrutality organizations, staged marches, held sit-ins, waged boycotts, vocalized their concerns at city council meetings, and demanded equitable treatment.

Moore explores a staggering array of NOPD abuses—police homicides, sexual violence against women, racial profiling, and complicity in drug deals, prostitution rings, burglaries, protection schemes, and gun smuggling—and the increasingly vociferous calls for reform by the city’s black community. Beginning with police harassment of civil rights workers in the 1950s and 1960s, Moore then examines the ag-



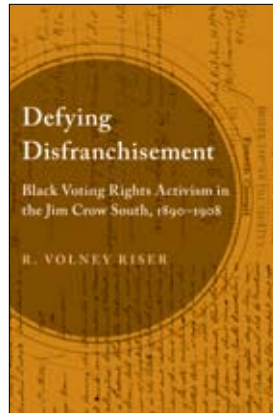
gressive policing techniques of the 1970s, the attempts of Ernest “Dutch” Morial—the first black mayor of New Orleans—to reform the force in the late 1970s and early 1980s, and unabated corruption and brutality in the late 1980s and early 1990s.

Community policing practices, increased training, better pay, and a raft of other reform measures for a time seemed to signal real change in the department. The book’s epilogue, “Policing Katrina,” however, looks at how the NOPD’s ineffectiveness compromised its ability to handle the greatest natural disaster in American history, suggesting that the fruits of reform may have been more temporary than lasting.

The first book-length study of police brutality and African American protest in a major American city, *Black Rage in New Orleans* will prove essential for anyone interested in race relations in America’s urban centers.

**LEONARD N. MOORE** is associate professor of history at the University of Texas at Austin and author of *Carl B. Stokes and the Rise of Black Political Power*.

APRIL 2010  
320 pages, 6 x 9, 8 halftones  
ISBN 978-0-8071-3590-7  
Cloth \$35.00s



## Defying Disfranchisement

Black Voting Rights Activism in the Jim Crow South, 1890–1908

**R. VOLNEY RISER**

The earliest legal struggles to protect the black vote

In the late nineteenth and early twentieth century, several southern states adopted new constitutions designed primarily to strip African American men of their right to vote. Since the Fifteenth Amendment to the United State Constitution prohibited eliminating voters based on race, the South concocted property requirements, literacy tests, poll taxes, white primaries, and white control of the voting apparatus to eliminate the region’s black vote almost entirely. Desperate to save their ballots, black political leaders, attorneys, preachers, and activists fought back in the courts, sustaining that resistance for nearly two decades.

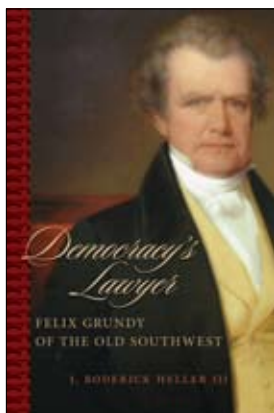
In *Defying Disfranchisement*, R. Volney Riser documents a number of lawsuits challenging the restrictive voting requirements, including twelve that wended their way to the U.S. Supreme Court. He chronicles numerous significant anti-disfranchisement cases, from South Carolina’s *Mills v. Green* (1985), the first such case to reach the Supreme Court, to the underappreciated landmark *Giles v. Harris*—described as the “Second *Dred Scott*” by contemporaries—in which the Court upheld Alabama’s 1901 state constitution. In between, he examines a host of vot-

ing rights campaigns waged throughout the country and legal challenges initiated across the South by both black and white southerners. Often disputatious, frequently disorganized, and woefully underfunded, the antidisfranchisement activists of 1890–1908 lost, and badly, but they brought attention to the problem and identified the legal questions and procedural difficulties facing African Americans.

In *Defying Disfranchisement* Riser demonstrates that southern blacks fought against Jim Crow harder and earlier than traditional histories allow. With slim ranks and in the face of many defeats, this daring and bold cadre comprised a true vanguard, blazing trails that subsequent generations of civil rights activists followed and improved. By making a fight at all, Riser asserts, these organizers staged a necessary and instructive prelude to the Civil Rights Movement.

**R. VOLNEY RISER** is co-chair of the Department of History and Social Science at the University of West Alabama in Livingston.

MAY 2010  
344 pages, 6 x 9  
ISBN 978-0-8071-3638-6  
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## Democracy's Lawyer

Felix Grundy of the Old Southwest

**J. RODERICK HELLER III**

The first biography in over seventy years of one of the first “New Americans” of the West

A central political figure in the first post-Revolutionary generation, Felix Grundy (1775–1840) was born and reared on the isolated frontier and rose largely by his own ability to become the Old Southwest’s greatest criminal lawyer and one of the first radical political reformers in the fledgling United States. In *Democracy’s Lawyer*, the first comprehensive biography of Grundy since 1940, J. Roderick Heller reveals how Grundy’s entire life typifies the archetypal, post-founding fathers generation that forged America’s culture and institutions.

After his birth in Virginia, Grundy moved west at age five to the region that would become Kentucky. There he earned a law degree, joined the legislature, and quickly became Henry Clay’s main rival. At age thirty-one, Grundy moved to Tennessee, where voters soon elected him to Congress. In Washington, Grundy proved so voracious a proponent of the War of 1812 that a popular slogan of the day blamed the war on “Madison, Grundy, and the Devil.” A pivotal U.S. senator during the presidency of Andrew Jackson, Grundy also served as Martin Van Buren’s attorney general and a mentor to James K. Polk.

As Heller demonstrates, Grundy achieved even greater fame as a criminal lawyer. One nineteenth-century Nashvillian declared that Grundy “could stand on a street corner and talk the cobblestones into life.” At a time when criminal trials served as popular entertainment, Grundy’s mere appearance in a courtroom drew spectators from miles around, and his legal reputation soon spread nationwide.

With *Democracy’s Lawyer*, Heller shows how Grundy epitomized the questing, mobile society of early nineteenth-century America and firmly establishes him as a powerful player and personality in early American law and politics.

**J. RODERICK HELLER III**, chairman and CEO of a Washington, D.C., investment firm, is coeditor of *The Confederacy Is on Her Way Up the Spout: Letters to South Carolina, 1861–1864*.

**Southern Biography Series**  
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JUNE 2010  
384 pages, 6 x 9, 16 halftones  
ISBN 978-0-8071-3588-4  
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## William Stephens

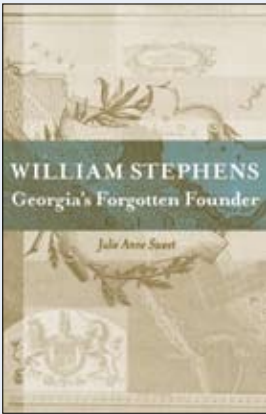
Georgia’s Forgotten Founder

**JULIE ANNE SWEET**

The first in-depth biography of one of colonial Georgia’s most important officials

In 1737, Englishman William Stephens (1671–1753) sailed to Georgia to serve as colonial secretary to its British Board of Trustees. His lucid reports on the condition of Georgia deeply impressed the board, which eventually appointed him president of the troubled colony. The elderly Stephens adroitly shepherded the fledgling settlement over the following decade through a precarious and tumultuous period. Though Stephens’s actions proved critical to the survival of colonial Georgia, historians have largely overlooked his life story.

In *William Stephens: Georgia’s Forgotten Founder*, Julie Anne Sweet not only fills that gap, she uses the story of Stephens’s life as an opportunity to illuminate vital details in the history of early Georgia. She opens by exploring the relationship between Stephens and the British Board of Trustees, demonstrating Stephens’s absolute loyalty to his employer. He carried out orders without question, making numerous enemies within the colony as a consequence. By closely examining Stephens’s interactions with various political officials and adversaries, Sweet highlights the com-



plicated nature of colonial administration. She also examines Stephens's involvement with international diplomacy and military defense during one of Britain's many wars with Spain and his efforts to maintain good relations with nearby Indian nations.

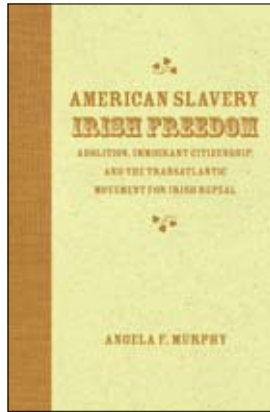
Sweet complements her focus on the public aspects of Stephens's career with a careful analysis of his life beyond politics, including his family, his agricultural endeavors, and his religious convictions. As a result, her captivating intellectual biography of Stephens also provides a deeper and more nuanced understanding of the political and social forces at work in colonial Georgia.

