

A large B-29 bomber aircraft is the central focus, displayed in a museum. The aircraft is painted in a dark blue-grey color with a white star insignia on the fuselage. The tail number '19032' is visible on the vertical stabilizer. The aircraft is suspended by cables, and its four engines are clearly visible. In the background, other aircraft are displayed, and a person can be seen on a walkway. The lighting is dramatic, with blue and yellow tones.

FALL 2023

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# Fallen Angel

The Life of Edgar Allan Poe

**ROBERT MORGAN**

“Combining, with a light touch, shrewd psychological analysis and literary appreciation, highlighting Poe’s journalistic career and the interest of many lesser-known writings, this masterful exploration of the ways in which the incidents of Poe’s life inform his work has much to engage and delight any fan of Poe.”—Jonathan Culler, author of *Theory of the Lyric*

“As a poet and novelist, Robert Morgan deftly explains the subtle, subliminal effects of Poe’s texts, and he counters the gloomy emphasis of many earlier biographies by underscoring the author’s courage in the face of recurrent adversity.”—J. Gerald Kennedy, author of *Poe, Death, and the Life of Writing*

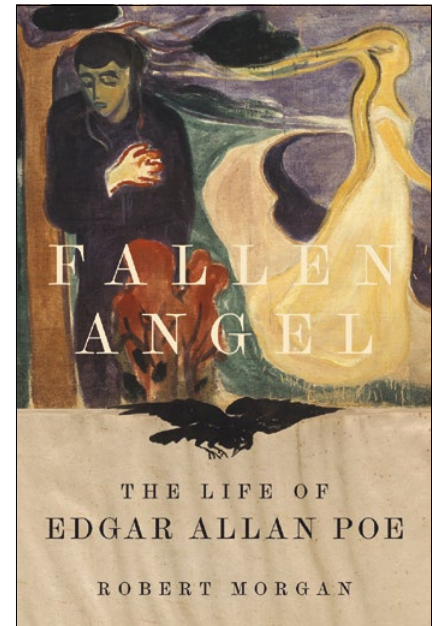
“Morgan does what literary biography ought always to do, mixing a facility for humane storytelling with sound scholarly analysis. He captures Poe’s haunted world, where what is strange is beautiful and what is beautiful is strange.”—Andrew Burstein, author of *The Original Knickerbocker: The Life of Washington Irving*

“Morgan masterfully weaves together the threads of Poe’s life, literature, and legacy while uncovering the love-starved romantic too often hidden behind his popular image as a horror master.”—Christopher P. Semtner, curator, Edgar Allan Poe Museum, Richmond, Virginia

Over 170 years after his death, Edgar Allan Poe remains a figure of enduring fascination and speculation for readers, scholars, and devotees of the weird and macabre. In *Fallen Angel*, acclaimed novelist and poet Robert Morgan offers a new biography of this gifted, complicated author.

Focusing on Poe’s personal relationships, Morgan chronicles how several women influenced his life and art. Eliza Poe, his mother, died before he turned three, but she haunted him ever after. The loss of Elmira Royster Shelton, his first and last love, devastated him and inspired much of his poetry. Morgan shows that Poe, known for his gothic and supernatural writing, was also a poet of the natural world who helped invent the detective story, science fiction, analytical criticism, and symbolist aesthetics. Though he died at age forty, Poe left behind works of great originality and vision that *Fallen Angel* explores with depth and feeling.

**ROBERT MORGAN** has published more than twenty-five books of poetry, fiction, and nonfiction, including the bestselling *Boone: A Biography*. His novel *Gap Creek* was a *New York Times* bestseller and Notable Book, and an Oprah’s Book Club selection. He is the Kappa Alpha Professor of English Emeritus at Cornell University.



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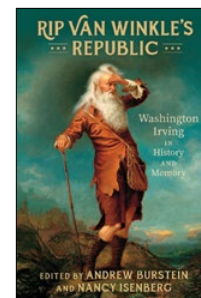
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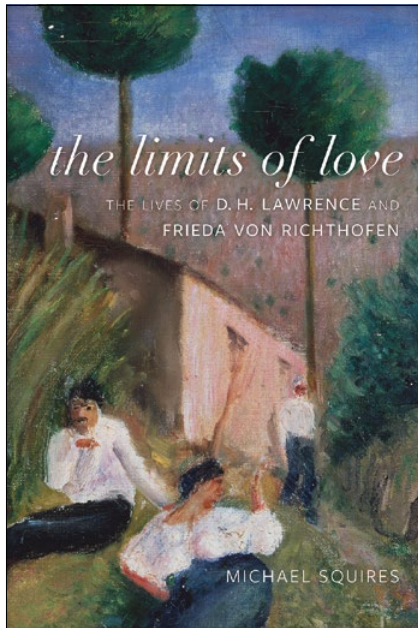
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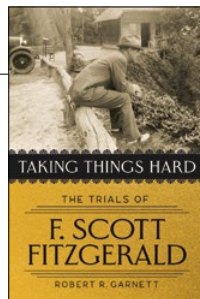
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# The Limits of Love

The Lives of D. H. Lawrence and Frieda von Richthofen

**MICHAEL SQUIRES**

“Like a masterful novelist, Michael Squires deftly dramatizes the narrative arc of Frieda and Lawrence; and like an excellent researcher, he is in command of his sources, choosing telling details that make the couple’s relationship both intense and human. With lucid prose and brilliant insights, this portrait is a model of the art of literary biography.”—Paul Sorrentino, author of *Stephen Crane: A Life of Fire*

*The Limits of Love: The Lives of D. H. Lawrence and Frieda von Richthofen* provides a candid look at two illustrious people who tested the capacity—and the limits—of marriage. The Lawrences come alive not as simple quarreling travelers, nor as blissful domestic partners, but as complex personalities who experimented with marriage to see if it would fulfill their needs. Their antagonisms and their sexual experiences informed Lawrence’s fearless novels *The Rainbow* and *Women in Love*. Both works also tested the boundaries of public taste and faced harsh receptions.

The cost of the Lawrences’ strong but unstable marriage was high. Despite periods of happiness and peace, angry clashes meant separations and

uneasy agreements to repair the marital intimacy when it cracked. Fractures of 1916, 1919, 1923, and 1926 healed slowly and with difficulty. In Lawrence’s most calculated and famous work, *Lady Chatterley’s Lover*, he successfully coded their marital stress and, full of rage, fused two stories of failed marriages.

Drawing on many unpublished and recently discovered letters, *The Limits of Love* offers readers a detailed reconstruction of two complicated lives, written with narrative speed and a forceful style, filled with vivid interpretations of Lawrence’s work, and conveying deep sympathy for people living outside established norms. This new dual biography, based on years of research by Michael Squires, captures the essence of Lawrence and Frieda, making the couple real, alive, and accessible.

**MICHAEL SQUIRES**, professor emeritus of English at Virginia Tech, is the author or editor of eight books related to D. H. Lawrence, including the Cambridge Edition of *Lady Chatterley’s Lover*.

# Frank Lloyd Wright and Ralph Waldo Emerson

Transforming the American Mind

**AYAD RAHMANI**

“Part intellectual biography and part history of American architecture, Ayad Rahmani’s book is a rich and engaging exploration of Frank Lloyd Wright’s philosophical scaffolding. Rahmani demonstrates, in particular, the centrality of Ralph Waldo Emerson’s contributions to Wright’s worldview and his architectural theories and craft.”—**Scott Slovic, University Distinguished Professor of Environmental Humanities, University of Idaho**

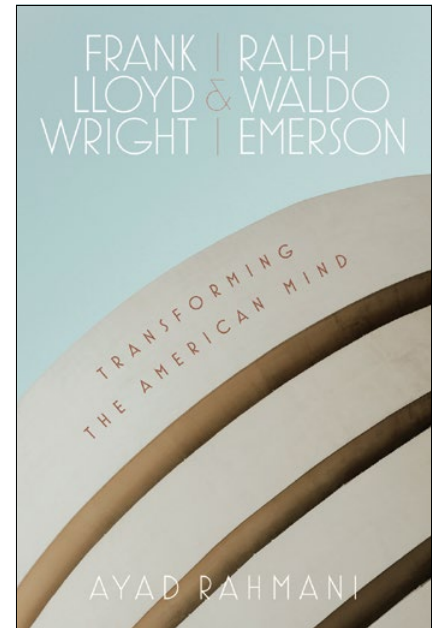
*Frank Lloyd Wright and Ralph Waldo Emerson: Transforming the American Mind* is an interdisciplinary volume of literary and cultural scholarship that examines the link between two pivotal intellectual and artistic figures. It probes the degree to which the transcendentalist author influenced the architect’s campaign against dominant strains of American thought. Inspired by Emerson’s writings on the need to align exterior expression with interior self, Wright believed that architecture was not first and foremost a matter of accommodating spatial needs, but a tool to restore intellectual and artistic freedom, too often lost in the process of modernization.

Ayad Rahmani shows that Emerson’s writings provide an avenue for interpreting Wright’s complex approach to country and architecture. The two thinkers cohered around a common concern for a nation derailed by nefarious forces that jeopardized the country’s original promise. In Emerson’s condemnations of slavery and inequality, Wright found inspiration

for seeking redress against the humiliations suffered by the modern worker, be it at the hands of an industrial manager or an office boss. His designs sought to challenge dehumanizing labor practices and open minds to the beauty and science of agriculture and the natural world. Emerson’s example helped Wright develop architecture that aimed less at accommodating a culture of clients and more at raising national historical awareness while also arguing for humane and equitable policies.

*Frank Lloyd Wright and Ralph Waldo Emerson* presents a new approach to two vital thinkers whose impact on American society remains relevant to this day.

**AYAD RAHMANI** is professor of architecture at Washington State University, where he teaches courses in design and theory. He also serves on the board of the Frank Lloyd Wright Building Conservancy. He is the author of two previous books, the most recent being *Kafka’s Architectures*.



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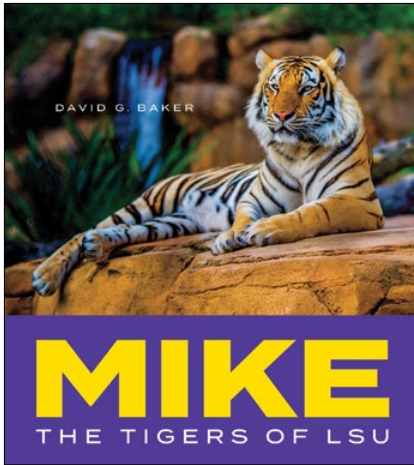
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# Mike

## The Tigers of LSU

**DAVID G. BAKER**

Mike the Tiger—the only live tiger mascot in the United States—is an iconic presence on LSU’s campus. From his tiger sanctuary next to Tiger Stadium, he draws a steady stream of fans, adults and children alike. In this new book about LSU’s favorite tiger, Mike’s former veterinarian David G. Baker reflects on his decades of caring for three of the live mascots, beginning with Mike V in 1996. Baker gives fascinating behind-the-scenes glimpses of the tigers as he recounts episodes such as Mike VI’s cancer diagnosis, treatment, and death, and the search for Mike VII. He gives details about the tiger’s daily care and routine, provides answers to commonly asked questions about the mascot program, and discusses Mike’s popular social media presence. He also delves

into new traditions, such as the creation of “meat art” for Mike to devour before home football games and the overnight holding of graduation rings in the night house with Mike. In addition to Baker’s own text, *Mike: The Tigers of LSU* includes remembrances from many of the tiger’s veterinary student caretakers over the years, who reveal how caring for Mike the Tiger impacted their lives. Loaded with more than one hundred new and historical photos, *Mike* is sure to please the most avid fans of LSU’s mascot.

**DAVID G. BAKER** was the primary veterinarian for Mike the Tiger from 1996 to 2022. He lives in Lincoln, Nebraska.

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# Building The National WWII Museum

GORDON H. “NICK” MUELLER and KALI MARTIN SCHICK

As the second-most visited museum in the United States, The National WWII Museum attracts hundreds of thousands of patrons every year to its campus in New Orleans. Guests can tour its extensive permanent galleries and embedded multimedia displays, view special or traveling exhibits, dine in one of the two on-site restaurants, and stay at the facility’s hotel, the Higgins Hotel & Conference Center. But today’s sprawling complex had its start on a more modest scale, opening as The National D-Day Museum on June 6, 2000, the fifty-sixth anniversary of D-Day and the Allied landing at Normandy. Historian Stephen E. Ambrose spearheaded efforts to construct the Museum, in part as a place to gather the many hundreds of oral histories and artifacts he had collected for a book project. Attendance surged after the kickoff, and his friend, fellow historian, and collaborator on the project, Gordon H. “Nick” Mueller, secured U.S. congressional designation in 2004, acknowledging the institution as America’s official museum dedicated to the Second World War. This recognition initiated a 245,000-square-foot expansion to realize the Museum’s Master Plan, incorporating immersive, story-driven exhibits and architectural features meant to unify the growing campus.

*Building The National WWII Museum*, by Mueller and research historian Kali Martin Schick, tells the story of the Museum’s remarkable progress, from its early days as The National D-Day Museum to the

unveiling of the Museum’s final section, the Liberation Pavilion, in November 2023. As Mueller and Schick take readers on this decades-long journey, they highlight the exhibits, grand openings, and numerous benefactors who helped bring The National WWII Museum to life. This beautiful book—with 175 images and renderings, many never seen before by the public—not only showcases the Museum’s development as envisioned in the 2004 Master Plan but also documents its important and ongoing mission of celebrating the American spirit and the teamwork, optimism, courage, and sacrifice of the men and women who won World War II.

**GORDON H. “NICK” MUELLER** is the founding president and CEO emeritus of The National WWII Museum and the author of *“Everything We Have”*: 6.6.44, based on eyewitness accounts of the Battle of Normandy. Before working in the museum world, he served as professor of European history and vice chancellor at the University of New Orleans.

**KALI MARTIN SCHICK** is a former research historian at The National WWII Museum. She earned a bachelor’s degree in international studies and German at the University of Miami, and a master’s degree in military and public history at the University of New Orleans.



