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Cover photograph from *Hurricanes of the Gulf of Mexico* (page 4)
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BOOKS for FALL 2009

Louisiana State University Press



HIGHLIGHTS



Photograph courtesy of D'Army Bailey

Recollections from the front lines
of the black student movement
of the early 1960s

page 3

A definitive guide to the Gulf South's
hurricane and tropical storm history

page 4



National Wetlands Research Center



Photograph by Anne Hall

Showcase of twenty homes highlighting
Tennessee's antebellum decorative arts

page 6



(Indigo Bunting) Photograph by Charlie Hohorst, Jr.

A photographic feast of the birds
of the Louisiana Wetlands

page 8

Journalism's Roving Eye

A History of American Foreign Reporting

JOHN MAXWELL HAMILTON

The authoritative chronicle of American foreign correspondence

In *Journalism's Roving Eye*, John Maxwell Hamilton—a historian and former foreign correspondent—provides a sweeping and definitive history of American foreign news reporting from its inception to the present day. He chronicles the economic and technological advances that have influenced overseas coverage, as well as the cavalcade of colorful personalities who shaped readers' perceptions of the world across two centuries.

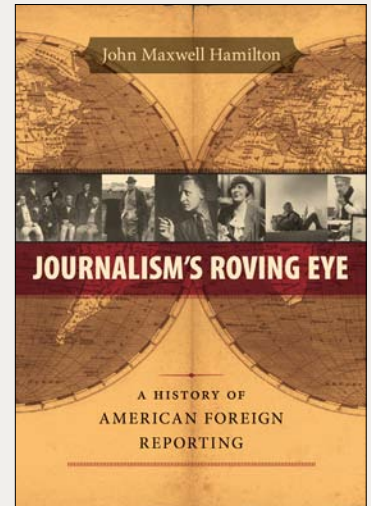
From the colonial era—when newspaper printers hustled down to wharfs to collect mail and periodicals from incoming ships—to the ongoing multimedia press coverage of the Iraq War, Hamilton explores journalism's constant—and not always successful—efforts at “dishing the foreign news.” He details the highly partisan coverage of the French Revolution, the early emergence of “special correspondents,” the profound impact of the non-yellow press in the run-up to the Spanish-American War, the increasingly sophisticated machinery of propaganda and censorship that surfaced during World War I, and the “golden age” of foreign correspondence during the interwar period, when outlets for foreign news swelled and a large number of experienced, independent journalists circled the globe.

Along the way, Hamilton singles out a fascinating cast of characters, among them Victor Lawson, the overlooked proprietor of the *Chicago*

Daily News, who pioneered the concept of a foreign news service geared to American interests; Henry Morton Stanley, one of the first reporters to generate news on his own with his 1871 expedition to East Africa to “find Livingstone;” and Jack Belden, a forgotten, brooding figure who exemplified the best in combat reporting. Their stories not only bring the narrative to life; their arresting detail makes this an indispensable book for anyone wanting to understand the evolution of foreign news-gathering.

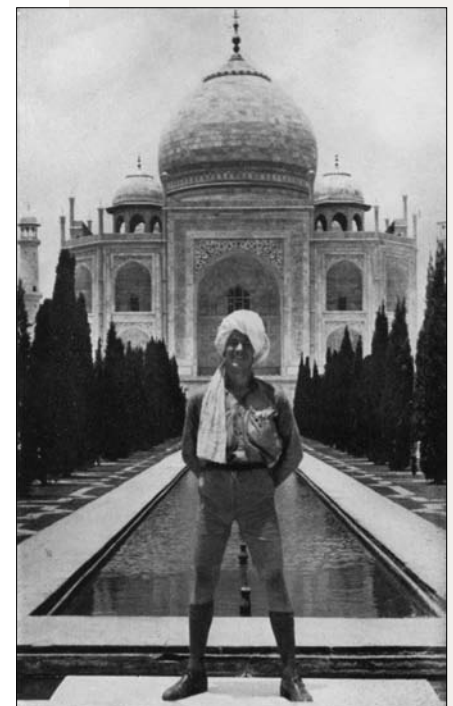
Amid the steep drop in the number of correspondents stationed abroad and the recent decline of the newspaper industry, many fear that foreign reporting will soon no longer exist. But as Hamilton shows in this magisterial work, traditional correspondence survives alongside a new type of reporting. *Journalism's Roving Eye* offers a keen understanding of the vicissitudes in foreign news, an understanding imperative to better seeing what lies ahead.