**JULIE ANNE SWEET** is an associate professor of history at Baylor University. She is the author of *Negotiating for Georgia: British-Creek Relations in the Trustee Era, 1733–1752*.

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## American Slavery, Irish Freedom

Abolition, Immigrant Citizenship, and the Transatlantic Movement for Irish Repeal

**ANGELA F. MURPHY**

The intersection between the Irish independence movement and the “peculiar institution”

From its beginnings, Irish Americans who supported the movement for the repeal of the act of parliamentary union between Ireland and Great Britain during the early 1840s encountered controversy over the issue of American slavery. Encouraged by abolitionists on both sides of the Atlantic, repeal leader Daniel O’Connell often spoke out against slavery, issuing appeals for Irish Americans to join the anti-slavery cause. With each speech, American repeal associations debated the proper response to such sentiments and often chose not to support abolition. In *American Slavery, Irish Freedom*, Angela F. Murphy examines the interactions among abolitionists, Irish nationalists, and American citizens as the issues of slavery and abolition complicated the first transatlantic movement for Irish independence.

By looking at the makeup and rhetoric of the American repeal associations, the pressures on Irish Americans applied by both abolitionists and American nativists, and the domestic and transatlantic political situation that helped to define the repealers’ response to antislavery appeals, Murphy investigates and explains why many Irish Americans did not support abolitionism. She refutes theories that Irish

immigrants rejected the abolition movement primarily for reasons of religion, political affiliation, ethnicity, or the desire to assert a white racial identity. Instead, she suggests, their position emerged from Irish Americans’ intention to assert their loyalty toward their new republic during what was for them a very uncertain time.

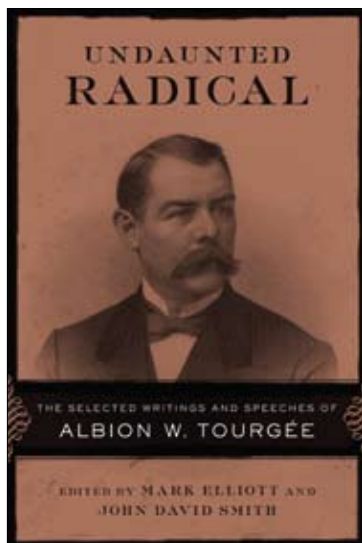
The first book-length study of the Irish repeal movement in the United States, *American Slavery, Irish Freedom* conveys the dilemmas that Irish Americans grappled with as they negotiated their identity and adapted to the duties of citizenship within a slaveholding republic, shedding new light on the societal pressures they faced as the values of that new republic underwent tremendous change.

**ANGELA F. MURPHY** is an assistant professor of history at Texas State University—San Marcos.

**Antislavery, Abolition, and the Atlantic World**  
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T. Michael Parrish, Series Editor



APRIL 2010

448 pages, 6 x 9

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# Undaunted Radical

The Selected Writings and Speeches of Albion W. Tourgée

Edited by **MARK ELLIOTT** and **JOHN DAVID SMITH**

An impressive assemblage of works by a major advocate for color-blind justice during America's Reconstruction era and Gilded Age

A leading proponent of racial equality in the United States during the second half of the nineteenth century, Albion W. Tourgée (1838–1905) served as the most articulate spokesman of the radical wing of the Republican party, and he continued to advocate for its egalitarian ideals long after Reconstruction ended. *Undaunted Radical* presents Tourgée's most significant letters, speeches, and essays from the commencement of Radical Reconstruction through the bleak days of the era of Jim Crow.

An Ohioan by birth, Tourgée served in the Union army and afterwards moved to North Carolina, where he helped draft the 1868 state constitution. Within that and other documents he proposed free public education, the abolition of whipping posts, the end of property qualifications for jury duty and office holding, and the initiation of judicial reform and uniform taxation. Tourgée also served as a Republican-installed superior court judge, a position that brought him into increasing conflict with the Ku Klux Klan. In 1879, he published *A Fool's Errand*, a bestselling novel based on his Reconstruction experiences. Although now often overlooked, Tourgée in his lifetime offered a prominent voice of reason amid the segregation, disenfranchisement, lynching, racial propaganda, and mythologies about African Americans that haunted Reconstruction-era society and Gilded Age politics.

These thirty-four documents elaborate the reformer's opinions on the Reconstruction Amendments, his generation's racial and economic theories, the cultural politics of North-South reconciliation, the ethics of corporate capitalism, the Social Gospel movement, and the philosophical underpinnings of American democratic citizenship.

Mark Elliott and John David Smith, among the foremost authorities on Tourgée, have brought these writings, including the previously unpublished oral arguments Tourgée delivered before the U.S. Supreme Court as Homer Plessy's lead attorney in *Plessy v. Ferguson* (1896), together in one volume.

The book also includes an introductory overview of Tourgée's life and an exhaustive bibliography of Tourgée's writings and related works, providing an essential collection for anyone studying Reconstruction and the early civil rights movement.

**MARK ELLIOTT**, associate professor of history at the University of North Carolina at Greensboro, is the author of *Color-Blind Justice: Albion Tourgée and the Quest for Racial Equality from the Civil War to Plessy v. Ferguson*.

**JOHN DAVID SMITH**, Charles H. Stone Distinguished Professor of American History at the University of North Carolina at Charlotte, is the author of *Black Judas: William Hannibal Thomas and The American Negro*, among other works.



# Sir William Berkeley and the Forging of Colonial Virginia

**WARREN M. BILLINGS**

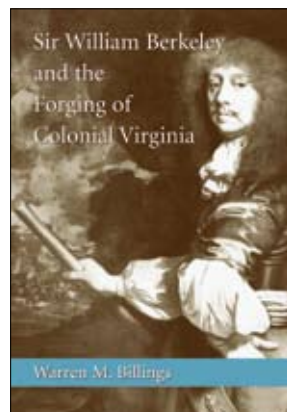
"Billings has devoted more time, care, and energy to reconstructing Berkeley's life than anyone before him. The results are impressive."—*American Historical Review*

Sir William Berkeley (1605–1677) influenced colonial Virginia more than any other man of his era. An Oxford-educated playwright, soldier, and diplomat, Berkeley won appointment as governor of Virginia in 1641 after a decade in the court of King Charles I. Between his arrival in Jamestown the following year and his death, Berkeley became Virginia's leading politician and planter, indelibly stamping his ambitions, accomplishments, and, ultimately, his failures upon the colony. In a masterly biography, Warren M. Billings offers the first full-scale treatment of Berkeley's life, revealing the extent to which Berkeley shaped early Virginia and linking his career to the wider context of seventeenth-century Anglo-American history. Deeply informed and engagingly told, this biography offers the meticulous attention its remarkable subject has long deserved.

"Billings's analysis of Berkeley's role in shaping Virginia's political culture . . . deserves consideration by anyone interested in the formation of American political culture."  
—*Journal of American History*

**WARREN M. BILLINGS** is Distinguished Professor of History Emeritus at the University of New Orleans and the author or editor of many books, including *A Little Parliament: The Virginia General Assembly in the Seventeenth Century*.

NEW IN PAPERBACK



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312 pages, 6 x 9, 2 halftones, 1 map  
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# A Jackson Man

Amos Kendall and the Rise of American Democracy

**DONALD B. COLE**

"Well researched . . . and well written, this work gives us Kendall, warts and all. We see the avarice, the ambition, and the contradictions of his subject. . . . This is biography at its best."—*Journal of American History*

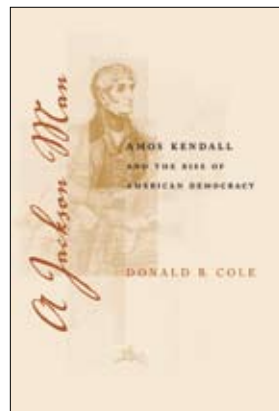
A rare, fascinating personality emerges in Donald B. Cole's biography of Amos Kendall (1789–1869), the reputed intellectual engine behind Andrew Jackson's administration and an influential figure in the transformation of young America from an agrarian republic to a capitalist democracy. Born on a small Massachusetts farm and educated at Dartmouth, Kendall moved to Kentucky as a young man to

seek his fortune and eventually became one of the few nationally prominent antebellum politicians who successfully combined northern origins and southern experience. Kendall's role in democratizing American politics is shown in a compelling narrative of his evolution from a republican idealist to a democratic individualist who contributed greatly to the rise of the Democratic Party. The first biography of Kendall, this superbly written and researched volume charts the progression of American democracy and the culture that created it.