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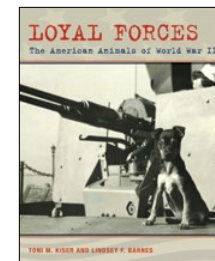
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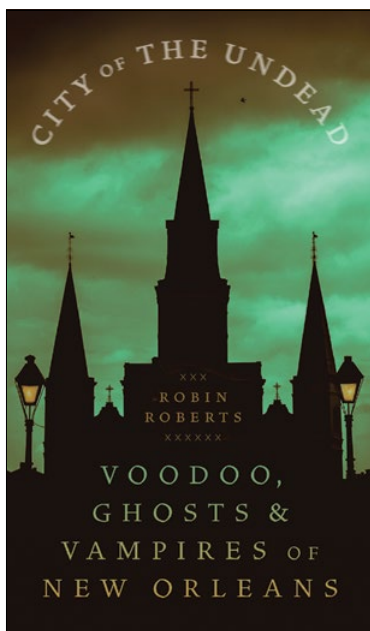


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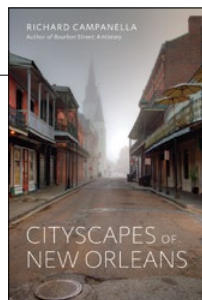
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# City of the Undead

Voodoo, Ghosts, and Vampires of New Orleans

**ROBIN ROBERTS**

“This book takes us from the city’s origins all the way to Hollywood, and it is long overdue. We are fortunate that Robin Roberts decided to write it. As in all her books, her prose is accessible and her research exhaustive; and that she herself saw a ghost in the French Quarter—well, that’s just lagniappe!”—Nancy Dixon, editor of *N.O. Lit: 200 Years of New Orleans Literature*

“This fascinating new study explores New Orleans’s rich tradition of voodoo, ghost, and vampire tales as they have been told in forms ranging from the oral folktale to the urban walking tour to Emmy-winning television shows. While these stories are often told for profit and with the intent of giving audiences a safely contained experience of the supernatural, both individually and taken together they point to an even more terrifying truth: the centuries-old history of racism and sexism that women have braved to claim space for themselves in American history and culture. Highly recommended!”—Lisa Yaszek, editor of *The Future Is Female!* series and coeditor of *The Routledge Companion to Gender and Science Fiction*

From its looming above-ground cemeteries to the ghosts believed to haunt its stately homes, New Orleans is a city deeply entwined with death, the undead, and the supernatural. The reasons behind New Orleans’s reputation as America’s most haunted city are nu-

merous. Its location near the mouth of the Mississippi River grants it a liminal status between water and land, while its Old World architecture and lush, moss-covered oak trees lend it an eerie beauty. Complementing the city’s mysterious landscape, spiritual beliefs and practices from Native American, African, African American, Caribbean, and European cultures mingle in a unique ferment of the paranormal. An extremely high death rate in the eighteenth and nineteenth centuries and a long history of enslavement and oppression have also produced fertile soil for stories of the undead. Focusing on three manifestations of the supernatural in New Orleans—Voodoo, ghosts, and vampires—Robin Roberts argues that the paranormal gives voice to the voiceless, including victims of racism and oppression, thus encouraging the living not to repeat the injustices of the past.

**ROBIN ROBERTS** attended Mount Holyoke College, where the presence of its founder’s grave in the center of campus kindled her interest in the otherworldly. After receiving her PhD from the University of Pennsylvania, she taught undergraduate and graduate courses with a focus on popular culture and gender. She lives in New Orleans.



LOUISIANA TRUE

# Po'Boy

BURKE BISCHOFF

"Perfect subject matter! Ain't many topics as near and dear to me as sandwiches, and few things soothe my soul like a dressed shrimp or oyster po'boy with some hot sauce and a cold beer on a sunny day in New Orleans!"—Chef Mason Hereford, coauthor of *Turkey and the Wolf: Flavor Trippin' in New Orleans*

"Who knew that so much delicious history could be contained in a single sandwich? Burke Bischoff's deep dive into New Orleans's ubiquitous poor boy loaf examines the working man's sandwich from all angles: the history, the ingredients, and that most vital element, the poor boy bread. Any lover of New Orleans food will find much delight between these pages."—Poppy Tooker, author of *Louisiana Eats! The People, the Food, and Their Stories*

"With this book we discover that each bite of the beloved New Orleans sandwich is a bite of local history."—Peggy Scott Laborde, coauthor of *Lost Restaurants of New Orleans*

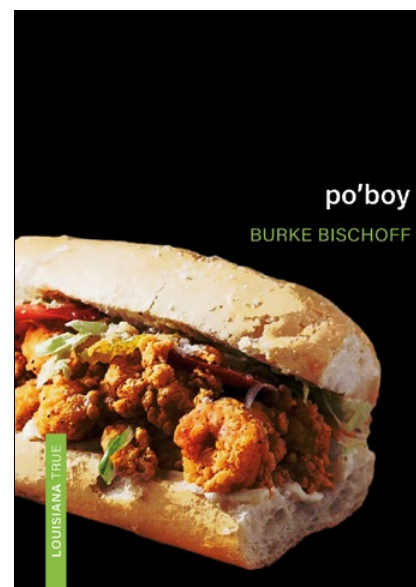
"As a fan of culinary history, I recommend Burke Bischoff's book in which he describes, in detail, New Orleans's legendary poor boy sandwiches. My mouth was watering while reading

the book. I have great memories of enjoying gravy-drenched beef poor boys and piping hot, crispy fried-oyster poor boys (my personal favorites) when I lived in New Orleans."

—Marcelle Bienvenu, coauthor of *Stir the Pot: The History of Cajun Cuisine*

*Po'Boy* tells the story of how a humble sandwich became a symbol of New Orleans culture, history, and cuisine. Invented to help feed a crowd of out-of-work individuals in New Orleans's streetcar industry, the po'boy is a submarine-like sandwich served on French bread, with common fillings that include fried seafood, roast beef and gravy ("debris"), and hot sausage. Rich with historical detail, *Po'Boy* welcomes readers into the world of the city's most iconic sandwich.

**BURKE BISCHOFF**, a lifelong resident of New Orleans's West Bank, is a journalist and former executive editor at *Where Y'at* magazine. A graduate of Loyola University in New Orleans, he also worked as an associate producer at WYES-TV.



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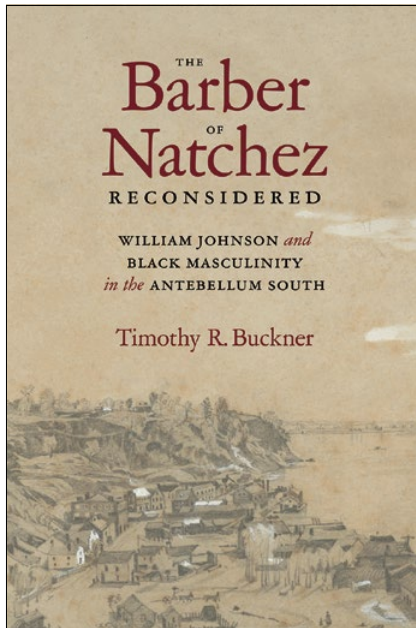


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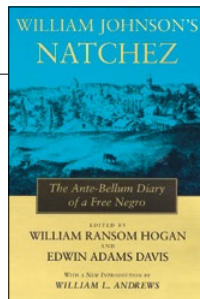
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WINNER OF THE 2024 JULES AND FRANCES LANDRY AWARD

# The Barber of Natchez Reconsidered

William Johnson and Black Masculinity in the Antebellum South

**TIMOTHY R. BUCKNER**

“Timothy R. Buckner skillfully examines William Johnson’s life and experiences with this rich case study, serving to illuminate vital issues surrounding race, politics, and power in Natchez, Mississippi, and the Lower South. Buckner’s emphasis on the multifaceted nature of Black manhood in and out of slavery, and on the structural forces that shaped actions and identities in the antebellum South, makes this a critical addition to the field.”—David Stefan Doddington, author of *Contesting Slave Masculinity in the American South*

“Buckner’s close inspection of the diary of William Johnson provides a nuanced picture of its author and his story. The book corrects interpretative mistakes made by scholars and situates this important primary document within a much-changed and updated historiography on antebellum free Black life, free Black slaveholding, Black and southern masculinity, as well as the prewar frontier and urban South.”—Libra R. Hilde, author of *Slavery, Fatherhood, and Paternal Duty in African American Communities over the Long Nineteenth Century*

Historians have long considered the diary of William Johnson, a wealthy free Black barber in Natchez, Mississippi, to be among the most significant sources on free African Americans living in the antebellum South. Timothy R. Buckner’s *The Barber of Natchez Reconsidered* reexamines Johnson’s life using recent scholarship on Black masculinity as an essential lens, demonstrating a complexity to Johnson previously overlooked in academic studies.

While Johnson’s profession as a barber helped him gain acceptance and respectability, it also required his subservience to the needs of his all-white clientele. Buckner’s research counters earlier assumptions that suggested Johnson held himself apart from Natchez’s Black population, revealing instead a man balanced between deep connections to the broader African American community and the necessity to cater to white patrons for economic and social survival.

Buckner also highlights Johnson’s participation in the southern performance of manliness to a degree rarely seen in recent studies of Black masculinity. Like many other free Black men, Johnson asserted his manhood in ways beyond simply rebelling against slavery; he also competed with other men, white and Black, free and enslaved, in various masculine pursuits, including gambling, hunting, and fishing. Buckner’s long-overdue reevaluation of the contents of Johnson’s diary serves as a corrective to earlier works and a fascinating new account of a free African American business owner residing in the prewar South.

**TIMOTHY R. BUCKNER** is associate professor of history at Troy University and coeditor of *Fathers, Preachers, Rebels, Men: Black Masculinity in U.S. History and Literature, 1820–1945*.

# Native American Women and the Burdens of Southern History

DANIEL H. USNER

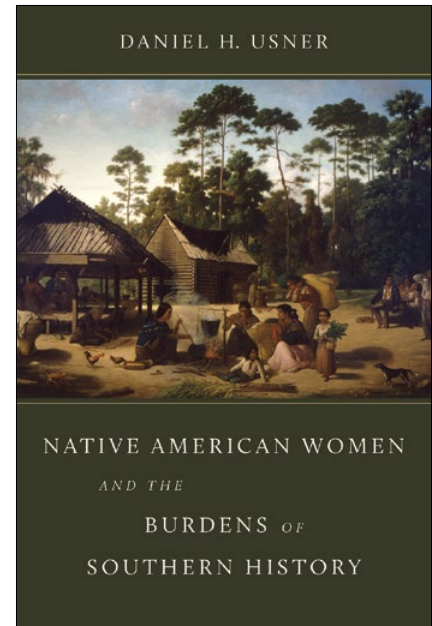
Though long neglected, the history and experiences of Indigenous women offer a deeper, more complex understanding of southern history and culture. In *Native American Women and the Burdens of Southern History*, Daniel H. Usner explores the dynamic role of Native American women in the South as they confronted waves of colonization, European imperial invasion, plantation encroachment, and post-Civil War racialization. In the process, he reveals the distinct form their means of adaptation and resistance took.

While drawing attention to existing scholarship on Native American women, Usner also uses original research and diverse sources, including visual images and material culture, to advance a new line of inquiry. Focusing on women's responses and initiatives across centuries, he shows how their agency shaped and reshaped their communities' relations with non-Native southerners. Exploring basketry in the Lower Mississippi Valley and Gulf Coastal South, Usner emphasizes the essential role women played in ongoing efforts at resistance and survival, even in the face of epidemics, violence, and enslavement unleashed by early colonizers. Foods and medicines that

Native women gathered, carried, stored, and peddled in baskets proved integral in forming the region's frontier exchange economy. Later, as the plantation economy threatened to envelop their communities, Indigenous women adapted to change and resisted disappearance by perpetuating exchange with non-Native neighbors and preserving a deep attachment to the land. By the start of the twentieth century, facing a new round of lethal attacks on Indigenous territory, identity, and sovereignty in the Jim Crow South, Native women's resilient and resourceful skill as makers of basketry became a crucial instrument in their nations' political diplomacy.

Overall, Usner's work underscores how central Indigenous women have been in struggles for Native American territory and sovereignty throughout southern history.

**DANIEL H. USNER** is the Holland N. McTyeire Professor of History at Vanderbilt University. He is the author of numerous books on Native American history, including *American Indians in Early New Orleans: From Calumet to Raquette*.



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136 pages, 5 ½ x 8 ½, 8 color images, 10 halftones

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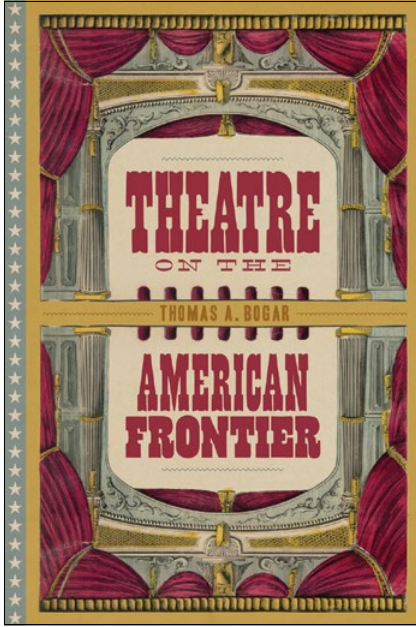
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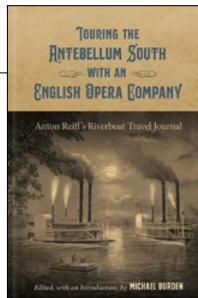
U.S. History / Theatre

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# Theatre on the American Frontier

THOMAS A. BOGAR

“Thomas A. Bogar, a leading theatre historian, has created a skillfully researched and superbly written story of the theatre on the American frontier. From fragmented and oft-conflicting sources, he has summoned a colorful era that brought the stage’s improbable characters and lively culture to the West.”

—Terry Alford, author of *In the Houses of Their Dead: The Lincolns, the Booths, and the Spirits*

“Bogar does a yeoman job of tracing the travels and travails of legendary theatre names from the 1800s. The book offers a solid documentary record, as well as human interest stories and vivid evocations of the conditions they faced.”—Felicia Hardison Londré, coauthor of *The History of North American Theater: From Pre-Columbian Times to the Present*

“Bogar shines an illuminating light on a little-known and underappreciated aspect of eighteenth- and nineteenth-century American life: the many and varied live theatre performances that took place on the frontier from 1790 to 1890 from eastern Kentucky to the Dakota Territory. A fact-filled, sprightly written treat for theatre and history lovers.”—Marc Leepson, author of *Saving Monticello: The Levy Family’s Epic Quest to Rescue the House That Jefferson Built*

For two centuries, nearly all historical accounts of American theatre have focused on New York, Boston, and Philadelphia. As a result, the story of theatre on the frontier consists primarily of regional studies with limited scope. Thomas A. Bogar’s *Theatre on*

*the American Frontier* provides an overdue, balanced treatment of the accomplishments of the troupes working in the trans-Appalachian West.