JOHN MAXWELL HAMILTON, whose career spans journalism and government, has reported from the United States and abroad for ABC Radio, the *Christian Science Monitor*, and other media outlets, in addition to being a longtime commentator on public radio's *Marketplace*. The author or coauthor of five other books, Hamilton is dean and LSU Foundation Hopkins P. Breazeale Professor at the Manship School of Mass Communication at Louisiana State University.

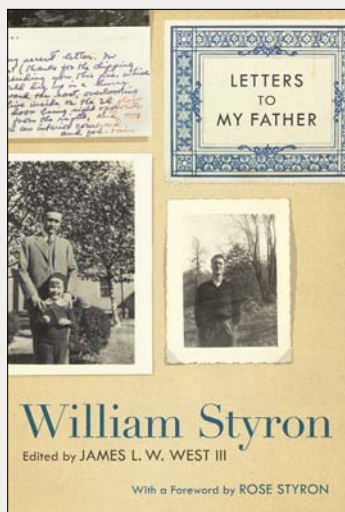


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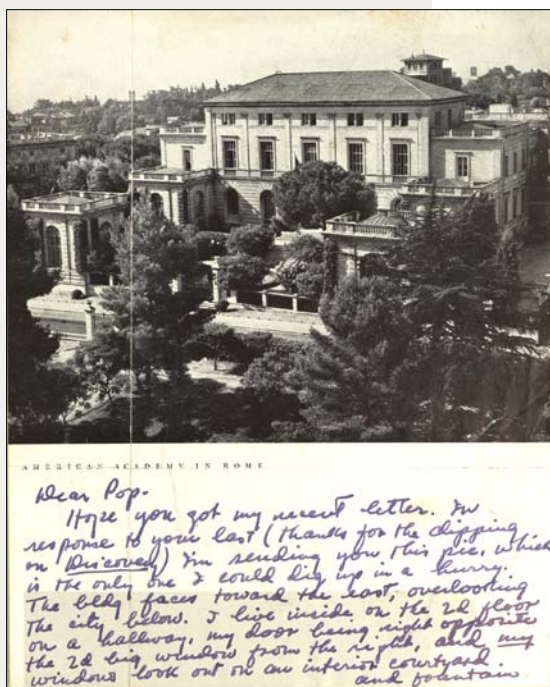


In a typical look-at-me pose, Richard Halliburton stands with legs apart in front of the Taj Mahal in India. (Princeton University Library.)



Southern Literary Studies
Fred Hobson, Series Editor

SEPTEMBER 2009
256 pages, 6 x 9, 12 halftones
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The American Academy in Rome, where Styron spent his fellowship year in 1952–1953. (Courtesy of the Estate of William C. Styron, Jr.)

Letters to My Father

WILLIAM STYRON

Edited by JAMES L. W. WEST III

with a Foreword by ROSE STYRON

A major American writer's coming-of-age story told through a remarkable series of letters to his father

"I've finally pretty much decided what to write next—a novel based on Nat Turner's rebellion," twenty-six-year-old William Styron confided to his father in a letter he wrote on May 1, 1952. Styron would not publish his Pulitzer Prize-winning *The Confessions of Nat Turner* until 1967, but this letter undercuts those critics who later attacked the writer as an opportunist capitalizing on the heated racial climate of the late 1960s. From 1943 to 1953, Styron wrote over one hundred letters to William C. Styron, Sr., detailing his adventures, his works in progress, and his ruminations on the craft of writing. In *Letters to My Father*, Styron biographer James L. W. West III collects this correspondence for the first time, revealing the early, intimate thoughts of a young man who was to become a literary icon.

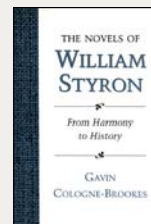
Styron wrote his earliest letters from Davidson College, where he was very much unsure of himself and of his prospects in life. By the last few letters, however, he had achieved a great deal: he had earned a commission in the Marine Corps, survived World War II, published the novel *Lie Down in Darkness* (1951) and the novella *The Long March* (1953), and won the Prix de Rome. He had also recently married and was about to return to the United States from an expatriate period in Paris and Rome.

The letters constitute a portrait of the artist as a young man. Styron was extremely close to his father and quite open with him. His story is a classic one, from youthful insecurity to artistic self-discovery, capped by recognition and success. Rose Styron, the author's widow, contributes a prefatory memoir of the senior Styron. West provides comprehensive annotations to the correspondence, and the volume includes facsimiles of some of the letters and a selection of Styron's apprentice fiction from the late 1940s and early 1950s.