"Donald B. Cole's splendid book is carefully researched, detailed yet boldly interpretive, and gracefully written."—*Civil War History*

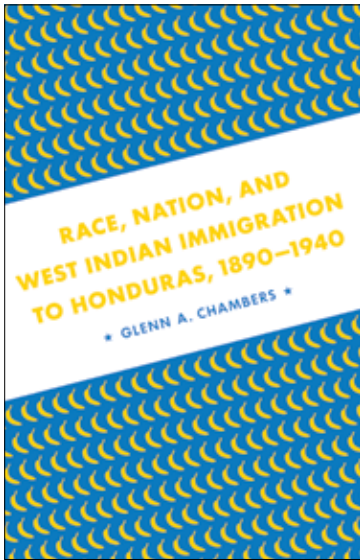
Professor of history emeritus at Phillips Exeter Academy, **DONALD B. COLE** is the author of *The Presidency of Andrew Jackson* and *Martin Van Buren and the American Political System*, among other books. He lives in Exeter, New Hampshire.

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# Race, Nation, and West Indian Immigration to Honduras, 1890–1940

GLENN A. CHAMBERS

Delving into the complex idea of identity in an immigrant community

At the turn of the twentieth century, Honduras witnessed the expansion of its banana industry and the development of the United Fruit Company and Standard Fruit into multinational corporations with significant political and economic influence in Latin America and the Caribbean. These companies relied heavily on an imported labor force, thousands of West Indian workers, whose arrival in Honduras immediately sparked anti-black and anti-immigrant sentiment throughout the country. Glenn A. Chambers examines the West Indian immigrant community in Honduras through the development of the country's fruit industry, revealing that West Indians fought to maintain their identities as workers, Protestants, blacks, and English speakers in the midst of popular Latin American nationalistic notions of *mestizaje*, or mixed-race identity.

West Indians lived as outsiders in Honduran society owing to the many racially motivated initiatives of the Honduran government that defined acceptable immigration as “white only.” As Chambers shows, one unintended, though perhaps predictable, consequence of this political

stance was the emergence of a clearly defined and separate West Indian enclave that proved to be antagonistic toward native Hondurans. This conflict ultimately led to animosity between English-speaking and Spanish-speaking Hondurans, as well as between West Indians and non-West Indian peoples of African descent. An all-inclusive Afro-Honduran identity never emerged in Honduras, Chambers reveals. Rather, black identity developed through West Indians' culture, language, and history.

Chambers moves beyond treatments of West Indian labor as an accessory to U.S. capitalist interests to explore the ethnic and racial dynamic of the interactions of the West Indian community with locals. In *Race, Nation, and West Indian Immigration to Honduras, 1890–1940*, Chambers demonstrates the importance of racial identity in Honduran society as a whole and reveals the roles that culture, language, ethnicity, and history played in the establishment of regional identities within the broader African Diaspora.

**GLENN A. CHAMBERS** is an assistant professor of history at Texas A&M University in College Station.

# U.S. Military Intervention in the Post–Cold War Era

How to Win America’s Wars in the Twenty-first Century

GLENN J. ANTIZZO

A new paradigm for gauging the successful outcome of American foreign military engagement

During the post–World War II era, American foreign policy prominently featured direct U.S. military intervention in the Third World. The cold war placed restraints on where and how Washington could intervene. But the collapse of the Soviet Union removed many of the barriers to—and ideological justifications for—American intervention. Since the end of the cold war, the United States has completed several military interventions that may be guided by motives very different from those invoked before the collapse of the Berlin Wall. Likewise, such operations, now free from the threat of counterintervention by any other superpower, seem governed by a new set of rules.

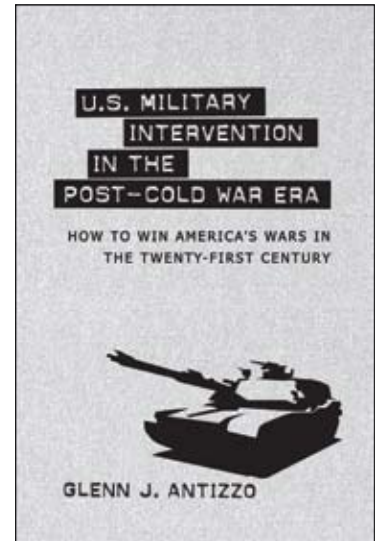
In this readily accessible study, political scientist Glenn J. Antizzo identifies fifteen factors critical to the success of contemporary U.S. military intervention and evaluates the likely efficacy of direct U.S. military involvement today—when it will work, when it will not, and how to undertake such action in a manner that will bring rapid victory at an acceptable political cost. He lays out the preconditions that portend success, among them a clear and attainable goal; a mission that is neither for “peacekeeping” nor for “humanitarian aid within a war zone”; a strong probability the American public will support or at least be indifferent to

the effort; a willingness to utilize ground forces if necessary; an operation limited in geographic scope; and a theater commander permitted discretion in the pursuit of the operation.

Antizzo then tests his abstract criteria by using real-world case studies of the most recent fully completed U.S. military interventions—in Panama in 1989, Iraq in 1991, Somalia in 1992–94, and Kosovo in 1999—with Panama, Iraq, and Kosovo representing generally successful interventions and Somalia an unsuccessful one. Finally, he considers how the development of a “Somalia Syndrome” affected U.S. foreign policy and how the politics and practice of military intervention have continued to evolve since the terrorist attacks of September 11, 2001, giving specific attention to the current war in Afghanistan and the larger War on Terror.

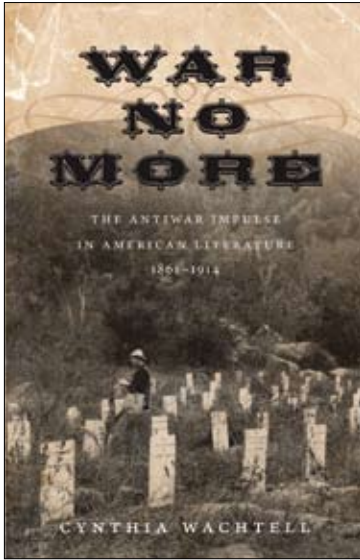
*U.S. Military Intervention in the Post–Cold War Era* exemplifies political science at its best: the positing of a hypothetical model followed by a close examination of relevant cases in an effort to provide meaningful insights for future American international policy.

**GLENN J. ANTIZZO** is a coauthor of several books, including *Charting a New Diplomatic Course: Alternative Approaches to America’s Post–Cold War Foreign Policy*. He is an associate professor of government at Nicholls State University, in Thibodaux, Louisiana.



Political Traditions in Foreign Policy  
Kenneth W. Thompson, Series Editor

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MAY 2010  
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“Away with themes of war! Away with War itself! / Hence from my shuddering sight, to never more return, that show / of blacken’d, mutilated corpses! / That hell unpent, and raid of blood—fit for wild tigers, or / for lop-ear’d wolves—not reasoning men!”  
—Walt Whitman, 1871

# War No More

The Antiwar Impulse in American Literature, 1861–1914

CYNTHIA WACHTELL

The evolution of antiwar writing in American literature during the half century before the First World War

Until now, scholars have portrayed America’s antiwar literature as an outgrowth of World War I, manifested in the works of writers such as Ernest Hemingway and John Dos Passos. But in *War No More*, Cynthia Wachtell corrects the record by tracing the steady and inexorable rise of antiwar writing in American literature from the Civil War to the eve of World War I.

Beginning with an examination of three very different renderings of the chaotic Battle of Chickamauga—a diary entry by a northern infantry officer, a poem romanticizing war authored by a young southerner a few months later, and a gruesome story penned by the veteran Ambrose Bierce, Wachtell traces the gradual shift in the late nineteenth century away from highly idealized depictions of the Civil War. Even as the war was under way, she shows, certain writers—including Herman Melville, Walt Whitman, John William De Forest, and Nathaniel Hawthorne—quietly questioned the meaning and morality of the conflict.

As Wachtell demonstrates, antiwar writing made steady gains in public acceptance and popularity in the final years of the nineteenth

century and the opening years of the twentieth, especially during the Spanish-American War and the war in the Philippines. While much of the era’s war writing continued the long tradition of glorifying battle, works by Bierce, Stephen Crane, Mark Twain, William Dean Howells, William James, and others increasingly presented fighting as immoral and the modernization and mechanization of combat as something to be deeply feared. Wachtell also explores, through the works of Theodore Roosevelt and others, the resistance that the antiwar impulse met.