From its origins in late eighteenth-century Pittsburgh, New Orleans, and Louisville, frontier theatre grew by the close of the nineteenth century to encompass more than a dozen centers of vibrant theatrical activity. Audiences—mainly pioneers struggling with the hardships of establishing a life in the backcountry—enjoyed thrilling melodramas, the comedies of George Colman the Younger and John O’Keeffe, and even the tragedies of William Shakespeare. Theatre companies that ventured into this challenging and unfamiliar territory did so with a combination of daring and determination. Bogar’s comprehensive study brings this neglected history into the spotlight, cementing these figures and their theatrical productions and practices in their rightful place.

**THOMAS A. BOGAR** is a former professor of theatre history at Hood College and the author of *Backstage at the Lincoln Assassination: The Untold Story of the Actors and Stagehands at Ford’s Theatre* and *American Presidents Attend the Theatre: The Playgoing Experiences of Each Chief Executive*, among other books.

# Creole New Orleans in the Revolutionary Atlantic, 1775–1877

CARYN COSSÉ BELL

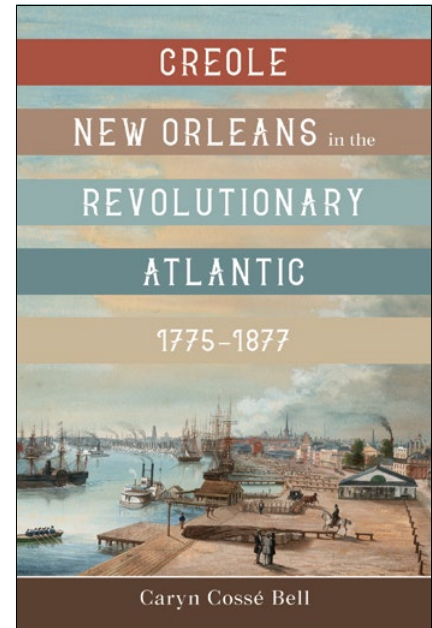
Nowhere in the United States did the Age of Democratic Revolution exert as profound an influence as in New Orleans. In 1809–10, refugees of the Haitian Revolution doubled the size of the city. In 1811, hundreds of Saint-Dominguan, African, and Louisianan plantation workers marched downriver toward the city in the nation's largest-ever slave revolt. Itinerant revolutionaries from throughout the Atlantic congregated in New Orleans in the cause of Latin American independence. Together with the refugee soldiers of the Haitian Revolution (both Black and white), their presence proved decisive in the Battle of New Orleans. After defeating the British, the soldiers rejoined the struggle against Spanish imperialism. In *Creole New Orleans in the Revolutionary Atlantic, 1775–1877*, Caryn Cossé Bell sets forth these momentous events and much more to document the revolutionary era's impact on the city.

Bell's study begins with the 1883 memoir of Héléne d'Aquin Allain, a French Creole and descendant of the refugee community, who grew up in antebellum New Orleans. Allain's d'Aquin forebears fought alongside the Savarys, a politically influential free family of color, in the Haitian Revolution. Forced from Saint-Domingue/Haiti, the allied families retreated to New Orleans. Bell's reconstruction of the d'Aquin family network, interracial alliances, and business

partnerships provides a productive framework for exploring the city's presence at the crossroads of the revolutionary Atlantic.

Residing in New Orleans in the heyday of French Romanticism, Allain experienced a cultural revolution that exerted an enormous influence on religious beliefs, literature, politics, and even, as Bell documents, the practice of medicine in the city. In France, the highly politicized nature of the movement culminated in the 1848 French Revolution with its abolition of slavery and enfranchisement of freed men and women. During the Civil War and Reconstruction, the Afro-Creole leaders of the diasporic community pointed to events in France and stood in the forefront of the struggle to revolutionize race relations in their own nation. As Bell demonstrates, their cultural and political legacy remains a formidable presence in twenty-first-century New Orleans.

**CARYN COSSÉ BELL** is professor emeritus of history at the University of Massachusetts Lowell and associate scholar at the Ethel & Herman L. Midlo Center for New Orleans Studies at the University of New Orleans. She is the author of numerous books on francophone Louisiana, including *Revolution, Romanticism, and the Afro-Creole Protest Tradition in Louisiana, 1718–1868*.



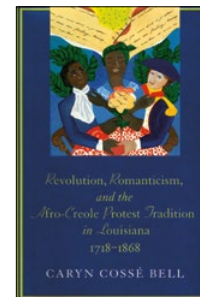
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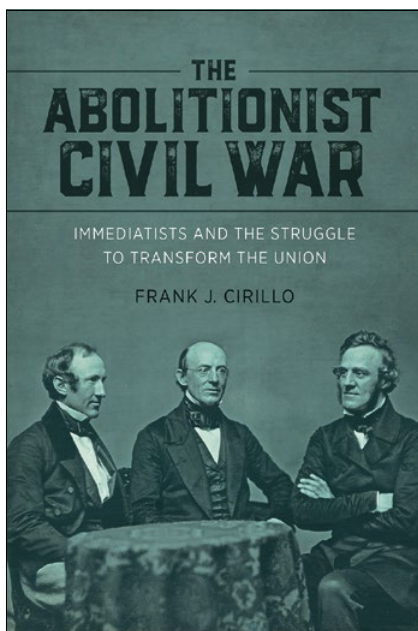
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Civil War / U.S. History / Abolition

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Antislavery, Abolition, and the Atlantic World

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

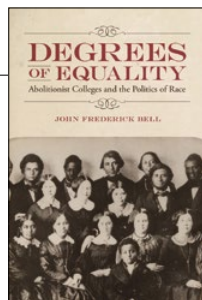
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# The Abolitionist Civil War

## Immediatists and the Struggle to Transform the Union

**FRANK J. CIRILLO**

“In compelling and captivating prose, *The Abolitionist Civil War* lays bare the internecine conflict that raged within abolitionism between 1861 and 1865. With a lively cast of characters, it reminds us that emancipation was not inevitable, nor had the Republican Party rendered abolitionists irrelevant. Perhaps most importantly, this war within a war helps explain why the American Civil War achieved so much and so little in the name of racial justice.”—Caroline E. Janney, author of *Ends of War: The Unfinished Fight of Lee’s Army after Appomattox*

“American abolitionists faced a perplexing dilemma: Could a war being waged to restore the Union be transformed into a war to abolish slavery? And even if so, how might the national scourge of anti-Black prejudice be overcome? William Lloyd Garrison accepted Abraham Lincoln’s flawed compromise—emancipation without equality. But Frank J. Cirillo applauds Wendell Phillips, Frederick Douglass, and Abby Kelley Foster, who kept striving to create ‘a multiracial democracy.’ This fine book untangles key aspects of the wartime struggle for freedom and equal rights. It shows what the abolitionists were up against—and how a prophetic vanguard refused to trim their sails.”—Daniel W. Crofts, author of *Lincoln and the Politics of Slavery: The Other Thirteenth Amendment and the Struggle to Save the Union*

The astonishing transformation of the abolitionist movement during the Civil War proved enormously consequential both for the cause of abolitionism in general and for the nation. Drawing on a cast of famous and obscure figures from Frederick Douglass to Moncure Conway, Frank J. Cirillo’s *The Abolitionist Civil War* explores how antislavery reformers, including those who supported the immediate abolition of the enslaved, contorted their arguments and clashed with each other as they labored over the course of the conflict to create a more perfect Union. Cirillo reveals that immediatists’ efforts to forge a morally transformed nation that enshrined emancipation and Black rights shaped contemporary debates surrounding abolitionism but ultimately did little to promote racial justice for African Americans.

**FRANK J. CIRILLO** is a historian of slavery and anti-slavery in the nineteenth-century United States. He has held positions at the University of Bonn, The New School, and the University of Virginia.

# Conflict of Command

George McClellan, Abraham Lincoln, and the Politics of War

**GEORGE C. RABLE**

“George C. Rable has tackled one of the most controversial stories of the Civil War as only a master historian can. Sifting through generations of partisan bickering, he offers a crisp, candid view of the Lincoln-McClellan saga that accomplishes something truly remarkable. It proves fair to both men.”  
—Zachery A. Fry, author of *A Republic in the Ranks: Loyalty and Dissent in the Army of the Potomac*

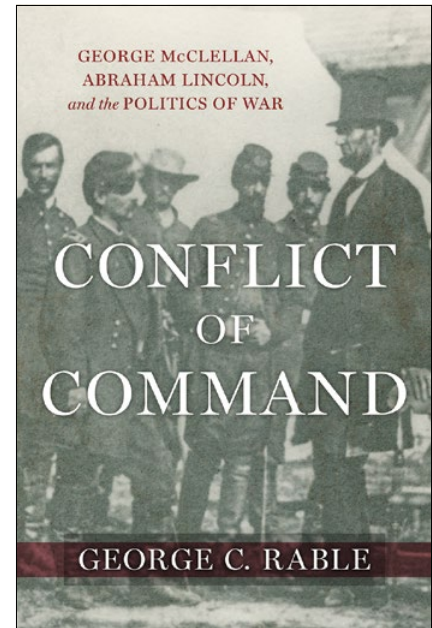
The fraught relationship between Abraham Lincoln and George McClellan is well known, so much so that many scholars rarely question the standard narrative casting the two as foils, with the Great Emancipator inevitably coming out on top over his supposedly feckless commander. In *Conflict of Command*, acclaimed Civil War historian George C. Rable rethinks that stance, providing a new understanding of the interaction between the president and his leading wartime general by reinterpreting the political aspects of their partnership.

Rable pays considerable attention to Lincoln’s cabinet, Congress, and newspaper editorials, revealing

the role each played in shaping the dealings between the two men. While he surveys McClellan’s military campaigns as commander of the Army of the Potomac, Rable focuses on the political fallout of the fighting rather than the tactical details. This broadly conceived approach highlights the army officers and enlisted men who emerged as citizen-soldiers and political actors.

Most accounts of the Lincoln-McClellan feud solely examine one of the two individuals, and the vast majority adopt a steadfast pro-Lincoln position. Taking a more neutral view, Rable deftly shows how the relationship between the two developed in a political context and ultimately failed spectacularly, profoundly altering the course of the Civil War itself.

**GEORGE C. RABLE** is professor emeritus of history at the University of Alabama and the author of numerous books on the Civil War, including *Damn Yankees! Demonization and Defiance in the Confederate South*.



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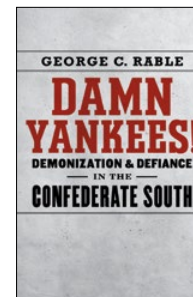
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Civil War / Southern History

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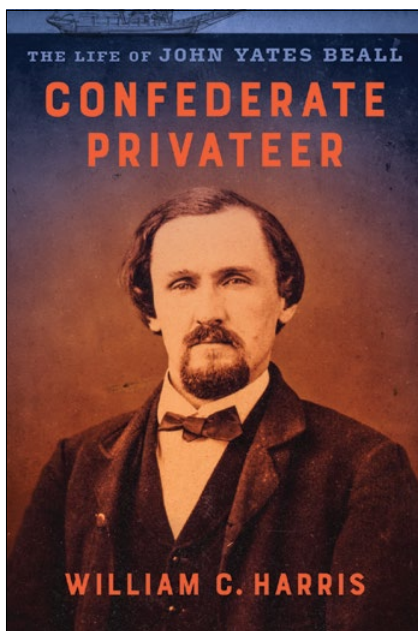
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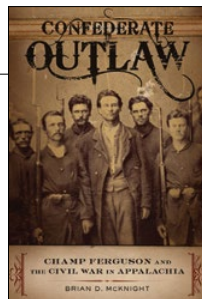
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# Confederate Privateer

The Life of John Yates Beall

**WILLIAM C. HARRIS**

“The events recounted here provide the makings of a good spy novel: conspirators hoping to free rebel prisoners of war near the Canadian border, terrorists burning New York hotels, bandits robbing banks in Vermont, and pirates raiding a U.S. warship on Lake Erie by drugging the crew with tainted wine. Yet, this is not the stuff of racy fiction: these incidents happened. Through the story of John Yates Beall—one of the men behind Confederate terrorist plots in the upper North—William C. Harris acquaints us with one of the lesser-known areas of irregular warfare during America’s Civil War.”—William A. Blair, author of *With Malice toward Some: Treason and Loyalty in the Civil War Era*

“John Yates Beall’s story is a fascinating Civil War tale, and no one tells it better than Harris, who enlightens us about just how significant a character Beall was for the Confederate war effort. With a deft pen and using colorful detail, Harris creates a luminous portrait that brings to life one of the war’s most daring crusaders who ranks with Morgan and Mosby but who died on the gallows for his exploits.”—Stephen D. Engle, author of *Gathering to Save a Nation: Lincoln and the Union’s War Governors*

“Few southern rebels earned the wartime infamy of privateer John Yates Beall, whose clandestine attempts to liberate Confederate prisoners from Johnson’s Island resulted in his late-war execution. In this gripping account, one of the Civil War’s most careful and prolific historians pulls back the veil on the “terror of the Chesapeake and Lake Erie.”—Brian Matthew Jordan, Pulitzer Prize finalist for *Marching Home: Union Veterans and Their Unending Civil War*

“John Yates Beall—planter, naval officer, privateer, and commando—finally gets his due in this thoughtfully written biography by acclaimed historian William C. Harris. As the Civil War proved, the South was full of determined people, and Beall, who died on the gallows for spreading the war to the North, was not (as friends said) ‘one of the giving up kind.’”—Terry Alford, author of *Fortune’s Fool: The Life of John Wilkes Booth*

**WILLIAM C. HARRIS** is professor emeritus of history at North Carolina State University and the author of numerous books on Abraham Lincoln and the American Civil War, including *Two against Lincoln: Reverdy Johnson and Horatio Seymour, Champions of the Loyal Opposition*.