In all of American literature, no other extended series of such letters—son to father—exists. *Letters to My Father* offers a unique glimpse into the formative years of one of the most admired and controversial writers of his time.

WILLIAM STYRON (1925–2006) was the author of many books, including *The Confessions of Nat Turner* and *Sophie's Choice*. He was awarded the Pulitzer Prize for Fiction and the Howells Medal, among other honors.

JAMES L. W. WEST III, Sparks Professor of English at Pennsylvania State University, is the author of *William Styron: A Life* and other works.



RELATED READING

The Novels of William Styron
From Harmony to History
GAVIN COLOGNE-BROOKES
ISBN: 1900-6, \$46.95 (c)

The Education of a Black Radical

A Southern Civil Rights Activist's Journey, 1959–1964

D'ARMY BAILEY

with **ROGER EASSON**

Foreword by **NIKKI GIOVANNI**

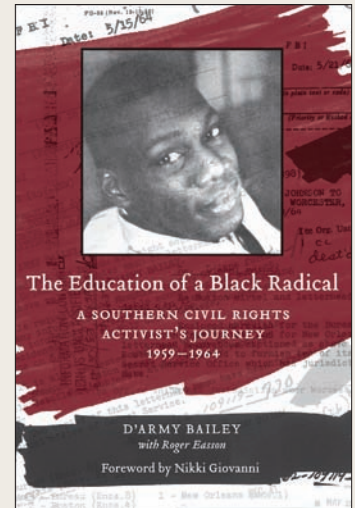
When four black college students refused to leave the whites-only lunch counter of a Greensboro, North Carolina, Woolworth's on February 1, 1960, they set off a wave of similar protests among black college students across the South. Memphis native D'Army Bailey was the freshman class president at Southern University—the largest predominantly black college in the nation—and soon joined with his classmates in their own battle against segregation in Baton Rouge, Louisiana. In *The Education of a Black Radical*, Bailey details his experiences on the front lines of the black student movement of the early 1960s, providing a rare firsthand account of the early days of America's civil rights struggle and a shining example of one man's struggle to uphold the courageous principles of liberty, justice, and equality.

A natural leader, Bailey delivered fiery speeches at civil rights rallies, railed against school officials' capitulation to segregation, and picketed against discriminatory hiring practices at numerous Baton Rouge businesses. On December 15, 1961, he marched at the head of two thousand Southern University students seven miles to downtown Baton Rouge to support fellow students jailed for picketing. Baton Rouge police dispersed the peaceful crowd with dogs and tear gas. After Bailey led a class boycott to protest the administration's efforts to quell the lingering unrest on campus, Southern summarily expelled him.

Bailey continued his academic journey north to Clark University in Worcester, Massachusetts. He sustained and expanded his activism in the North, and he provides invaluable eyewitness accounts of many major events from the civil rights era, including the 1963 March on Washington. Labeled “subversive” and a “black nationalist militant” by the FBI, Bailey crossed paths with many visionary activists. In riveting detail, Bailey recalls several days he spent hosting Malcolm X as a guest speaker at Clark and personal interactions with many other civil rights icons, including Abbie Hoffman, Reverend Will D. Campbell, Anne Braden, James Meredith, Tom Hayden, and future congressmen Barney Frank, John Lewis, and Allard Lowenstein.

Moving, powerful, and intensely personal, *The Education of a Black Radical* gives voice to a generation of student foot soldiers in the civil rights movement and introduces an invigorating role model for a new generation of activists taking up the racial challenges of the twenty-first century.

D'ARMY BAILEY is a circuit court judge in Memphis, Tennessee. In 1991, he founded the National Civil Rights Museum at the Lorraine Motel, the site of Dr. Martin Luther King, Jr.'s, assassination. He is also the author of *Mine Eyes Have Seen: Dr. Martin Luther King Jr.'s Final Journey*.



“A strong, uncompromising voice that dreams of a better America, Judge Bailey has experienced the ugliness of both racism and fear. Yet he has not stepped back. What a wonderful life to share.”