Drawing upon a wide range of published and unpublished sources, including letters, diaries, essays, poems, short stories, novels, memoirs, speeches, magazine and newspaper articles, and religious tracts, Wachtell makes strikingly clear that pacifism had never been more popular than in the years preceding World War I. *War No More* concludes by charting the development of antiwar literature from World War I to the present, thus offering the first comprehensive overview of one hundred and fifty years of American antiwar writing.

**CYNTHIA WACHTELL** is an assistant professor of American literature and director of the S. Daniel Abraham Honors Program at Yeshiva University in New York City.

# Facing the Other

Ethical Disruption and the American Mind

**LINDA BOLTON**

“Bolton is admirably focused, centering broader ventures around precise turning points in the documents and incidents she has selected. . . . The book crosses generic boundaries . . . in the spirit of an other who transcends any single history or discipline.”  
—*Religion and Literature*

Linda Bolton uses six extraordinarily resonant moments in eighteenth- and nineteenth-century American history to highlight the ethical challenge that the treatment of Native and African persons presented to the new republic’s ideal of freedom. Most daringly, she

examines the efficacy of the Declaration of Independence as a revolutionary text and explores the provocative question “What happens when freedom eclipses justice, when freedom breeds injustice?” Guided by the intellectual influence of philosopher Emmanuel Levinas, Bolton asserts that the traditional subject-centered—or “I”—concept of freedom is dependent on the transcendent presence of the “Other,” and thus freedom becomes a privilege subordinate to justice. There can be no authentic freedom as long as others, whether Native American or African, are reduced from full human beings to concepts and thus properties of control or power. An eloquent and thoughtful re-reading of the U.S. touchstones of democracy, this book argues forcefully for an ethical understanding of American literary history.

**LINDA BOLTON** is an associate professor of American literatures at the University of Iowa.

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Bainard Cowan and Joseph G. Kronick,  
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MARCH 2010  
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Paper \$24.95s

# America’s Modernisms

Revaluating the Canon

Essays in Honor of Joseph N. Riddel

**Edited by KATHRYNE V. LINDBERG and JOSEPH G. KRONICK**

The eleven essays collected here do an impressive job of matching Riddel’s own attempt to preserve both the literariness of philosophy and the philosophical force of the literary *Yearbook of English Studies*.

They confront the ongoing problem of defining *American* and *modern*—terms that often travel together as they defy periodization and other boundaries. Reading questions of nationalism and literature against the grain, the crit-

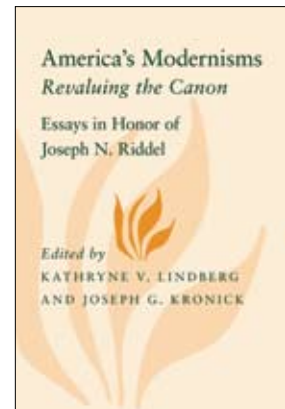
ics represented here address the epistemology and history of literary canonization, not simply the empirics of adding to or subtracting from the American canon.

As a whole, the volume comprises a range of poststructuralist and postmodern readings of American literature, as well as critiques of American aesthetics. Individually, each essay offers an in-depth and rigorous critique of a key text, or textual knot, in the ongoing and productively self-reflexive enterprise of American literary criticism.

**KATHRYNE V. LINDBERG** is professor of English at Wayne State University and author of *Reading Pound Reading: Modernism After Nietzsche*.

**JOSEPH G. KRONICK** is professor of English at Louisiana State University and author of *American Poetics of History: From Emerson to the Moderns*.

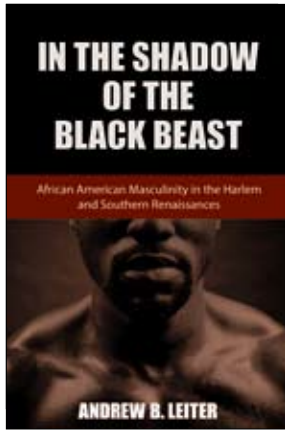
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256 pages, 6 x 9, 5 halftones  
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## In the Shadow of the Black Beast

African American Masculinity in the Harlem and Southern Renaissances

**ANDREW B. LEITER**

A searching examination of the image of the sexually aggressive black male in white and black modernist fiction

Andrew B. Leiter presents the first book-length study of the sexually violent African American man, or “black beast,” as a composite literary phenomenon. According to Leiter, the black beast theme served as a fundamental link between the Harlem and Southern Renaissances, with writers from both movements exploring its psychological, cultural, and social ramifications. Indeed, Leiter asserts that the two groups consciously engaged one another’s work as they struggled to define roles for black masculinity in a society that viewed the black beast as the *raison d’être* for segregation.

Leiter begins by tracing the nineteenth-century origins of the black beast image, and then provides close readings of eight writers who demonstrate the crucial impact anxieties about black masculinity and interracial sexuality had on the formation of American literary modernism. James Weldon Johnson’s *The Autobiography of an Ex-Colored Man*, Walter White’s *The Fire in the Flint*, George Schuyler’s *Black No More*, William Faulkner’s *Light in August*, Margaret Mitchell’s *Gone With the Wind*, Allen Tate’s *The Fathers*, Erskine Caldwell’s *Trouble in July*, and Richard Wright’s *Native Son*, as well as other works, provide strong ev-

idence that perceptions of black male sexual violence shaped segregation, protest traditions, and the literature that arose from them.

Leiter maintains that the environment of southern race relations—which allowed such atrocities as the Atlanta riot of 1906, numerous lynchings, Virginia’s Racial Integrity Act, and the Scottsboro trials—influenced in part the development of both the Harlem and Southern Renaissances. While the black beast image had the most pernicious impact on African American individual and communal identities, he says the “threat” of black masculinity also shaped concepts of white national and communal identities, as well as white femininity and masculinity. *In the Shadow of the Black Beast* signals a major fresh interpretation of the literary stereotype within its social and historical context.

**ANDREW B. LEITER** is an assistant professor of English at Lycoming College in Williamsport, Pennsylvania.

**Southern Literary Studies**  
Fred Hobson, Series Editor

MAY 2010  
296 pages, 6 x 9  
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## Representing African Americans in Transatlantic Abolitionism and Blackface Minstrelsy

**ROBERT NOWATZKI**

A transatlantic approach to the complex relationship between the antislavery movement and blackface entertainment

In this intriguing study, Robert Nowatzki reveals the unexpected relationships between blackface entertainment and antislavery sentiment in the United States and Britain. He contends that the ideological ambiguity of both phenomena enabled the similarities between early minstrelsy and abolitionism in their depictions of African Americans, as well as their appropriations of each other’s rhetoric, imagery, sentiment, and characterization. Because the antislavery movement had stronger support in Britain and an association with the middle classes, Nowatzki argues, its conflicts with blackface entertainment largely stemmed from British and American nationalism, class ideologies, and notions of “highbrow” and “lowbrow” culture.

Nowatzki examines the ideological clashes between representations of African Americans in the antislavery movement and in blackface entertainment and reveals their common ground. For instance, white abolitionists encouraged former slaves to relate their experiences in an exaggerated slave dialect that maintained the appearance of intellectual inferiority

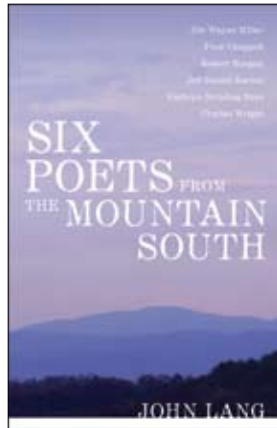


popularized by minstrel shows. Minstrelsy conflated African American culture with theatrical appropriations by white performers, but, as Nowatzki contends, the assumption that white actors could perform “authentic” blackness also undercut beliefs in racial essentialism—the belief that racial groups possess distinctive essence.

Combining cultural studies with literary analysis, Nowatzki considers this staging of African American identity through a variety of texts, including slave narratives, travelogues, minstrel song lyrics, stump speeches, and antislavery pamphlets, as well as the literary works of Dickens, Thackeray, and Carlyle on one side of the Atlantic, and Melville, Emerson, Sarah Margaret Fuller, and William Wells Brown on the other. A thorough and engaging analysis, *Representing African Americans in Transatlantic Abolitionism and Blackface Minstrelsy* reveals how the most popular form of theatrical entertainment and the most significant reform movement of nineteenth-century Britain and America helped define cultural representations of African Americans.