# The Iron Dice of Battle

Albert Sidney Johnston and the Civil War in the West

**TIMOTHY B. SMITH**

“Every Civil War figure should be fortunate enough to have such an important book written about his life and career by such an outstanding scholar.”—John F. Marszalek, author of *Commander of All Lincoln’s Armies: A Life of General Henry W. Halleck*

“Timothy B. Smith explores a man both flawed and formidable, a chess player by choice yet unafraid to ‘roll the iron dice.’ This is a much-needed modern view of a man of many contradictions.”—Larry J. Daniel, author of *Engineering in the Confederate Heartland*

“Smith undertakes a painstaking analysis of Albert Sidney Johnston as a man and a soldier, illuminating his dual nature as a careful chess player and an impulsive gambler, and how it led him to the disasters of 1862. A truly fresh and perceptive study of perhaps the greatest might-have-been of the western Confederacy.”—Sam Davis Elliott, author of *Isham G. Harris of Tennessee: Confederate Governor and United States Senator*

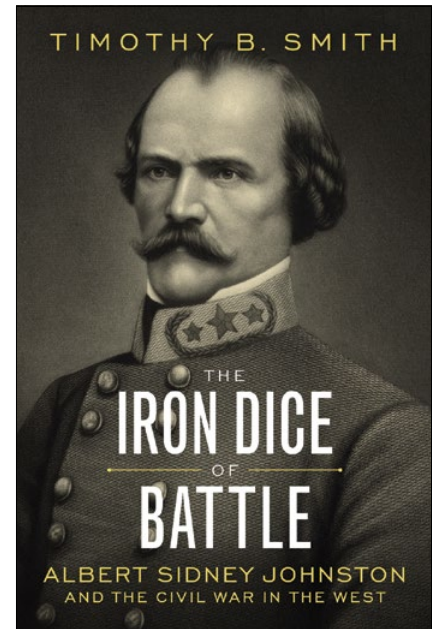
Killed in action at the bloody Battle of Shiloh, Confederate general Albert Sidney Johnston stands as the highest-ranking American military officer to die in combat. His unexpected demise had cascading negative consequences for the South’s war effort, as his absence created a void in adequate leadership in the

years that followed. In *The Iron Dice of Battle*, noted Civil War historian Timothy B. Smith reexamines Johnston’s life and death, offering remarkable insights into this often-contradictory figure.

As a commander, Johnston frequently faced larger and better-armed Union forces, dramatically shaping his battlefield decisions and convincing him that victory could only be attained by taking strategic risks while fighting. The final wager came while leading his army at Shiloh in April 1862. During a desperate gambit to turn the tide of battle, Johnston charged to the front of the Confederate line to direct his troops and fell mortally wounded after sustaining enemy fire.

The first work to survey the general’s career in detail in nearly sixty years, *The Iron Dice of Battle* builds on recent scholarship to provide a new and incisive assessment of Johnston’s life, his Confederate command, and the effect his death had on the course of the Civil War in the West.

**TIMOTHY B. SMITH** is the author of eighteen books on the American Civil War, including *Early Struggles for Vicksburg: The Mississippi Central Campaign and Chickasaw Bayou, October 25–December 31, 1862*.



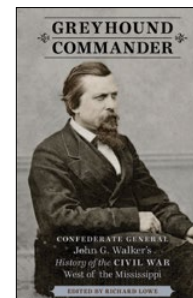
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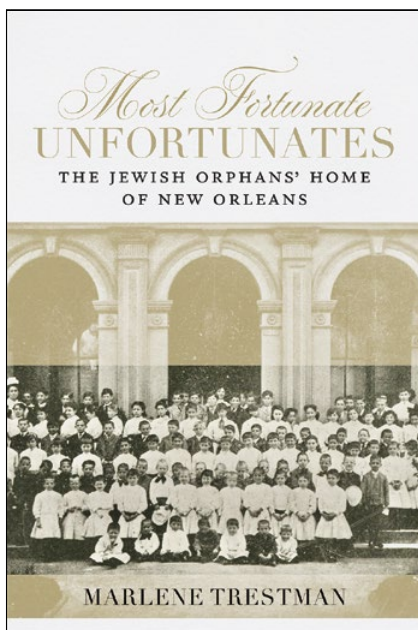
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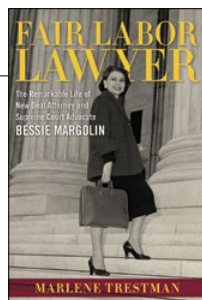
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# Most Fortunate Unfortunates

The Jewish Orphans' Home of New Orleans

**MARLENE TRESTMAN**

"Attentive to race and gender, and contextualized within general and Jewish history as well as the history of childcare, *Most Fortunate Unfortunates* sets a new standard as a well-researched, well-written, warts-and-all history of the Jewish Orphans' Home of New Orleans."—Jonathan D. Sarna, author of *American Judaism: A History*

"What's remarkable about Marlene Trestman's *Most Fortunate Unfortunates* is its ability to shift scope, from the intricate details of a New Orleans institutional history—complete with names, faces, personalities, and incidents hitherto forgotten—to regional, national, and even international contexts."—Richard Campanella, author of *Cityscapes of New Orleans*

"With narrative empathy and scholarly rigor, Trestman gives readers insight not only into one specific orphanage, but also into the larger challenges, triumphs, and dilemmas of an American Jewish community determined to care for its children."—Kim van Alkemade, *New York Times*—bestselling author of *Orphan #8: A Novel*

"A comprehensive and engaging study of a pioneering Jewish orphanage in the United States."—Reena Sigman Friedman, author of *These Are Our Children: Jewish Orphanages in the United States, 1880–1925*

"*Most Fortunate Unfortunates* belongs on the reading list of everyone interested in childcare and education, as well as southern and American Jewish and general history."  
—Mark K. Bauman, founding editor of *Southern Jewish History*

"More than 140 interviews and oral histories augment this enlightening institutional history that follows the emergence of professional social workers and explores still-evolving childcare standards."—Hollace Ava Weiner, coeditor of *Lone Stars of David: The Jews of Texas*

"Trestman's *Most Fortunate Unfortunates* provides a wide-scoped, well-written, carefully documented, and extensively researched window into the story of Jewish institutional childcare in America over nearly a hundred years."—Peter M. Wolf, author of *The Sugar King: Leon Godchaux: A New Orleans Legend, His Creole Slave, and His Jewish Roots*

Spanning antebellum New Orleans through World War II, *Most Fortunate Unfortunates* presents the first complete history of the nation's earliest purpose-built Jewish orphanage.

**MARLENE TRESTMAN** grew up in New Orleans as a client of the Jewish Children's Regional Service, the successor to the Jewish Orphans' Home. A former special assistant to Maryland's attorney general, Trestman is the author of *Fair Labor Lawyer: The Remarkable Life of New Deal Attorney and Supreme Court Advocate Bessie Margolin*.

# The Boss of New Orleans

Martin Behrman and Machine Politics in the Crescent City

**RALPH ERIC CRISS**

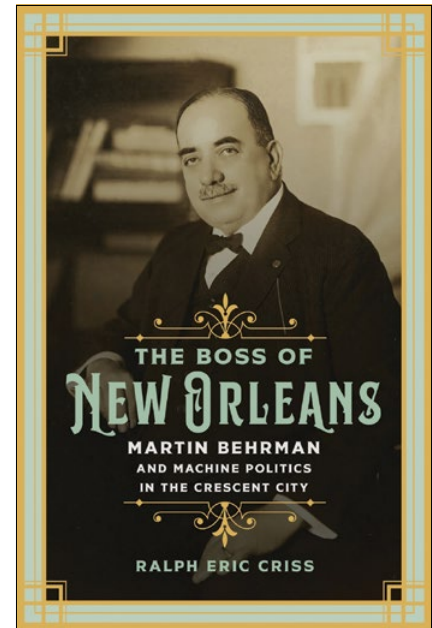
“Progressive-era New Orleans mayor and Louisiana politico Martin Behrman is no Huey Long. And that is just the point of this engaging biography and wonderful political study of a machine politician who was also a progressive reformer. Behrman got things done for the city of New Orleans. Criss’s book is a terrific urban and political history.”—Gregory L. Schneider, author of *Cadres for Conservatism: Young Americans for Freedom and the Rise of the Contemporary Right*

Although relatively unknown today, Martin Behrman dominated New Orleans politics in the early twentieth century, serving as mayor from 1904 to 1920 and again in 1925 for a brief period before his death. His political organization—loosely referred to as “The Regulars,” “The Old Regulars,” or “The Choctaw Club”—was in complete control of the city during a period of rapid change. Behrman’s model of government, often called “Behrmanism” by detractors, was a pragmatic hybrid of machine politics, progressive reform, populism, and federalism that eventually found its way into Franklin Roosevelt’s New Deal and Huey Long’s political platform.

*The Boss of New Orleans* is a masterful examination of Behrman’s remarkable life and political career,

during which he rose from the orphaned son of immigrant parents to the Crescent City’s undisputed leader. As mayor, he blended consensus building with the exercise of raw power in ways that few politicians of the era could match, allowing him to navigate numerous controversial events, including the implementation of national prohibition and the forced closure of Storyville, the city’s red-light district. Behrman successfully managed the city’s last epidemic of yellow fever and built new schools and infrastructure that moved New Orleans along the path of modernity, earning a reputation as a hard-working, detail-oriented manager of city and machine affairs. As Criss demonstrates, with the singular—and deeply troubling—exception of the disenfranchisement of Black voters, Behrman led an era of truly progressive change in the Crescent City.

**RALPH ERIC CRISS** holds a doctorate in history from Florida State University. He has been a staff member or consultant to Fortune 500 corporations and has worked on presidential, congressional, and gubernatorial campaigns.



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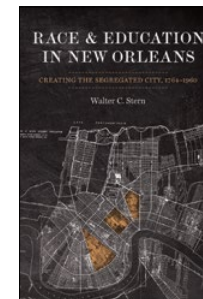
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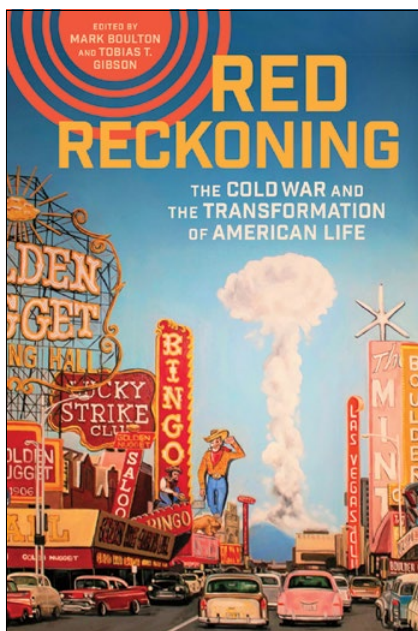
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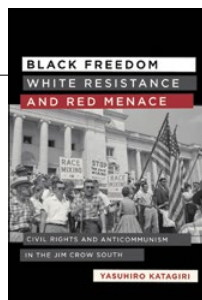
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# Red Reckoning

The Cold War and the Transformation of American Life

**Edited by MARK BOULTON and TOBIAS T. GIBSON**

*“Red Reckoning assembles a remarkable set of authors and essays—provocative, bold, controversial, and enlightening—which suggest how much the Cold War changed America.”*  
—Thomas A. Schwartz, author of *Henry Kissinger and American Power: A Political Biography*

*“The unsuspected corners of American society that this book explores make *Red Reckoning* a volume to savor.”*  
—Stephen J. Whitfield, author of *The Culture of the Cold War*

*“Red Reckoning is an excellent catalyst for revisiting so much of what the Cold War altered about American life and discussing how these changes now influence our present politics.”*—Jack Adam MacLennan, assistant professor of political science and graduate program director for National Security Studies at Park University

*“By examining the Cold War’s impact on U.S. society, *Red Reckoning* helps illustrate the degree to which our rights, laws, government policies, social culture, entertainment, and even our national identity were transformed by Cold War fears and assumptions.”*—Ralph G. Carter, author of *Essentials of U.S. Foreign Policy Making*

*“Red Reckoning carefully explains how the military, economic, informational, and diplomatic perils of the struggles between the world’s superpowers impacted domestic policy and family structures. I highly recommend it.”*—Maj. Gen. Byron S. Bagby (retired), former operations director of Joint Force Command Brunssum (NATO) and chief of staff for US Army, Europe

Though it ended more than thirty years ago, the Cold War still casts a long shadow over American society. *Red Reckoning* examines how the great ideological conflict of the twentieth century transformed the nation and forced Americans to reconsider almost every aspect of their society, culture, and identity.

Using an interdisciplinary approach, the volume’s contributors examine a broad array of topics, including the Cold War’s impact on national security, race relations, gun culture and masculinity, law, college football, advertising, music, film, free speech, religion, and even board games. Above all, *Red Reckoning* brings a vitally important era back to life for those who lived through it and for students and scholars wishing to understand it.

**MARK BOULTON** is the Harry S. Truman Fellow and professor of history at Westminster College in Fulton, Missouri, and the author of *Failing Our Veterans: The G.I. Bill and the Vietnam Generation*.

**TOBIAS T. GIBSON** is the Dr. John Langton Professor of Legal Studies and Political Science at Westminster College in Fulton, Missouri.

# The Insurrectionist

Major General Edwin A. Walker and the Birth of the Deep State Conspiracy

**PETER ADAMS**

“The world has long needed a political biography of Edwin A. Walker, the army general turned conservative hellraiser. Peter Adams’s new book delivers in spades. Not only does *The Insurrectionist* make an important contribution to the growing literature on right-wing extremism, but Adams connects Walker’s conspiratorial worldview and reactionary politics to the conservative radicalism reverberating throughout America today.”—John S. Huntington, author of *Far-Right Vanguard: The Radical Roots of Modern Conservatism*

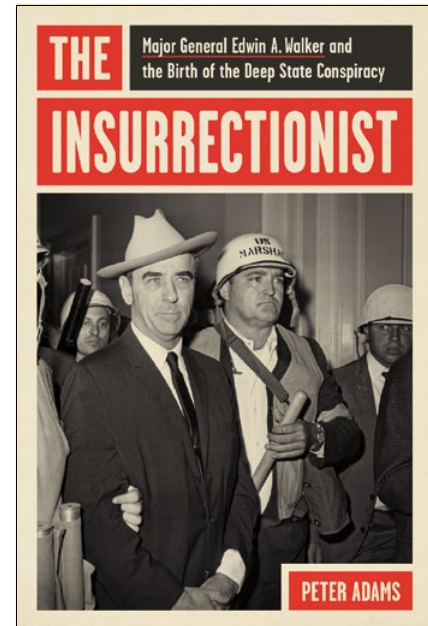
“In this well-researched and riveting book, Peter Adams shows that the racism, misinformation, paranoia, and violence of Edwin A. Walker have a long and ominous history in American politics and society. *The Insurrectionist* provides essential context for readers wanting to better understand the current assaults on democracy.”—Tracy Campbell, author of *The Year of Peril: America in 1942*

“Edwin A. Walker’s life, as Adams expertly shows, is a sobering tale about the rise of modern authoritarianism and anti-democratic fervor that helps us understand the complex roots of the attack on the U.S. Capitol by insurrectionists on January 6, 2021.”—John Giggie, director, Summersell Center for the Study of the South at the University of Alabama

“Based on in-depth archival research and theoretical insights, *The Insurrectionist* delivers crucial contexts for understanding the current assault on democratic institutions and thus for analyzing these forces in an epic and ongoing battle.”—Orville Vernon Burton, coauthor of *Justice Deferred: Race and the Supreme Court*

Peter Adams’s *The Insurrectionist* is the first comprehensive biography of Major General Edwin A. Walker, a figure who, in the 1950s and 1960s, became a leader of a far-right political movement known for its elaborate conspiracy theories, authoritarianism, and uncompromising white supremacy. Sixty years before the January 6, 2021, attack on the U.S. Capitol, Edwin Walker was charged with insurrection and seditious conspiracy. He was arrested on orders from the attorney general after leading a deadly riot against federal marshals as they protected the first African American student attempting to register at the University of Mississippi. Those who flocked to Walker’s side believed an invisible government working with coconspirators in the Kremlin and United Nations would soon enslave America under a one-world dictatorship. Walker’s deep state conspiracy theory has echoed through American political culture into the age of QAnon, finding a new home among today’s far-right extremists.