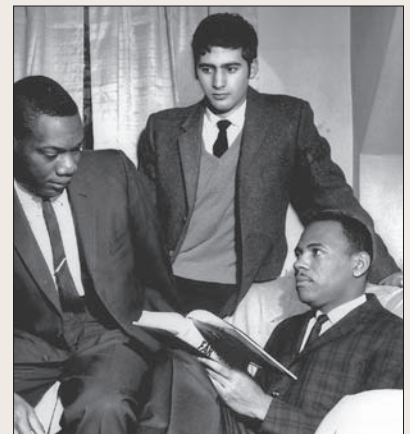
—Nikki Giovanni, from her foreword

OCTOBER 2009

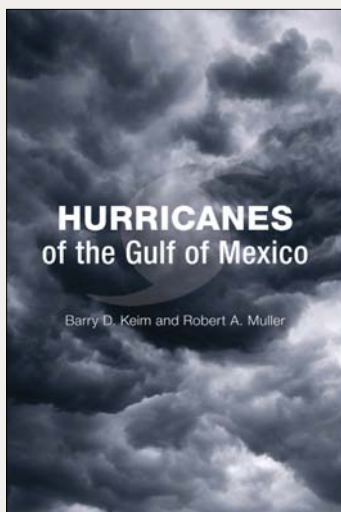
264 pages, 6 x 9, 34 halftones

ISBN: 978-0-8071-3476-4

Cloth \$ 28.00



James Meredith, who had broken the color barrier at Ole Miss amid violent mobs the year before, visits with Worcester Student Movement members D'Army Bailey and Henry Chaiklin before speaking on the Clark University campus, February 27, 1964. (Courtesy Worcester Telegram & Gazette.)



AUGUST 31, 2009
 232 pages, 6 x 9
 52 halftones, 44 maps, 15 charts
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Hurricanes of the Gulf of Mexico

BARRY D. KEIM and ROBERT A. MULLER

A comprehensive analysis of the Gulf's tropical storms and hurricanes over the past 150 years

The storm has entered the Gulf." For those who live or travel near the Gulf of Mexico, this ominous announcement commands attention. Since 2004, the shores around the Gulf of Mexico have been in the crosshairs for an increasing number of hurricanes and tropical storms, including Charley and Wilma in southwestern Florida and Ivan, Dennis, Katrina, and Rita along the northern Gulf coast. In this definitive guide, climatologists Barry D. Keim and Robert A. Muller examine the big picture of Gulf hurricanes—from the 1800s to the present and from Key West, Florida, to Mexico's Yucatan Peninsula—providing an extraordinary compilation and interpretation of the entire region's hurricane and tropical storm history.

Drawing from their own research and from National Hurricane Center records, Keim and Muller examine numerous individual Gulf storms, considering each hurricane's origin, oceanic and atmospheric influences, seasonality, track, intensity, size, point of landfall, storm surge, and impact on life, property, and the environment. They describe the unique features of the Gulf that influence the development of hurricanes and identify areas of the coastline that

are more or less vulnerable because of physical environment, socioeconomic environment, or both. In addition, they assess predicted hurricane activity for coming years in light of com-

peting climate theories as well as cyclical patterns over the past century.

Keim and Muller revisit in detail the Gulf's deadliest storm, the Galveston Hurricane of 1900, whose victims received little to no warning of its approach, and compare it to 2005's Hurricane Katrina, the most costly storm, showing that despite 105 years of tremendous technological advances, hurricanes remain ultimately rather unpredictable. Keim and Muller also detail other memorable Gulf storms—the Labor Day Hurricane of 1935, Audrey, Betsy, Camille, Gilbert, Andrew, Wilma, and more—and give the hurricane strike records from 1901 to 2005 at thirty locations around the Gulf. An epilogue brings the story up to date with a summary of the destructive 2008 hurricane season, including storms Dolly, Gustav, and Ike.

Plentiful maps, charts, tables, graphs, and photos, along with anecdotal observations and an informative text, make *Hurricanes of the Gulf of Mexico* a captivating and useful volume for Gulf residents, storm trackers, or anyone who is fascinated by the weather.

BARRY D. KEIM is Louisiana State Climatologist, a professor of geography at Louisiana State University, and coauthor of *New England Weather*, *New England Climate*, among other works.

ROBERT A. MULLER is a professor emeritus of geography at Louisiana State University, former Louisiana State Climatologist, past director of the NOAA Southern Regional Climate Center at LSU, and the coauthor of several books.