**ROBERT NOWATZKI** is an associate professor of English at Ball State University.

JUNE 2010  
240 pages, 6 x 9, 5 halftones  
ISBN 978-0-8071-3640-9  
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## Six Poets from the Mountain South

**JOHN LANG**

Exploring the post–World War II generation of poets from the Appalachians

In the most extensive work to date on major poets from the mountain South, John Lang takes as his point of departure an oft-quoted remark by Jim Wayne Miller: “Appalachian literature is—and has always been—as decidedly worldly, secular, and profane in its outlook as the [region’s] traditional religion appears to be spiritual and otherworldly.” Although this statement may be accurate for Miller’s own poetry and fiction, Lang maintains that it does not do justice to the pervasive religious and spiritual concerns of many of the mountain South’s finest writers, including the five other leading poets whose work he analyzes along with Miller’s.

Fred Chappell, Robert Morgan, Jeff Daniel Marion, Kathryn Stripling Byer, and Charles Wright, Lang demonstrates, all write poetry that explores, sometimes with widely varying results, what they see as the undeniable presence of the divine within the temporal world. Like Blake and Emerson before them, these poets find the supernatural within nature rather than beyond it. They all exhibit a love of place in their poems, a strong sense of connec-

tion to nature and the land, especially the mountains. Yet while their affirmation of the world before them suggests a resistance to the otherworldliness that Miller points to, their poetry is nonetheless permeated with spiritual questing.

Employing close readings of the poets’ work and relating it to British and American Romanticism as well as contemporary eco-theology and eco-criticism, Lang’s book is the most ambitious and searching foray yet into the worlds of these renowned post–World War II Appalachian poets.

**JOHN LANG**, professor of English at Emory & Henry College in Emory, Virginia, is the author of *Understanding Fred Chappell* and editor of *Appalachia and Beyond: Conversations with Writers from the Mountain South*.

**Southern Literary Studies**  
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“What powerful and haunting poems these are. Nicole Cooley has brought great art to a Gulf South of debris.”

—Douglas Brinkley, author of *The Great Deluge: Hurricane Katrina, New Orleans, and the Mississippi Gulf Coast*

# Breach

## Poems

**NICOLE COOLEY**

“*Breach* is a beautifully crafted collection of poems centered on Hurricane Katrina that moves incrementally, slowly unearthing the storm’s maddening trajectory and aftermath through compelling imagery. Nicole Cooley has mastered the necessary telling of this infamous American tragedy through a hard-edged eloquence of twists and turns, weaving breathtaking lyrical narratives that embody the personal and the public. There’s also a painful, and at times, even joyful, clarity in *Breach* that hooks the reader.”

—Yusef Komunyakaa

In *Breach*, New Orleans native Nicole Cooley recalls Hurricane Katrina and its aftermath in gritty, poignant detail, bearing witness to the destruction of a region and to its recovery. Ranging from the urgent to the reflective, these poems speak not only to the horrors of the immediate disaster, but also to family dynamics in a time of crisis and to the social, political, and cultural realities that contextualized the storm and its wake. In the title poem, Cooley invokes the multiple meanings of the word “breach”—breach of the levees, breach of trust—which resonate with survivors in the Crescent City, and in “Evacuation,” she recounts her efforts to encourage her parents to leave the city and her harrowing three-day wait to hear from them after they refused. A number of poems, including “Write a Love Letter to Camellia Grill,” “The Superdome: A Suite,” and “Biloxi Bay Bridge Still Out,” offer a broad range of voices and experiences to expand the perspective beyond Cooley’s own family. With language and images both powerful and precise, this compel-

ling collection dares us to “watch the surface of the city tear like loose skin.”

Raised in New Orleans, **NICOLE COOLEY** is also the author of the poetry collections *Resurrection*, winner of the Walt Whitman Award of the Academy of American Poets, and *The Afflicted Girls*. She directs the MFA program in creative writing and literary translation at Queens College—The City University of New York.

### Excerpt

Marshy spillover is first to flood: where water  
 first met sand and pilings lost all anchor.

Where nothing rose above the surge, that wall  
 of black, black water. Where houses buckled, crumbled.

Where the storm’s uneven scrawl erased.  
 While miles away I watched a map of TV weather,

the eyewall spinning closer. A coil of white, an X-ray.  
 I imagined my parents’ house swept to its stone slab.

While I remembered sixth-grade science, how we traced  
 the city  
 like a body, arterials draining in the wrong direction.

We shaded blue the channel called MR GO that pours  
 from the River to the Gulf, trench the storm water swal-  
 lowed.

The levees overfilled, broke open. And I came home to  
 see  
 the city grieving. The city drained then hacked apart.

—“Topographies”



WINNER OF THE L. E. PHILLABAUM POETRY AWARD FOR 2010

# Why the House Is Made of Gingerbread

Poems

AVA LEAVELL HAYMON

"We all want poets . . . who bear memory in their bone marrow and cast spells. Such a one is Ava Leavell Haymon"

—Hilda Raz

In Ava Leavell Haymon's third collection, an unremarkable, harried, contemporary woman named Gretel finds herself at midlife overtaken by the Grimms' household tale "Hansel and Gretel." The violence and terror in that story supplant the memory of her own childhood, and the fairy tale retells itself in a sharp succession of surprising poems. The witch, the sugar house, Gretel's brother, her passive father, his cruel second wife, the sinister forest—all these and more rise like jazz motifs to play themselves in the present. Addressing themes such as hunger, child abuse, betrayal, cannibalism, and murder in a tone by turns disturbing and humorous, *Why the House Is Made of Gingerbread* is most certainly not a book for children.

**AVA LEAVELL HAYMON** is the author of the poetry collections *Kitchen Heat* and *The Strict Economy of Fire*. She teaches poetry writing in Baton Rouge, Louisiana, and directs a writers' retreat center in the mountains of New Mexico.

## Excerpt

Before even a taste  
of rock-candy icicle—  
the boy's cheeks

stuffed with gingerbread—  
Gretel stretched her face  
toward a window of the house

hoping for a reflection, her first  
since the twins were abandoned.  
The sockets of a skull

jumped into focus, broken-twig  
hands lifting in astonishment to tap  
crusty skin, gray cheekbones.

Gretel gasped  
at the change:  
*Thin, thin,*

*lost, nothing to eat,  
I didn't know we were  
in the forest so long.*

Inside the house, looking  
out the unglazed window,  
the witch forgets

she'd forgotten mirrors.  
She is touching her own face  
for the first time in years.

*Myself, she says: a child.  
I'm young. I'm young.*

—"First Bond"



MARCH 2010

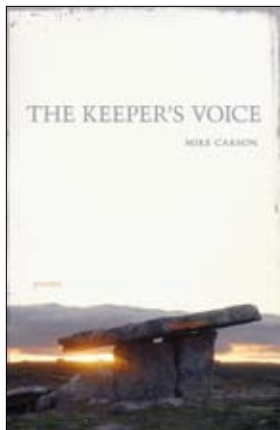
72 pages, 5 ½ x 8 ½

ISBN 978-0-8071-3585-3; \$50.00s Limited  
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ISBN 978-0-8071-3586-0; \$16.95 Paper

"In *Why the House Is Made of Gingerbread*, Ava Leavell Haymon turns inside out the fairy tale of Hansel and Gretel. Finding the 'walls of gingerbread . . . not on plumb,' she begins 'before the story began' to re-imagine and re-contextualize the narrative elements of voice, place, conflict, and resolve. With formal care and invention, Haymon has crafted in this poetic sequence a suspenseful 'insistent new version' of magical intensity and power."

—Claudia Emerson, winner of  
the Pulitzer Prize for Poetry



## The Keeper's Voice

Poems

MIKE CARSON

"Carson's poems haunt me as few poems have. They stick in the craw like the ancient Psalms until they have done what they were meant to do."

—Paul Mariani

Meeting a seasoned local woman at a service project in Appalachia, the narrator of Mike Carson's poem "Muse" hears from her "Those words, iron twang of loss," that "cut soft ideas of beauty out." Carson's lean, spare collection *The Keeper's Voice* unflinchingly engages those hard ideas of beauty, of goodness.

Direct and often colloquial in their language and traditional in their forms—blank verse, quatrains, sonnets—the poems' voices arise from a wide range of viewpoints and situations: from an altar boy thawing a frozen gate lock while early Mass goes on without him, to a returning Vietnam veteran who takes up bull riding; from a boy calling cows in the pre-dawn dark, to a narrator providing instructions for teaching crows to talk; from a new cop, a Christian who must shoot to kill in a ghetto bar, to a family discovering the ashes of a stillborn child among a dead sister's belongings. One poem builds itself on locker room slogans and Requiem Mass songs from when a friend dies playing football; another centers around a single shout from a wife to her husband threatened by an untethered bull.