**PETER ADAMS** teaches at Old Dominion University. He is the author of *The Bowery Boys: Street Corner Radicals and the Politics of Rebellion and Politics, Faith, and the Making of American Judaism*.



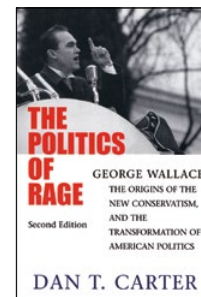
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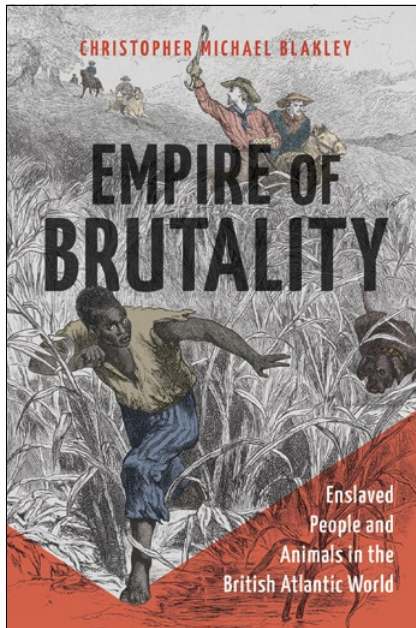
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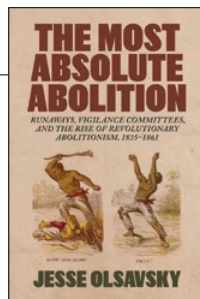
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# Empire of Brutality

Enslaved People and Animals in the British Atlantic World

**CHRISTOPHER MICHAEL BLAKLEY**

In the early modern British Atlantic world, the comparison of enslaved people to animals, particularly dogs, cattle, or horses, was a common device used by enslavers to dehumanize and otherwise reduce the existence of the enslaved. Letters, memoirs, and philosophical treatises of the enslaved and formerly enslaved bear testament to the methods used to dehumanize them. In *Empire of Brutality*, Christopher Michael Blakley explores how material relationships between enslaved people and animals bolstered the intellectual dehumanization of the enslaved. By reconsidering dehumanization in the light of human–animal relations, Blakley offers new insights into the horrific institution later challenged by Black intellectuals in multiple ways.

Using the correspondence of the Royal African Company, specimen catalogs and scientific papers of the Royal Society, plantation inventories and manuals, and diaries kept by slaveholders, Blakley describes human–animal networks spanning from Britain’s slave castles and outposts throughout western Africa to plantations in the Caribbean and American Southeast. They combine approaches from environmental history, history of science, and philosophy

to examine slavery from the ground up and from the perspectives of the enslaved. Blakley’s work reveals how African captives who became commodified through exchanges of cowry sea snails between slavers in the Bight of Benin later went on to collect zoological specimens in Barbados and Virginia for institutions such as the Royal Society. On plantations, where enslaved people labored alongside cattle, donkeys, horses, and other animals to make the agricultural fortunes of slaveholders, Blakley shows how the enslaved resisted these human–animal pairings by stealing animals for their own purposes—such as fugitives who escaped their slaveholder’s grasp by riding stolen horses. Because of experiences like these, writers and thinkers of African descent who survived slavery later attacked the institution in public as fundamentally dehumanizing, one that corrupted the humanity of both slaveholders and the enslaved.

**CHRISTOPHER MICHAEL BLAKLEY** teaches American and global history at California State University, Northridge, and interdisciplinary writing and research seminars at Occidental College.

# Race and Respectability in an Early Black Atlantic

CASSANDER L. SMITH

“This is the book that students and teachers have been waiting for, a book that will enable lay readers and experts alike to draw a clearer and more nuanced throughline from the arrival of enslaved Africans in 1619 to the state-sanctioned killings of Black Americans in the twentieth and twenty-first centuries.”—Zachary McLeod Hutchins, author of *Before Equiano: A Prehistory of the North American Slave Narrative*

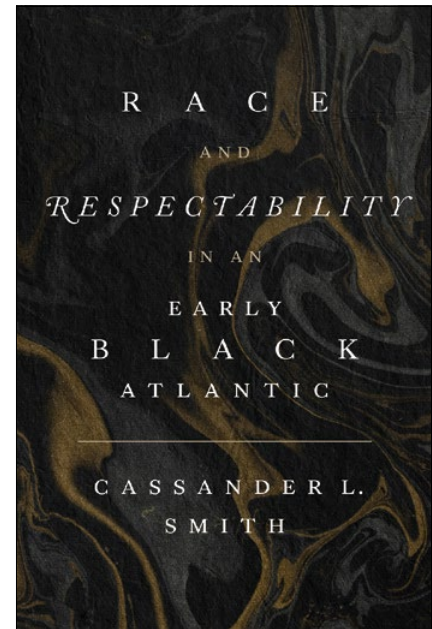
*Race and Respectability in an Early Black Atlantic* examines the means through which people of African descent embodied tenets of respectability as a coping strategy to navigate enslavement and racial oppression in the early Black Atlantic world. The term “respectability politics” refers to the way members of a minoritized population adopt the customs and manners of a dominant culture in order to gain visibility and combat negative stereotypes about their subject group. Today respectability politics can be seen in how those within and outside Black communities police the behavior of Black celebrities, critique protest movements, and celebrate accomplishments by people of African descent who break racial barriers.

To study the origins of the complicated relationship between race and respectability, Cassander L. Smith shows that early American literatures reveal Black

communities engaging with issues of respectability from the very beginning of the transatlantic slave trade. Concerns about character and comportment influenced the literary production of Black Atlantic communities, particularly in the long eighteenth century. Uncovering the central importance of respectability as a theme shaping the literary development of cultures throughout the early Black Atlantic, Smith illuminates the mechanics of respectability politics in a range of texts, including poetry, letters, and life writing by Phillis Wheatley, Olaudah Equiano, and expatriates on the west coast of Africa in Sierra Leone.

Through these early Black texts, *Race and Respectability in an Early Black Atlantic* considers respectability politics as a malleable strategy that has both energized and suppressed Black cultures for centuries.

**CASSANDER L. SMITH** is associate professor of English and associate dean for academic affairs of the Honors College at the University of Alabama, Tuscaloosa. She is the author of *Black Africans in the British Imagination: English Narratives of the Early Atlantic World* and the coeditor of several books, including *The Earliest African American Literatures: A Critical Reader*.



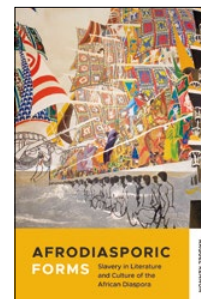
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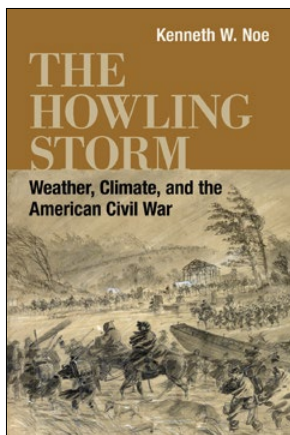
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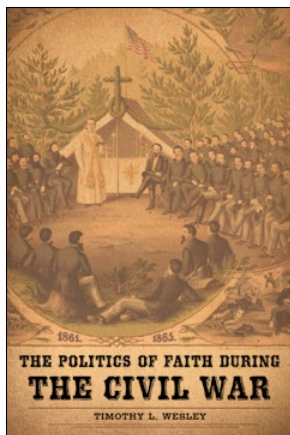
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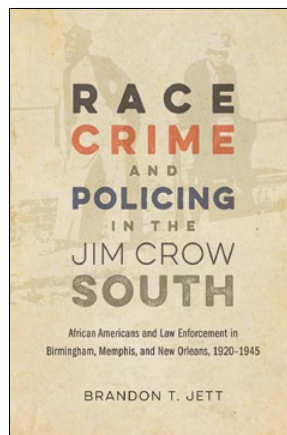
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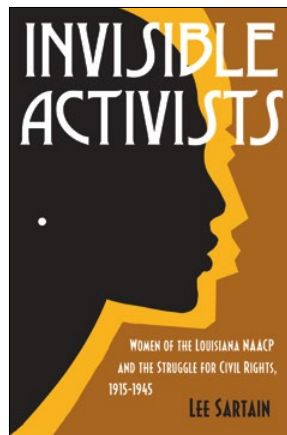
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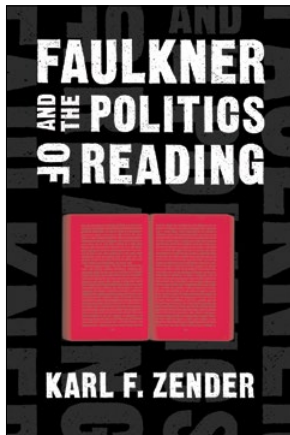
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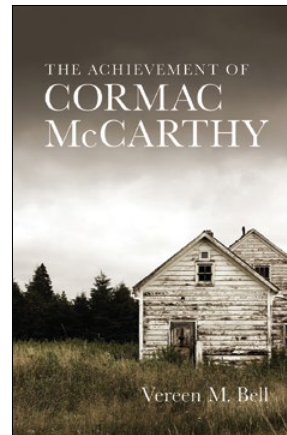
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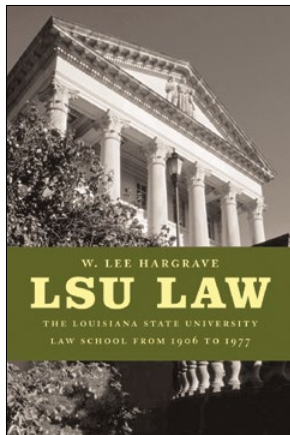


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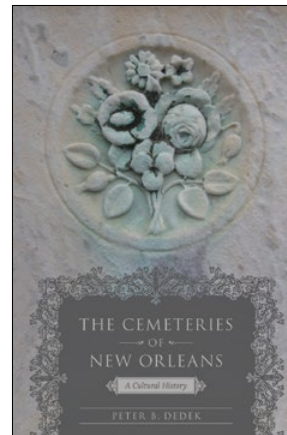
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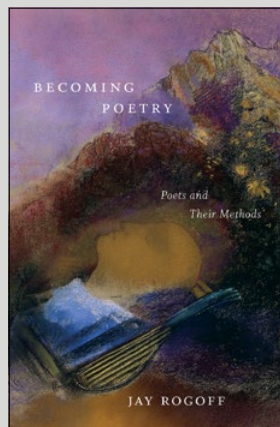
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LSU Press is proud to announce the establishment of the Lewis P. Simpson Award, given annually for an outstanding work of American literary criticism. Lewis P. Simpson (1916–2005) was Boyd Professor and William A. Read Professor of English Emeritus at Louisiana State University. The author of many books, Simpson was a founding member of the Fellowship of Southern Writers and president of the Society for the Study of Southern Literature. He was also instrumental in reviving *The Southern Review*, founded in 1935 and shuttered during World War II. Simpson served as coeditor of *TSR* from the much-lauded inauguration of the New Series in 1965 until his retirement in 1987.



The inaugural winner of the Simpson Award is *Becoming Poetry: Poets and Their Methods*, by Jay Rogoff (see page 31).

# LSU PRESS OUT AND ABOUT



Top left: Acquisitions Editor Jenny Keegan at the Tennessee Williams Literary Festival.

Top right: LSU Press exhibit at the annual meeting of the Southern Historical Association.

Authors Jenny Molberg (left), James Davis May (bottom right), and Elizabeth Williams (bottom left).



# Speed, Safety, and Comfort

## The Origins of Delta Air Lines

**JAMES JOHN HOOGERWERF**

In *Speed, Safety, and Comfort: The Origins of Delta Air Lines*, former Delta Boeing 767 captain and aviation historian James John Hoogerwerf traces the evolution and growth of one of America's most successful airlines. Delta's story began during the early twentieth century with the fight against the cotton-devouring boll weevil, which devastated the southern economy and compelled scientists to formulate calcium arsenate powder to eradicate the invasive pest. To aid in the elimination effort, Huff Daland Dusters, a military aircraft manufacturer, constructed the first plane specifically designed to dispense the poison from the air. The crop duster proved so effective that the company rebranded as Delta Air Service in 1925, focusing more on providing commercial services, including the transport of government mail and a variety of goods. Four years later, Delta began flying its first passengers from its hub in Monroe, Louisiana, eventually establishing routes crisscrossing the south-

eastern United States. By the eve of World War II, the firm had assumed the familiar Delta Air Lines name and boasted forward-thinking management, a modern fleet of aircraft, and increased revenue from passenger ticket sales.

Now headquartered in Atlanta, Delta counts itself among the oldest and largest airlines in the world, with nearly 90,000 employees and more than 5,400 flights per day. Delta's expansion and survival are anomalies in an industry historically dominated by government and special interests. Hoogerwerf's masterful history of Delta's beginnings underscores the company's contribution to agriculture, southern industrialization, and the development of commercial aviation in the United States.

**JAMES JOHN HOOGERWERF** worked as a pilot for Delta Air Lines for nearly thirty years. He holds a PhD in history from Auburn University.