Relief workers searching for bodies after the Galveston Hurricane of 1900. Pictured is the leading edge of the wall of debris averaging six blocks across which was shoved on shore by the storm surge. (Library of Congress, LC-USZ62-1880)

Above Baton Rouge

A Pilot's View Then and Now

Photographs by **FRED C. FREY, JR.**

Text by **TOM GUARISCO**

A dazzling aerial perspective on Baton Rouge's growth over the past half century

In *Above Baton Rouge*, photographer and pilot Fred C. Frey, Jr., offers a breathtaking bird's-eye view of the development of Louisiana's capital city over time. Striking pairs of black-and-white aerial photographs taken from similar angles and altitudes forty years apart reveal stunning, sweeping changes that might be taken for granted at eye level, providing a one-of-a-kind visual chronicle of Baton Rouge then and now.

In the early 1960s, Frey began taking aerial photographs of Baton Rouge sites to help evaluate their potential for possible real estate developments. What started as an innovative business practice soon developed into an ongoing passion for viewing and capturing his hometown from above as it experienced explosive growth over the next forty years. A skilled aviator and Korean War veteran, Frey would bank his Cessna 150, pop open the window, and—with both hands on the camera—snap vivid pictures. He honed his compositions, always searching for familiar landmarks, major intersections, and distinctive buildings. Over time, Frey amassed a cache of more than five thousand negatives.

Frey documents the enormous strides Baton Rouge has taken since the 1960s: developers clearing vast forests to make way for massive new subdivisions and shopping districts; down-

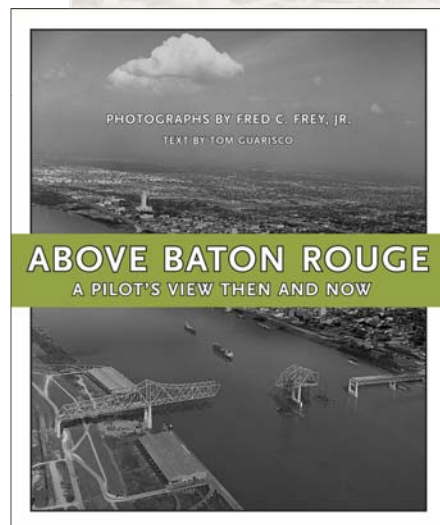
town resurrecting itself in the face of unprecedented suburban competition; LSU and Southern University extending their footprints; the interstate system steadily carving a path through the parish.

In the early 1990s, Frey realized the value of his images, many of which depicted aspects of Baton Rouge no longer in existence. He began in earnest to create modern counterparts to his earliest photographs in order to illustrate how much had changed. The astounding results show fledgling subdivisions surrounded by pastures transforming into sprawling communities. Two-lane country roads ballooned into six- and eight-lane thoroughfares, straddled by mile after mile of commercial development.

Illuminating text by Tom Guarisco points out key landmarks and features and draws attention to striking differences between companion photos. Frey's masterfully shot aerial photography gives proof to Baton Rouge's boundless energy and industry, and its thirst for new places to live, work, shop, and play.

FRED C. FREY, JR., was a real estate developer in the greater Baton Rouge area for over thirty years. He lives in Chamberlin, Louisiana, with Martha, his wife of fifty-eight years.

An award-winning journalist, **TOM GUARISCO** is editor of *225 Magazine* and lives in Baton Rouge.



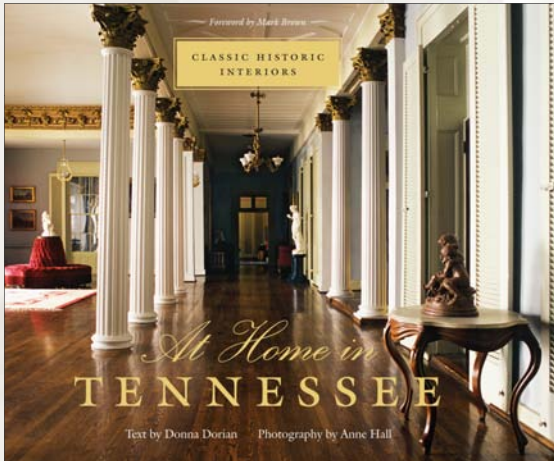
SEPTEMBER 15, 2009

168 pages, 10 x 12

141 black & white photographs

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At Home in Tennessee

Classic Historic Interiors

Text by **DONNA DORIAN**

Photographs by **ANNE HALL**

Foreword by **MARK BROWN**

Twenty historic homes highlight Tennessee's antebellum decorative arts

FEATURED HOUSES

Historic House Museums

Travellers Rest
Cragfont
Carnton
The Hermitage
Belmont Mansion

Private Residences

Brittain House
Deberry-Hurt House
Hamilton Place
Palmetto Farm
Oakland
Harding-Papel House
McNeal Place
Hamilton-Brown House
Meeting of the Waters
Pine Hill
Monty Young House
Labor in Vain
Kennedy Place
Hemlock Hall
Walnut Winds

SEPTEMBER 2009
224 pages, 12 x 10
208 color photographs, 6 halftones
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Cloth \$49.95

In the first half of the nineteenth century, when road transportation was still a rather primitive affair in the South, families would open their doors for what they called an “at home,” entertaining friends and relatives who came and went throughout the day. This book is an “at home” of sorts: a celebration of Tennessee’s antebellum domestic décor and its influence on interiors today.