Refreshingly straightforward, yet suffused with weight, maturity, and passion,

*The Keeper's Voice* projects a wise and uncompromising vision.

**MIKE CARSON** teaches medieval and Renaissance English at the University of Evansville, where he specializes in Shakespeare and Milton. His poems have appeared in many journals, including the *Southern Review*, *Five Points*, and the *New Virginia Review*.

### Excerpt

Into this close and shifting hold of dark  
 Called long and low as Bob had taught me to  
 The milking cry the cows lost in the field  
 Understood, not words but almost words,  
 The tone as otherworldly as I could make,  
 Sik caalf, sik caalf, hi yup, hi yup, sik caalf  
 And then their human names worked in, Big Red  
 Hi yup, hi yup Daisy, Shorty, hi yup Bess.  
 Over the hill of the field I watched, no thought  
 Of what the words once were that warped to this,  
 Long conversation between the cows and men  
 That I, just ten, became the mystery of  
 Again, soliloquy of sounds I trolled  
 Across the emptiness, becoming just  
 A voice until at last the bodies hulked  
 Slow, shadowed, one by one, still made of dark . . .

—from "The Keeper's Voice"

Southern Messenger Poets  
 Dave Smith, Series Editor



MAY 2010  
 88 pages, 5 ½ x 8 ½  
 ISBN 978-0-8071-3618-8  
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## Self-Portrait with Expletives

Poems

KEVIN CLARK

THE LENA-MILES WEVER TODD POETRY  
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—David Kirby

**KEVIN CLARK** is also the author of *In the Evening of No Warning*. His poetry and criticism appear frequently in such journals as the *Georgia Review*, *Antioch Review*, and *Contemporary Literary Criticism*. Clark teaches at Cal Poly in San Luis Obispo and the Rainier Writing Workshop.





Jeanne M. Leiby, Editor

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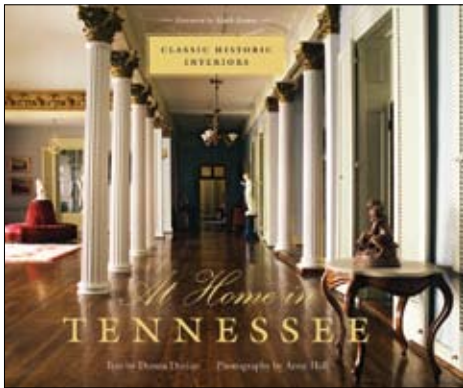


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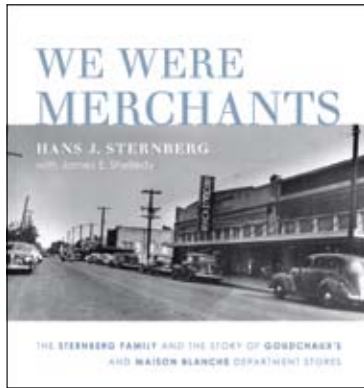
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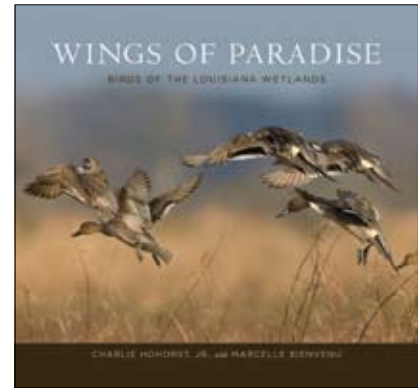
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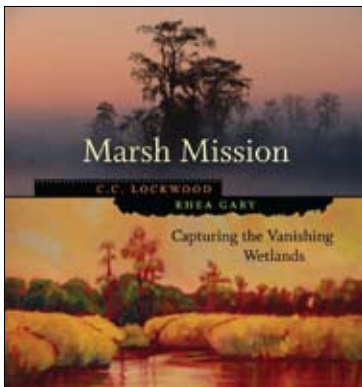
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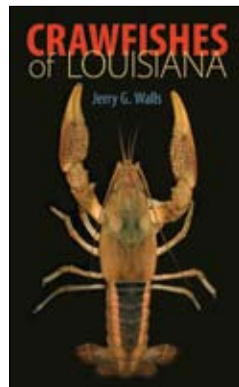
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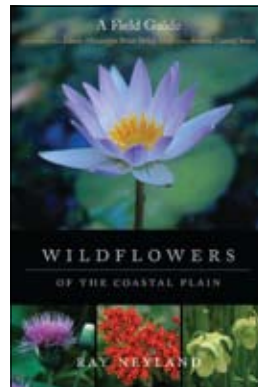
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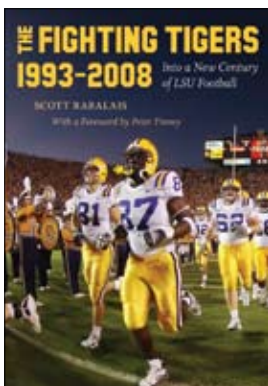
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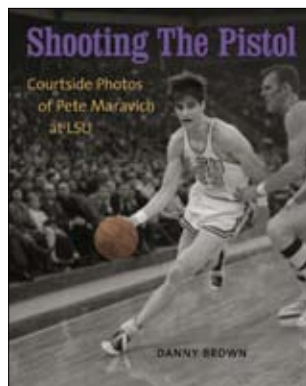
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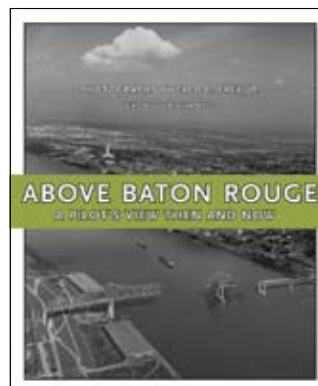
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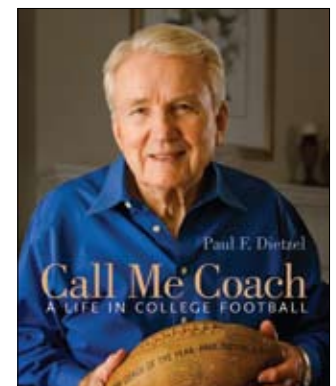
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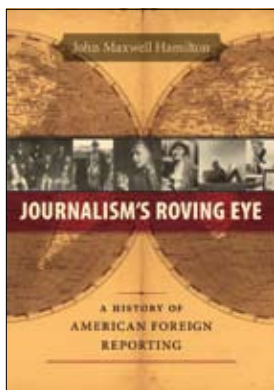
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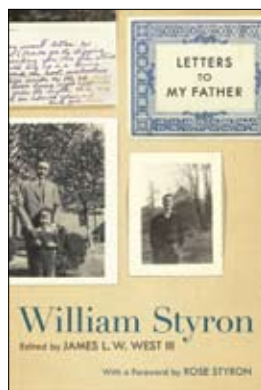
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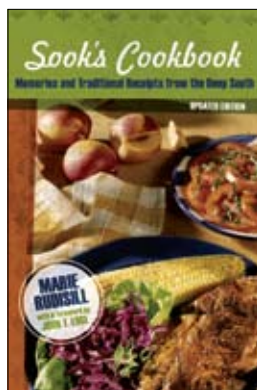
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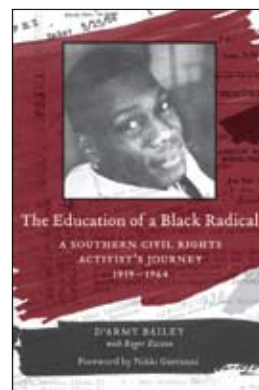
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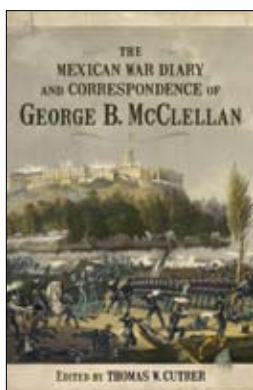
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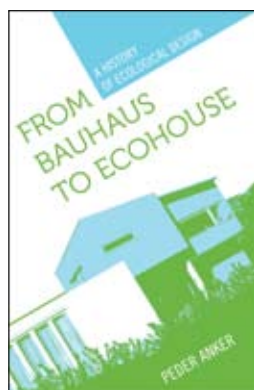
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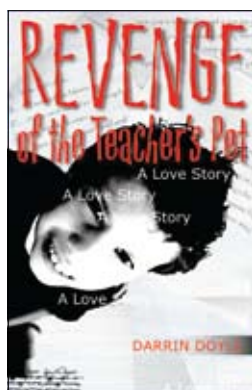
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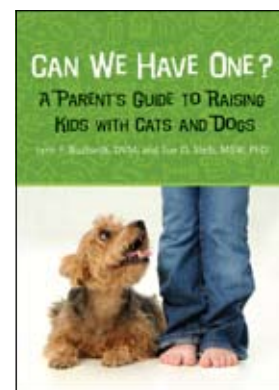
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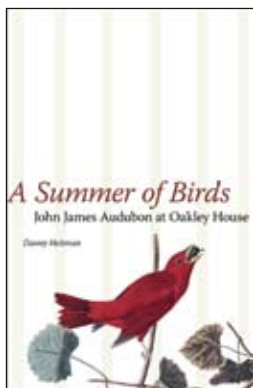
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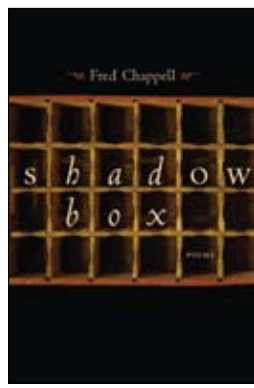
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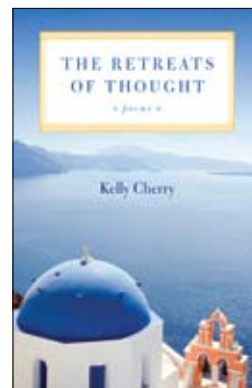
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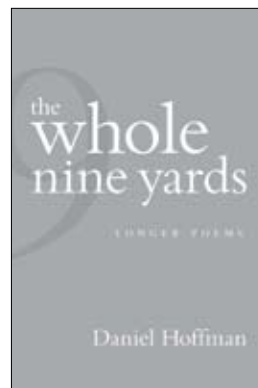
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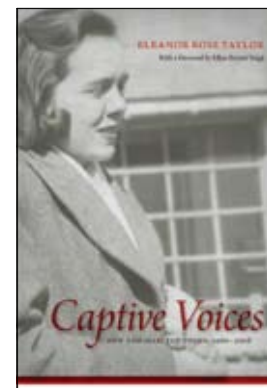
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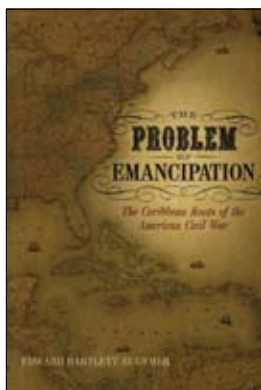