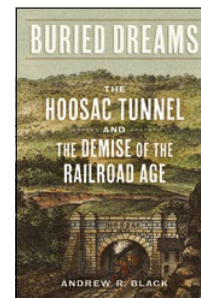
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# Before Fanfiction

Recovering the Literary History of American Media Fandom

**ALEXANDRA EDWARDS**

*“Before Fanfiction significantly expands, extends, revises, and reanimates our understanding of the multiple histories of fandom and, in particular, fan writing, through a consideration of other transformative literary practices. Edwards’s boldly revisionist approach makes this book essential reading, decentering the white male science fiction fan conventions from fandom’s origin stories, in favor of women’s clubs, circles, and magazines of the early twentieth century.”*  
—Henry Jenkins, author of *Textual Poachers: Television Fans and Participatory Culture*

*“A vivid investigation of the historical bonds that link fandom, criticism, and creative practice. Edwards shows how the fan cultures of today are rooted in a matriarchal and thoroughly literary lineage that extends well beyond our contemporary mediaverse.”*  
—Sheila Liming, author of *What a Library Means to a Woman: Edith Wharton and the Will to Collect Books*

*“Before Fanfiction reenergizes fan studies in exciting new directions that promise to revolutionize the field. Revising the ‘fandom creation myth,’ Edwards establishes a lineage of fan audiences through varied genealogies, including early literary fan communities, letter columns in literary magazines, and*

*fan mail. Exploring an intersectional history of fan culture, Edwards changes our understanding of fandom today and, relevantly, what fandom can be in the future. A must-read for fan scholars and audiences alike.”*  
—Paul Booth, author of *Playing Fans: Negotiating Fandom and Media in the Digital Age*

*Before Fanfiction* investigates the overlapping cultures of fandom and American literature from the late 1800s to the mid-1940s, exploding the oft-repeated myth that fandom has its origins in the male-dominated letter columns of science fiction pulp magazines in the 1930s. By reexamining the work of popular American women writers and their fans, Alexandra Edwards recovers the literary history of American media fandom, drawing previously ignored fangirls into the spotlight.

**ALEXANDRA EDWARDS** teaches writing at Texas Christian University. She has won two Primetime Emmy Awards for her work producing interactive storytelling experiences for the popular web series *The Lizzie Bennet Diaries* and *Emma Approved*.

# The Dirty South

Exploring a Fantasized Region, 1970–2020

**JAMES A. CRANK**

“A unique and multilayered analysis of what and who makes the South legible in its modern iterations, *The Dirty South* offers some new language and approaches to push back against the lazy assertions of the region being a singularly white, conservative, and monolithic experience. . . . It’s a helluva read.”—Regina N. Bradley, author of *Chronicling Stankonia: The Rise of the Hip-Hop South*

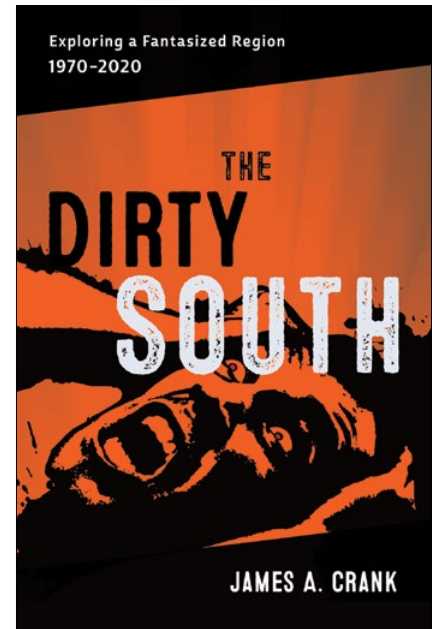
*The Dirty South* examines the shifting significances of the South as a constructed, fantasized region in the American psyche, particularly its frequent association with tropes of dirt that emphasize soil, garbage, trash, grit, litter, mud, swamp water, slime, and pollution. Beginning with iconic works from the 1970s such as *Deliverance* and *The Texas Chainsaw Massacre*, James A. Crank traces the image of a “dirty” South into the twenty-first century to explore the social, political, and psychological effects of the region’s hold on the imaginations of southerners and nonsoutherners alike.

With a focus on media forms through which southern identity gets articulated and questioned—including horror movies, Swamp Thing comics, and popular music by artists such as Waylon Jennings and OutKast—*The Dirty South* probes the sustained fascination with southern dirtiness while reflecting on its causes and consequences since the end of the

civil rights era. Highlighting the period from 1970 to 2020, during which the South began to represent several new possible identities for the nation as a whole and for the area itself, Crank considers the ways that southerners have used depictions of dirt to create and police boundaries and to contest those boundaries. Each chapter pairs prominent literary or cultural texts from the 1970s with more contemporary works, such as Jordan Peele’s film *Get Out*, which recycle similar investments or, critically, challenge the inherent whiteness of the earlier images.

By historicizing fantasies of the region and connecting them to the first decades of the twenty-first century, *The Dirty South* reveals that notions about southern dirtiness proliferate not because they lend authenticity or relevancy to the U.S. South, but because they aid so conspicuously in the zombie work of tethering investors (real and imagined) to a graveyard of ideas.

**JAMES A. CRANK**, associate professor of American literature at the University of Alabama, has received fellowships from the Bogliasco Foundation and the National Humanities Center. He is the author of several books, including *Understanding Randall Kenan*.



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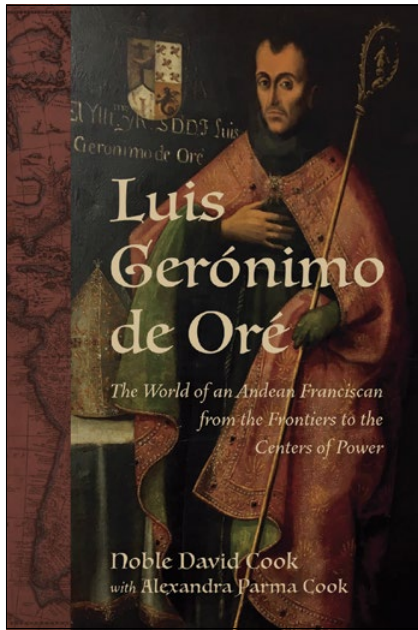
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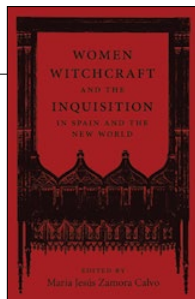
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## Luis Gerónimo de Oré

The World of an Andean Franciscan from the Frontiers to the Centers of Power

**NOBLE DAVID COOK** with **ALEXANDRA PARMA COOK**

“A masterful history.”—John Frederick Schwaller, author of *The History of the Catholic Church in Latin America: From Conquest to Revolution and Beyond*

“Noble David Cook and Alexandra Parma Cook’s study is methodologically rigorous and meticulously comprehensive, the result of decades-long research of Oré’s publications and reports, the social milieus in which they were produced, and the actions of the renowned figures with whom Oré interacted.”—John Charles, author of *Allies at Odds: The Andean Church and Its Indigenous Agents, 1583–1671*

Born in a provincial city in the Peruvian Andes, the Franciscan linguist and theologian Luis Gerónimo de Oré (1554–1630) lived during a critical period in the formation of the modern world, as the global empire of Spain engaged in a nearly continuous struggle over resources and religion.

In the first full-length biography of Oré, Noble David Cook and Alexandra Parma Cook reconstruct the friar’s life and the communities in which he circulated, tracing the career of this first-generation Creole from his roots in Huamanga to his work in Andean missions, his activities at the royal courts of Spain and throughout Spanish America, until his final years as bishop of Concepción, Chile. While serving in Peru’s Colca Valley, Oré composed multilingual

texts, translating doctrinal concepts into the indigenous languages Quechua and Aymara, alongside Latin and Spanish, which missionaries and secular clergy frequently used in their conversion efforts. As commissioner to Cuba and La Florida, he inspected the frontier missions along the coast of what became the southeastern United States and wrote an influential history of these outposts and their environment. After Philip III dispatched him to Concepción, Oré spent his last years working in the southernmost end of the Americas, where he continued his advocacy for indigenous justice and engaged in heated arguments with the governor over defensive war, royal patronage, and Indian enslavement.

Drawn from research conducted in Spain and Latin America over several decades, this consequential biography recovers from obscurity a colonial friar whose legacy continues in the Andean world today.

**NOBLE DAVID COOK** is professor emeritus of history at Florida International University, and **ALEXANDRA PARMA COOK** is an independent scholar. The Cooks have worked together for more than fifty years and have coauthored several books, including *The Plague Files: Crisis Management in Sixteenth-Century Seville*.

# How to Reread a Novel

**MATTHEW CLARK**

"In this refreshingly down-to-earth and approachable book, Matthew Clark focuses on the handling of rhetorical figures and narrative situations in a wide range of authors from Homer to Toni Morrison, revealing in detail the mechanisms by which literary effects are created. Lucidly written, patiently argued, and deeply grounded in a lifetime of literary experience, *How to Reread a Novel* can change the way we read, amplifying both our understanding and our pleasure."—Peter J. Rabinowitz, author of *Before Reading: Narrative Conventions and the Politics of Interpretation*

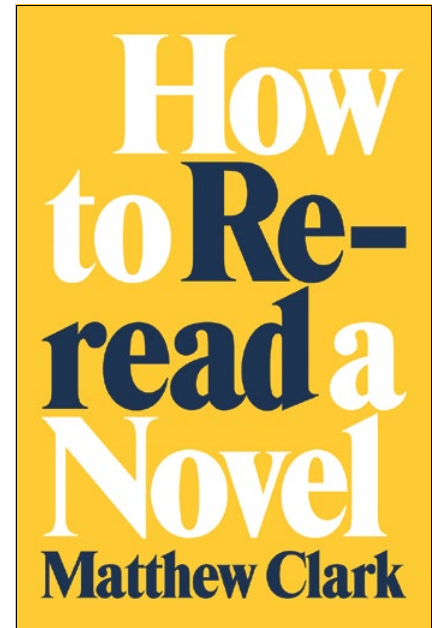
A novel is among the most intricate of human creations, the result of thousands of choices and decisions. In *How to Reread a Novel*, Matthew Clark explicates the intricacies of fiction writing through practical analysis of the resources of narration, demystifying some of the tools novelists use to build worlds.

Drawing on classical philology, the rhetorical tradition, and recent approaches to narratology, Clark explores reading fiction as a complex experience of perception, cognition, and emotion, in which the

writer of a narrative attempts to create and control the experience of the reader through the deployment of narrative techniques. Texts examined range from the *Iliad* and the *Odyssey* to contemporary literature, including detailed discussions of novels by Jane Austen, Charles Dickens, Henry James, and Raymond Chandler, as Clark investigates fundamental methodologies of narrative storytelling and the effects they employ to form beauty and meaning.

By exploring some of the central techniques of narrative composition, *How to Reread a Novel* helps uncover subtleties in a text that may be missed on a first reading, encouraging readers to go beyond the surface to see what creates the unique experience of reading fiction.

**MATTHEW CLARK** is professor emeritus and senior scholar at York University in Toronto. His previous books include *Narrative Structures and the Language of the Self* and *A Matter of Style: On Writing and Technique*.



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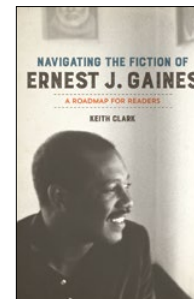
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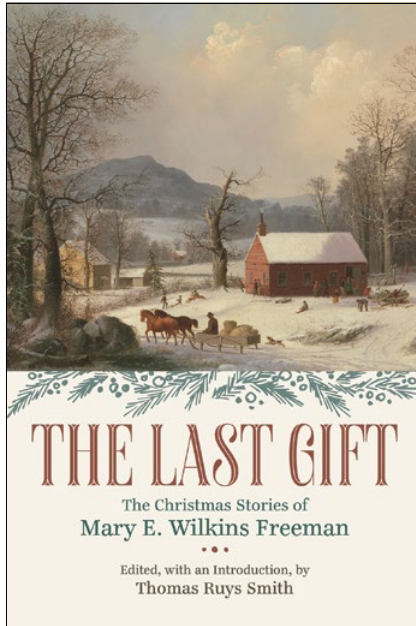


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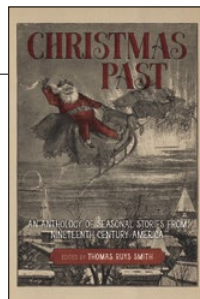
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# The Last Gift

The Christmas Stories of Mary E. Wilkins Freeman

**Edited, with an Introduction, by THOMAS RUY SMITH**

“Thomas Ruys Smith’s edition of Freeman’s Christmas stories is a revelation! All our presumptions about holiday stories being drenched in sentimentality are demolished by the ways in which Freeman probes the multiple meanings inherent in the acts of giving and receiving gifts and exposes the forms of both solitude and communion inherent in Christmas. This collection transforms our understanding of the season and enhances the literary reputation of this remarkable author.”—*Alfred Bendixen, executive director of the American Literature Association*

“A lovely and varied collection of Freeman’s often-neglected Christmas stories. Smith’s lively introduction contextualizes Freeman’s portrayal of the holiday season, in all of its complexity, and the domestic tensions that Christmas evoked for nineteenth-century women.”—*Leah Blatt Glasser, author of In a Closet Hidden: The Life and Work of Mary E. Wilkins Freeman*

“*The Last Gift* will prove anyone wrong who once said with Mark Twain, ‘I hate Xmas stories.’ Funny and grave, delicate and ironical, Freeman’s Christmas stories talk about old age and queer desires, ecoanxiety and the love of trees, class tension, capitalistic drives, and the beauty of an old child

braving it all to have her ‘Christmas once.’ A gift for all, and for all seasons.”—*Cécile Roudeau, coeditor of New Perspectives on Mary E. Wilkins Freeman: Reading with and against the Grain*

Mary E. Wilkins Freeman (1852–1930) was one of the most popular American writers at the turn of the twentieth century, and her annual Christmas stories appeared in magazines and periodicals across the globe. Since then, the extraordinary stories that once delighted her legions of fans every festive season have gone largely out of print and unread. Now, for the first time, *The Last Gift* presents a collection of Freeman’s best Christmas writing, introducing these funny, poignant, provocative, and surprisingly timely holiday tales to a new generation of readers.

**THOMAS RUY SMITH** is professor of American literature and culture at the University of East Anglia. He is the author or editor of a number of books, including *Deep Water: The Mississippi River in the Age of Mark Twain* and *Christmas Past: An Anthology of Seasonal Stories from Nineteenth-Century America*.



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# Becoming Poetry

Poets and Their Methods

JAY ROGOFF

“Jay Rogoff, one of our most consistently interesting poets, shows he is also one of our best critics of poetry. *Becoming Poetry* features brilliant essays on the differences between poetry and song, Shakespeare’s sonnets, and Williams’s struggle with Pound in *Paterson*, and a deft survey of contemporary poets. On poetic accent and metrical form, he is profoundly instructive. Every lover of poetry will want this book.”—David Mikics, author of *Slow Reading in a Hurrled Age*

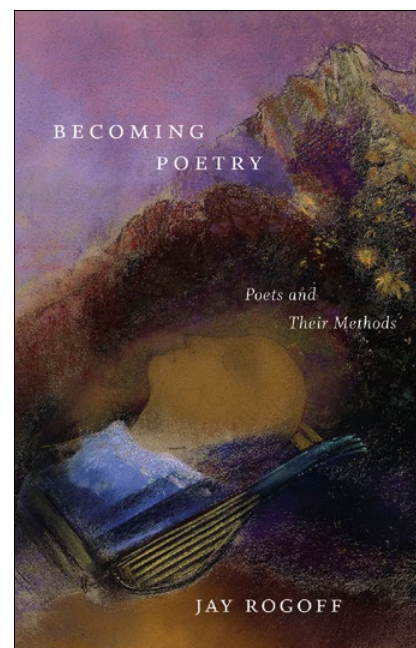
“*Becoming Poetry* earns its title, marking the reciprocities between the poem and the means involved in writing it. Rogoff, a poet, brings a watchmaker’s attention to poems’ workings in arresting, precisely considered prose. The immersive process of becoming poetry, which Rogoff makes legible, discloses the most enduring symbiosis between language and being.”—JoEllen Kwiatek, author of *Study for Necessity*

“Rogoff earns a proud place in the grand tradition of the poet-critic. His experience with poetic craft yields insight, sympathy, and candor in discussing his fellow practitioners.”—Terence Diggory, author of *William Carlos Williams and the Ethics of Painting*

In *Becoming Poetry*, Jay Rogoff closely inspects the work of two dozen poets, his forebears and his contemporaries, to reveal how their poetry achieves its impact upon readers. His essays, drawn from more than twenty years of literary criticism, explore how the staying power of a poet’s work and the likelihood of its enjoying a lasting identification with its creator depend on the skilled manipulation of poetic technique. Considering how poetry can manifest a vividly conceived world of feeling and sensation, Rogoff maintains that we understand and evaluate poets by the sum of their most persuasive inventive strategies, including their attention to form. The poet, finally, constructs a uniquely imagined universe and thus, in the minds of readers, becomes the poetry.

A model of practical criticism, intended for enthusiasts at all levels, *Becoming Poetry* demystifies how poetry operates on its audience to create a virtual, affective experience of lasting power and value.

**JAY ROGOFF** has published seven books of poetry, including *Loving in Truth: New and Selected Poems*. His literary criticism has appeared in the *Kenyon Review*, *Literary Imagination*, the *Southern Review*, and many other journals. He lives in Saratoga Springs, New York.



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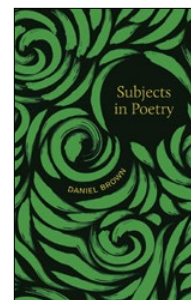
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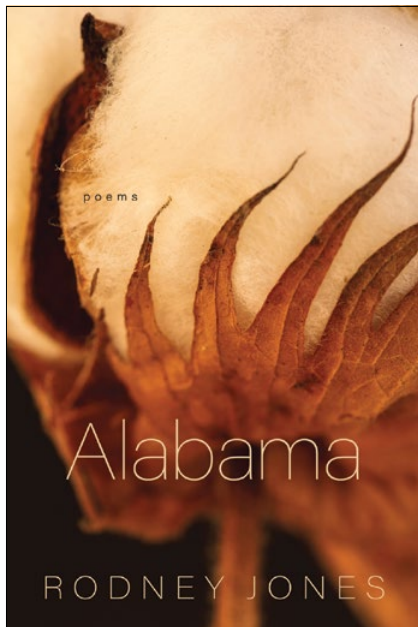
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# Alabama

Poems

**RODNEY JONES**

“If there is a way to hold on, to recover some part of what’s lost, and grasp—for even a fleeting moment—the ineffable, this marvelous book is it.”—**Natasha Trethewey**

“Rodney Jones is perhaps the supreme example we have of the southern human person speaking in American poetry.”  
—**Kate Daniels**

“Jones has found an inevitable, pared-down, utterly original way of telling his story in the context of the culture he comes from. This is a lovely book, for its humor as well as its compassion.”—**Alan Williamson**

“No one can match Jones for the range of unflinching sensibility or the miraculous capacity to wrench blessing out of dailiness and degradation and active harm.”  
—**Linda Gregerson**

“Jones is a trustworthy storyteller precisely because he can’t help but stay emotionally attached to what he often intellectually disbelieves. *Alabama* is a great book by a great poet.”  
—**Alan Shapiro**

*Alabama* focuses on a boy from a rural, fundamentalist community who becomes a pacifist, feminist, and existentialist poet. Labyrinth, meditation, fable, and peasant poem, formed from interleaved strands of prose vignettes and lineated poetry, this collection is at once a tale of cultural exile and familial loyalty, and an unflinching look at regional shame that doubles as a love story, all expressed with the intimate voice and vision of Rodney Jones.

One of the most honored poets of his generation, **RODNEY JONES** has been praised for his narrative and lyrical skills, as well as the empathy, intelligence, accessibility, and original humor of his work. He is the author of eleven poetry books, including *Salvation Blues*, winner of the Kingsley Tufts Poetry Award, and *Elegy for the Southern Drawl*, a finalist for the Pulitzer Prize. In 2016, he became the second poet to be inducted into the Alabama Writers Hall of Fame.

## How Much I Loved This Life

I lay in the dark afraid of the dark,  
Once, in Alabama, in 1954,  
The year before electricity,  
And prayed and could not pray

One lamp for all the world  
And, listening, heard the L&N  
Screech at Lacon, and then  
The unmuted spirit breathing of the house.

I lay in the dark afraid of the dark  
And thought of the word *eternity*  
And of the hydrogen bomb.  
Sometimes now in sleep I ululate.

When Katy shakes me, asking why,  
I mean to keep things light. I say,  
“That is the noise I always make  
When I am being devoured.”

# A Scrap in the Blessings Jar

New and Selected Poems

**DAVID BOTTOMS**

Edited, with an Introduction, by **ERNEST SUAREZ**

## PRAISE FOR DAVID BOTTOMS

“David Bottoms is brilliant in the clarity and richness of his language, profoundly humane in the breadth and compassion of his vision. He is quite simply one of the best poets writing today.”—Jane Hirshfield

*A Scrap in the Blessings Jar*, a volume of new and selected poems by David Bottoms, captures the evolution of the poet’s spiritual quest over the past fifty years. A native and longtime resident of Georgia, Bottoms draws inspiration from the American South, and his work examines themes related to family dynamics, the woods, animals, fishing, and music in an effort to, as he once told an interviewer, “reveal something about the hidden things of the world, the vague or shadowy relationships and connections that exist just below the surface of our daily lives.” This book charts his progression from tightly wrought naturalistic narratives to works that reflect his shifting conception of the interplay between memory, the present, and the metaphysical. At heart, Bottoms remains a storyteller who employs figurative language to discover the extraordinary in the seemingly mundane, and whose poetry explores the depths of our existential condition and common humanity.

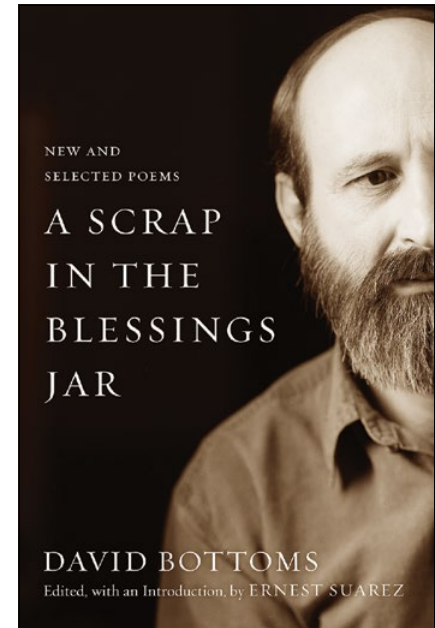
**DAVID BOTTOMS**’s first book, *Shooting Rats at the Bibb County Dump*, was chosen by Robert Penn Warren as winner of the 1979 Walt Whitman Award from the Academy of American Poets. Before his death in 2023, Bottoms published nine other collections of poetry, two novels, and a book of essays and interviews. His other honors included the Frederick Bock Prize and the Levinson Prize, both from *Poetry* magazine, and an award in literature from the American Academy and Institute of Arts and Letters. He served for twelve years as poet laureate of Georgia.

**ERNEST SUAREZ** is the David M. O’Connell Professor of English at the Catholic University of America in Washington, DC, and executive director of the Association of Literary Scholars, Critics, and Writers.

Maybe, like me, you’ve paused in the dogwoods  
at the edge of a churchyard  
to hear those many tongues twisting into one tongue  
around that old hymn  
and felt yourself listening suddenly  
with your heart.

That wasn’t grace, but grace had been there,  
the way the stirring of leaves  
is not the wind, or the paw print beside the creek  
not the fox.

—from “Grace”



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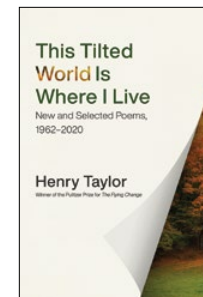
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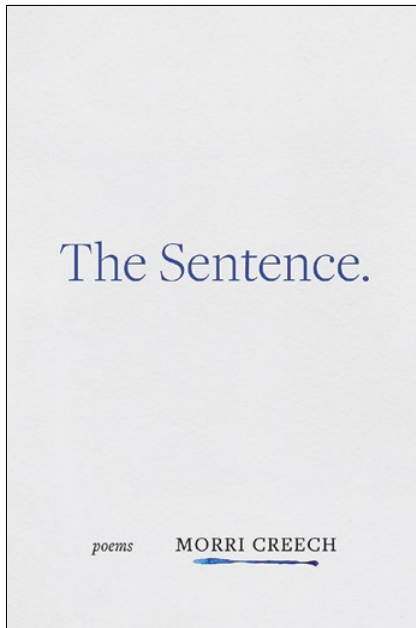
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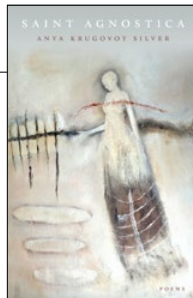
Poetry

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# The Sentence

Poems

**MORRI CREECH**

“Rich with sound and imagination, these masterful poems teach us to pay attention to not just the matter of our lives but the music of our lives.”—Ada Limón

“All poets start out as artists, a blessed few eventually become craftspeople, too. Morri Creech is a craftspeople as well as an artist, and the poems in *The Sentence* are uncommonly well-made things.”—Shane McCrae

“*The Sentence* is a book of reflections, refractions, raveling, and ramifications with breathtaking branchings of syntax, sonic permutations, and Frostian forks foreclosing other lives.”—Dora Malech

“Somehow, remarkably, this collection seems both more impersonal and more personal than Creech’s earlier work, more wide-ranging in its expression of common experience yet even more deeply felt, sentence by artful sentence.”—Joseph Harrison

“*The Sentence* is Creech’s best book to date, its feats of imagination his most sweeping and its reckonings his most clear-eyed.”—David Yezzi

In *The Sentence*, Morri Creech interrogates our daily lives and experiences to examine the anxieties and despair that often attend our awareness of mortality. Through a variety of subjects, and through styles ranging from rhyme and meter to prose poetry, he

takes an unflinching look at what it means to live in the shadow of the end, the common fate to which each of us is sentenced.

**MORRI CREECH** is the author of four collections of poetry, including *The Sleep of Reason*, a finalist for the Pulitzer Prize, and *Blue Rooms*. He teaches creative writing in the undergraduate and MFA programs at Queens University of Charlotte in North Carolina.

## Burning the Leaves

Dad wheelbarrows the leaves into the ditch.  
November, and the ground is tinged with frost,  
air heavy with smoke, the autumn colors rich.  
He squints at the camera, looking vaguely lost.  
Mom leans against the handle of her rake  
next to the trailer, thinking God knows what,  
as though the day were just some big mistake.  
A marriage and prim lawn are what she’s got,  
plus a kid who whizzes by on roller skates,  
small at the road’s edge but there all the same.  
She looks at something far away and waits.  
The years crowd in around the picture frame.  
The dead leaves at her feet keep piling higher  
and, in the background, you can see the fire.

# I, Divided

Poems

CHELSEA DINGMAN

"Dingman's poems are experiments in tenderness and vulnerability wrought by the toughened tissues of hard-won scars."—John A. Nieves

"By turns gritty, tender, and philosophical, these poems tackle big questions about the nature of the self alongside the intimacies of family life. It's harrowing, but there's grace and holiness here, too."—Nancy Reddy

An underlying cynicism lies at the heart of the questions asked by Chelsea Dingman's *I, Divided*: What is a life worth? Today. Now. Why is that? Who gives anyone permission to be? And how is that determined?

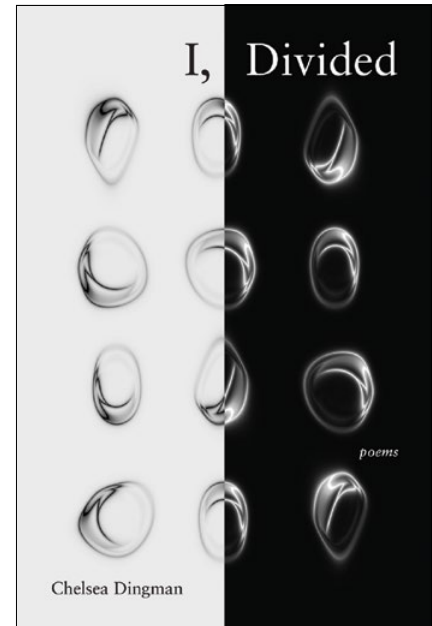
In poems that use the science behind chaos theory as a lens for examining illness and agency, Dingman explores the divide between determination and accident, whereby the body becomes a site of exploration as well as elegy in cases of disease such as traumatic brain injury, cancer, and addiction. Much like weather patterns, inherited histories of violence and disease are cyclical. They remain at once determined and yet undetermined, becoming ultimately chaotic. The "I" of the title is fractured over several divides, subordinated to illness and to a past that is invariable, though finally morphs as an agent of change.