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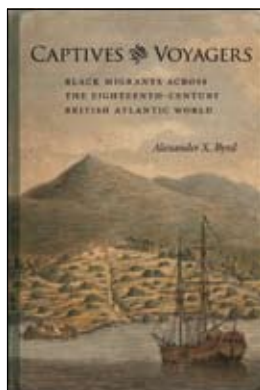


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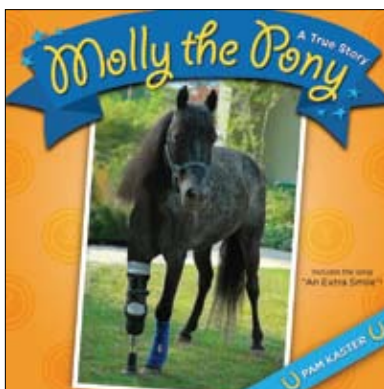
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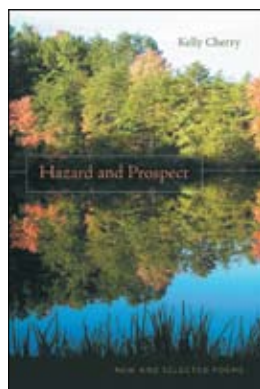
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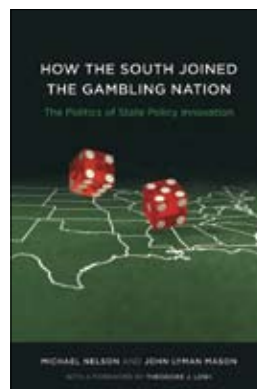
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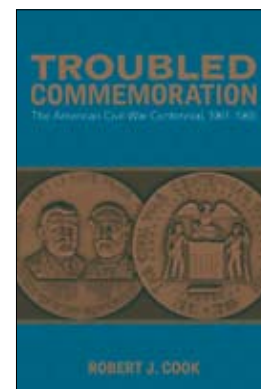
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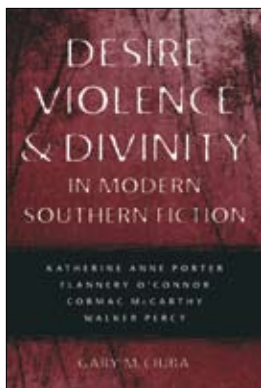
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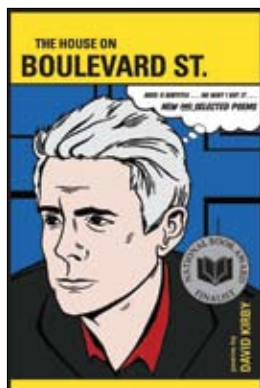
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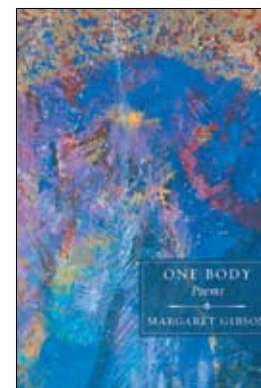
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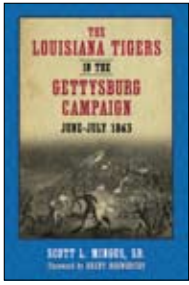


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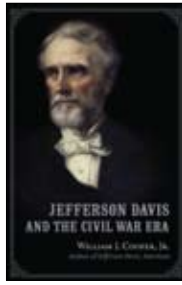