*I, Divided* operates as if within a swirling hurricane, beginning and ending amid the same human concerns, tracing a life cycle and its repetition.

**CHELSEA DINGMAN** is the author of *Thaw*, chosen by Allison Joseph for the National Poetry Series, and *Through a Small Ghost*, selected by Travis Wayne Denton for the Georgia Poetry Prize. She is currently pursuing her PhD at the University of Alberta.

I am  
a complex system swirling in the muck.  
I am here to learn how to live without you.  
Determinism has come to this: short-term  
memory created recursively, a storm system  
that repeats itself season after season.  
Notice the way night destroys the lights  
of whole cities in your mind while we sleep  
apart, or together. How we are  
conditioned to sleep through anything.

—from "Strange Attractors"



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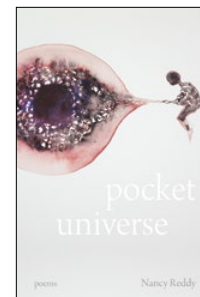
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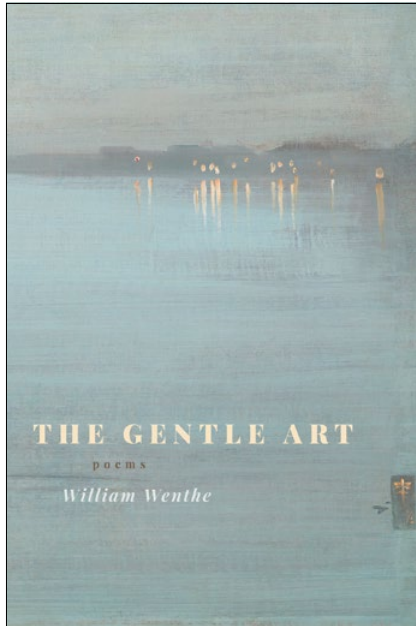
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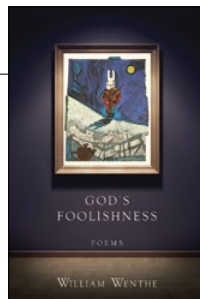
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# The Gentle Art

Poems

**WILLIAM WENTHE**

*"The Gentle Art retraces the career and life of the great artist James McNeill Whistler while simultaneously recounting the author's own journey through life as a poet, overlaying 'period' scenes with episodes from his own narrative so that they illuminate each other in remarkable ways. Over the course of the book, we witness, and experience for ourselves, the evolution of Wenthe's feelings about his gifted, complicated, and sometimes infuriating subject."*—Jeffrey Harrison

The poems in *The Gentle Art*, a compelling new collection from William Wenthe, move between the life of the painter James McNeill Whistler and a poetic version of the author, who is at once inspired and disturbed by Whistler. The present-day author sheds light on Whistler's artistic vocation and the beauty of his paintings, most notably the liminal London riverscapes that he named *Nocturnes*, yet recoils at the cost of Whistler's devotion to art: lovers abandoned, friends turned into enemies, his own children given away to adoption.

Creating a kind of dual biography, Wenthe grapples with feelings of admiration and disaffection toward Whistler as he tries to perform his own roles as parent, partner, and poet. While some of the poems are narrative, their overall effect is associative—two lives superimposed in a double exposure, with attention to what the contrast of two centuries, the nineteenth and the twenty-first, reveals about the relationship of art to money, class, and politics.

**WILLIAM WENTHE** has received awards from the National Endowment for the Arts and the Texas Commission on the Arts, as well as two Pushcart Prizes. His previous poetry collections include *God's Foolishness* and *Words before Dawn*. Born and raised in New Jersey, he has lived in New York City and Virginia, and teaches poetry at Texas Tech University.

Today, in a hushed gallery  
of the Tate, I'm sitting ten paces away  
from *Nocturne: Blue and Silver*—

*Cremorne Lights.*

Twenty-two notes of gold  
train a slow melody

of gas lamps on the shoreline, reflected  
in counterpoint on the water.  
But as I linger,

sky and river, their one  
infusion of color, lift  
out of the frame

and resonate—no, not music,  
but what music shadows,  
some great being, being quiet.

—from "Thames Music"

# Sibilance

## Poems

### SALLY VAN DOREN

"Tactile, luminous, and original in voice, Sally Van Doren's *Sibilance* is a journey of the body and its elusive ache and the shape of living in the name of life itself."—Rachel Eliza Griffiths

"Van Doren transports us from the inside of our own bodies to the cosmos in a single line and renders even the banalities of life with an imagery that gains in power, pulling the poems of this collection into one ecstatic dance."—Emma Sheanshang

"Van Doren's trim and brisk poems display a thrilling diction at every turn. She applies wit and acuity equally to both exultation and elegy."—Chanda Feldman

"*Sibilance* is a beautiful, propulsive excavation and magnification of life's transitions. At times heart-wrenching, Van Doren's voice is piercingly anatomical, yanking us deeper into a synesthetic understanding of colors as emotions, trees as companions, bodies as maps."—Phyllis Grant

The word "sibilance" refers to pronunciations of the letter "s," including the emission of a hissing or whistling sound. As the title of Sally Van Doren's fourth collection of poetry, the word alerts readers to the sounds of language in the poems that follow in abecedarian order. Filled with wordplay, Van Doren's poems vacillate between the extremes of joy and despair, by turns witty and chagrined, punning and reflective.

The poems gathered in *Sibilance* aim to clarify their author's ambivalence concerning living life and

writing about it. Her unique investigations teem with distilled images encased in the language of irreverence and awe.

A St. Louis native, **SALLY VAN DOREN** is a prize-winning poet and artist who has taught at the 92nd Street Y and other public and private institutions. She is the author of four collections of poetry, including *Sex at Noon Taxes*, which won the Walt Whitman Award from the Academy of American Poets.

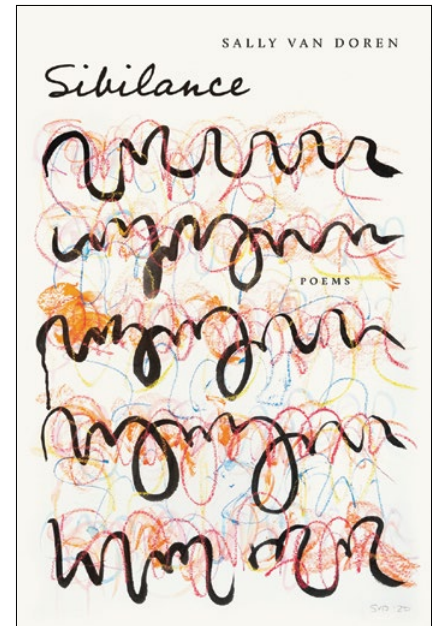
#### Puzzle

The rain encroaches  
upon this alert chance  
to distinguish water  
from air. If we jimmy

the window latch,  
the screen comes closer  
to separating us from  
the vector at the end

of May, the end of a time  
when we knew what  
to expect from summer.  
We hear the rain and we

remember how the blue sky  
arrived from wherever it came.



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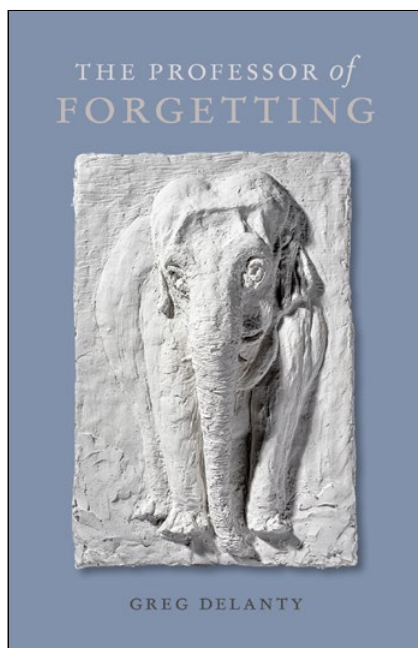
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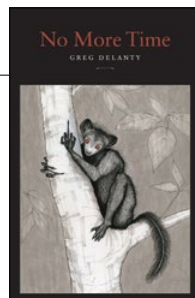
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# The Professor of Forgetting

Poems

**GREG DELANTY**

#### PRAISE FOR GREG DELANTY

“A true poet.”—Christopher Ricks, *Guardian*

“Everywhere he unleashes unbounded energy and upbeat cheer.”—F. D. Reeve, *Poetry*

“Delanty writes poems that are wordily appealing in the way that Hopkins or late Auden appeal.”—Peter Reading, *Times Literary Supplement*

“The poet laureate of the contemporary Irish-in-America. Delanty has catalogued an entire generation and its relationship to exile. He is the laureate of those who have gone.”  
—Colum McCann, *Irish Times*

*The Professor of Forgetting*, a new collection from the acclaimed Irish poet Greg Delanty, swings back and forth on the fulcrum of what we call “now” and confronts our notion of how time passes. From the very first poem, “Going Nowhere Fast,” which ponders whether we are now here or going nowhere, to the final selection, from which the book takes its self-reflective title, these exuberant poems chronicle what it means to be human with joy, pathos, honesty, despair, sorrow, celebration, and wit. Structurally diverse in form, the poems also explore a range of poignant topics, including childhood, family, love, racism, the natural world, immigration, and the unavailability of death. Often humorous, Delanty’s poetry finds ways of coping with the challenges of life, as it makes lasting art out of heartbreaking difficulty and experience.

**GREG DELANTY** was born in Cork City, Ireland, and maintains dual citizenship in Ireland and the United States, where he has lived since 1986. He is the author of *No More Time* and *Book Seventeen*, among many other poetry collections, and he has received numerous awards for his work, including a Guggenheim Fellowship. He teaches at Saint Michael’s College in Vermont.

#### Pearl

Look, the result  
of a natural defense  
against an intruder,  
whatever will damage,  
hurt the small soul,  
the soft-bodied creature,  
oyster or mussel inside.  
The mollusk captures,  
coats, covers the trouble  
layer upon layer  
with iridescent nacre  
made from aragonite,  
calcite, binding conchiolin.  
Hold it up to the light,  
see light itself  
broken down within  
shining depths—reflection,  
refraction, diffraction.  
You can tell the quality  
by the hard, lucid surface,  
the refined luster of survival.



# Which Way Was North

Poems

**ANNE PIERSON WIESE**

"Anne Pierson Wiese's hauntingly direct poems take us into the bone vault of America, where we can hear a heartbeat. She is a graceful, quietly exact, masterful poet."—Henri Cole

"Wiese's poetry teaches us that the distance is not between Sioux Falls and Brooklyn, between nature and machinery, between lifeblood and graveyard, it is 'between tasting and living.'"—Shawkat Toorawa

"Wiese's new book is a marvel of energy and observation."  
—Willard Spiegelman

In *Which Way Was North*, Anne Pierson Wiese juxtaposes poems from her years living in New York City with work written after her relocation to South Dakota. By exploring local, historical, and personal sources, she invites readers to see an unmapped territory of the mind informed by these distinct regions of the United States.

Suggesting that mundane physical places and daily routines can possess significance beyond the immediate, *Which Way Was North* offers elements such as wild grapevines and country cemeteries, along with subway preachers and weeds emerging from sidewalk cracks, as vital starting points for reflection. Fundamentally, Wiese's poems show that our individual powers of observation remain the most life-affirming response to the existential questions posed by our surroundings, regardless of where we happen to call home.

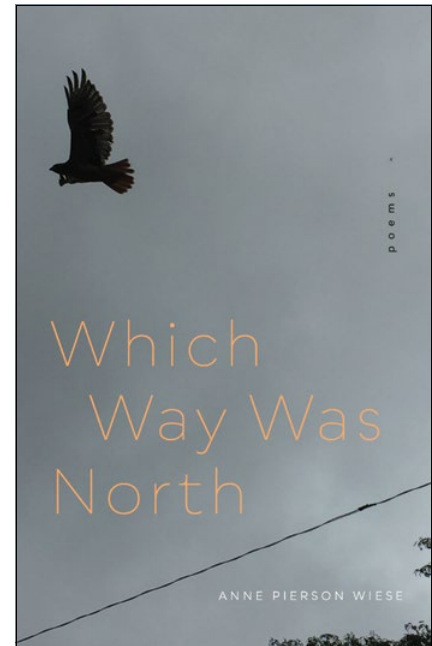
**ANNE PIERSON WIESE** was born in Minnesota, raised in New York City, where she lived for many years, and currently resides in South Dakota with her husband, writer Ben Miller. Her first poetry collection, *Floating City*, received the Walt Whitman Award from the Academy of American Poets. Additional honors for her work include the Amy Lowell Poetry Travelling Scholarship and a Discovery/*The Nation* Poetry Prize.

## Autocorrect for Beauty

Leaving work one afternoon, I saw a hawk on the pergola in the formal garden where no one ever goes. We thought we needed beauty—and we do—but humans often screw things up.

The hawk stood watching and waiting, bright tail burning sumac red in the vacant white and brown of winter. I knew he'd outlast me—zero degrees as it was—but still I stayed, watching him watch.

I've passed the empty pergola at least five hundred times since then, in every kind of weather, but if I look, my hawk is there: beauty by surprise overrides all succeeding days—and so the part of us that isn't us survives.



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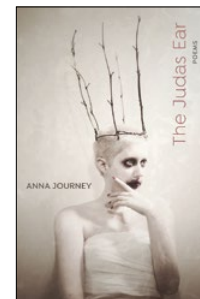
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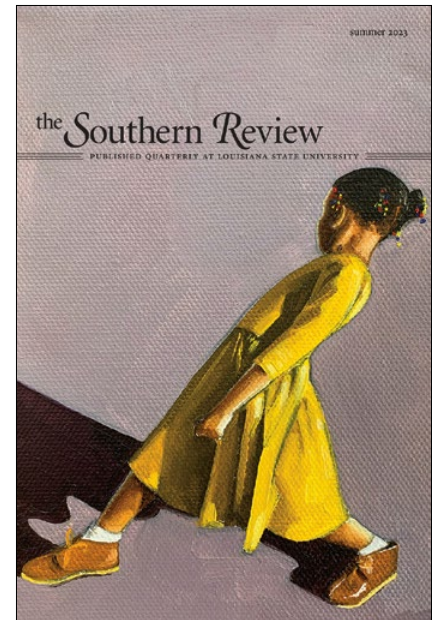
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