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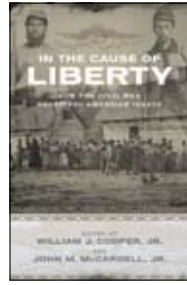
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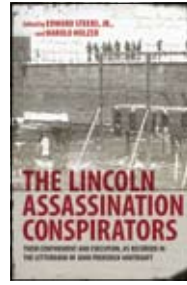
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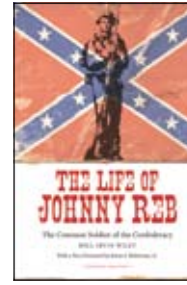
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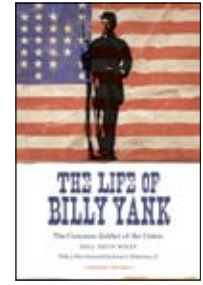
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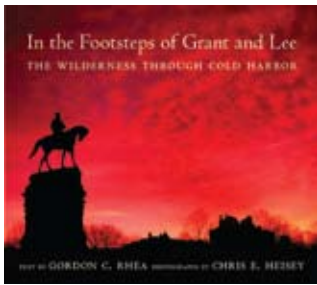
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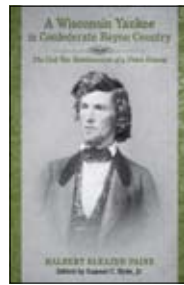
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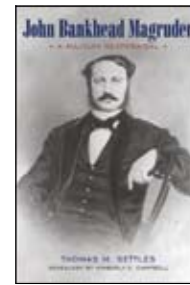
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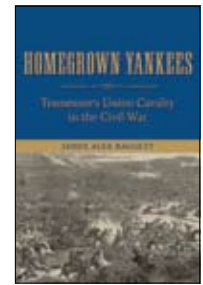
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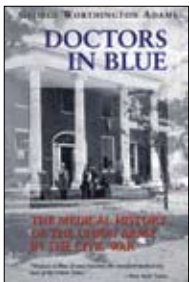
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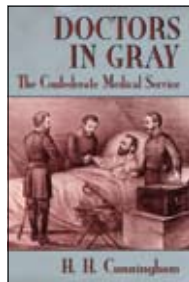
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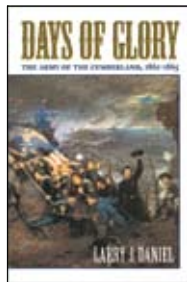
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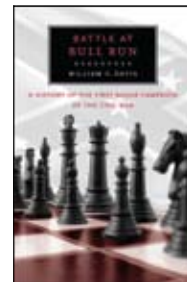
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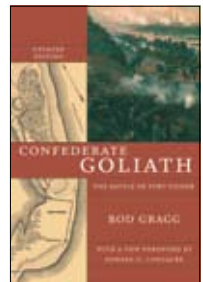
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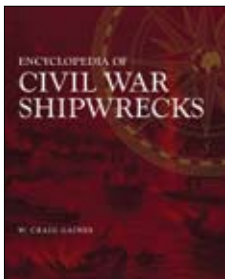
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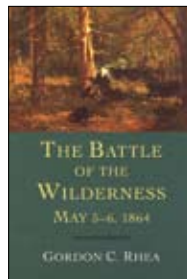
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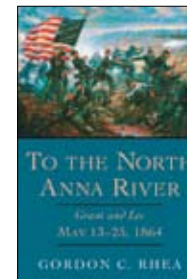
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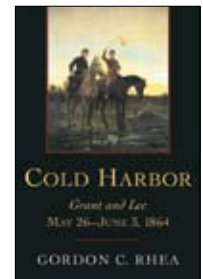
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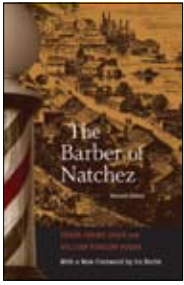
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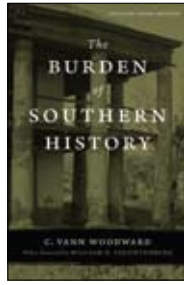
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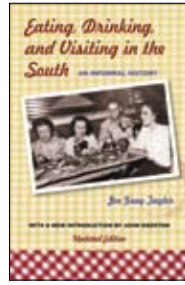
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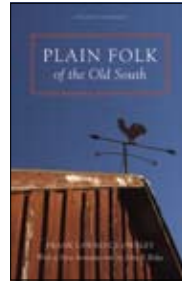
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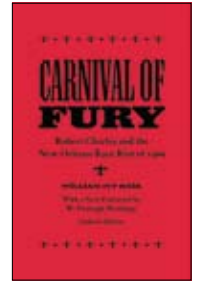
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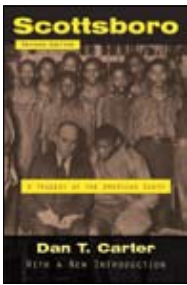
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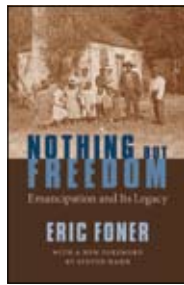
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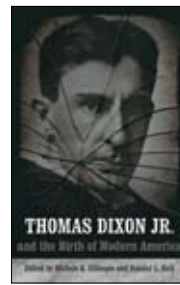
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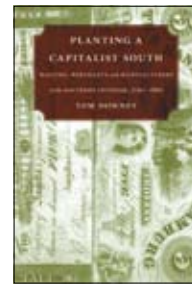
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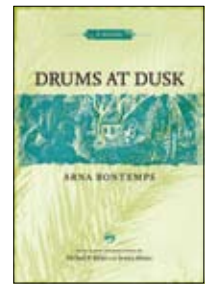
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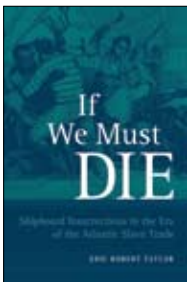
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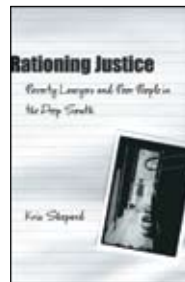
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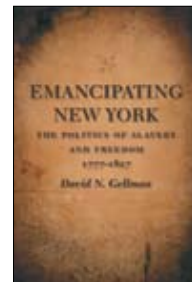
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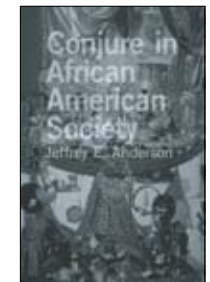
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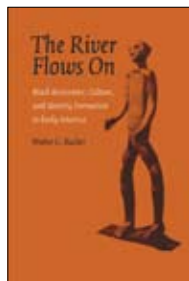
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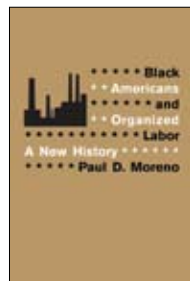
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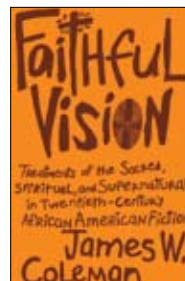
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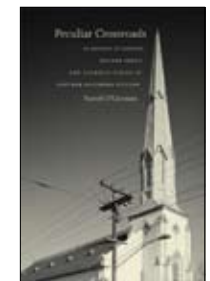
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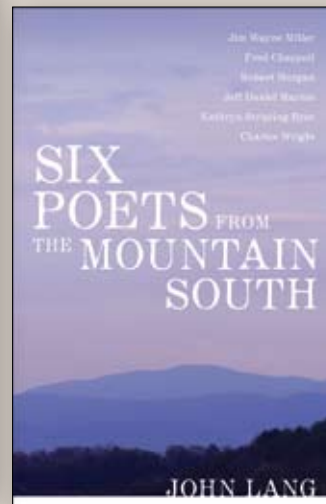
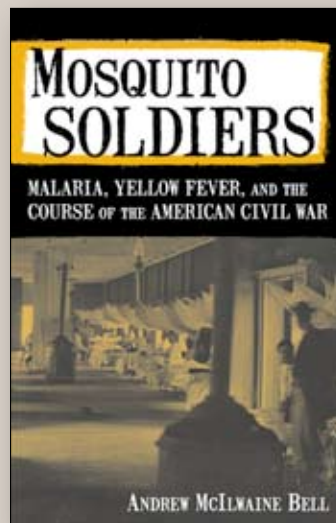
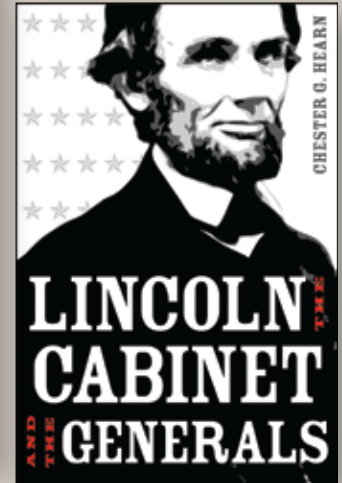
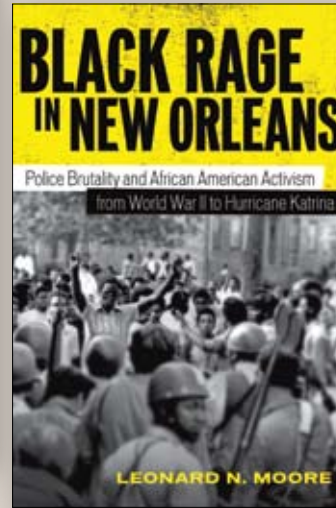
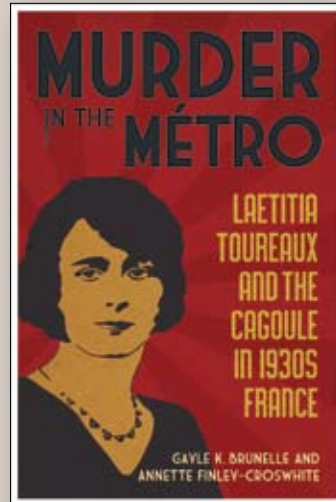
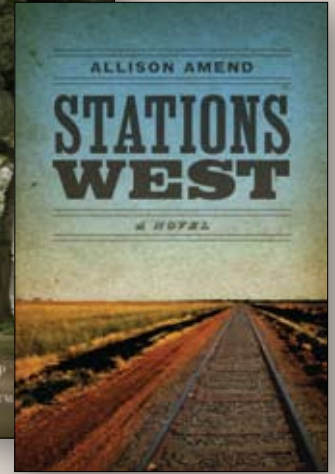
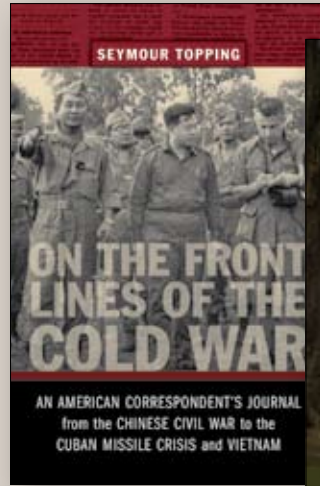
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