Donna Dorian and Anne Hall showcase twenty historic homes rich in material culture. From museum houses and meticulously preserved private antebellum homes to houses decorated by contemporary homeowners in a historic style, each displays its original furnishings or is refurbished with authentic period pieces. Although the book includes many of Tennessee’s great historic houses, this sampling of domiciles represents a range of economic and social strata. With homes ranging from a log cabin furnished with vernacular pieces designed by regional cabinetmakers to high-style brick mansions of planters and merchants, the book points to the remarkable legacy of Tennessee’s decorative arts between 1800 and 1860.

For each house, Dorian gives a lively brief history of its construction and occupants. She then describes in detail the décor, stunningly captured in natural light by Hall’s photographic lens. Together, words and images focus on the

arrangement and selection—as well as the form, function, and style—of furniture, portraits, wall coverings, paint techniques, lighting, carpets, wood- and plasterwork, window treatments, textiles, china, silver, ceramics, pottery, hardware, gardens, and more: in short, all of the ornamental and practical touches of a home that reflect the individuals who lived, loved, and entertained there. The book concludes with an overview of the significance of the history and ingenuity of antebellum interiors in contemporary Tennessee homes today.

Only lately has an appreciation for Tennessee’s antebellum architecture, interior design, and decorative arts begun to emerge fully. *At Home in Tennessee* amplifies this beloved heritage and its place in contemporary décor.

DONNA DORIAN, previously the Style Editor of *Garden Design* magazine, has written extensively on interior design, the fine and decorative arts, and landscape architecture for *Town & Country* and *Southern Accents* among other publications. A former resident of Tennessee, she lives in New York City.

ANNE HALL is a freelance photographer and a former editorial staff member of *The New Yorker* magazine. Her portraits of writers and artists have been exhibited in one-woman and group shows and are held in many private collections. She lives in Connecticut.

MARK BROWN is the director of Belmont Mansion in Nashville.

We Were Merchants

The Sternberg Family and the Story of Goudchaux's
and Maison Blanche Department Stores

HANS J. STERNBERG
with **JAMES E. SHELEDY**

A family and a business that made American retail history

Those who remember Goudchaux's/Maison Blanche hold a wealth of fond memories. At this landmark Louisiana department store, clerks greeted shoppers by name; children received a nickel to buy a Coke and for every report-card A; and customers enjoyed interest-free charge accounts and personal assistance selecting attire and gifts for the most significant occasions in life—baptisms, funerals, and everything in between.

While most former patrons have a favorite story to tell about Goudchaux's/Maison Blanche, not many know the personal tale behind the esteemed institution. In *We Were Merchants*, Hans Sternberg provides a captivating account of how his parents, Erich and Lea, fled from Nazi Germany to the United States, embraced their new home, and together with their children built Goudchaux's into a Baton Rouge legend that eventually became Goudchaux's/Maison Blanche—an independent retail force during the golden era of the department store and, by 1989, the largest family-owned department store in America.

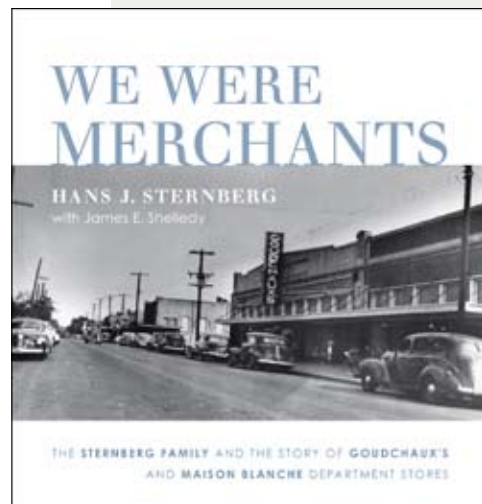
In 1936, as Nazi harassment of Jews intensified, Erich smuggled \$24,000 out of Germany and settled in Baton Rouge. His wife and three children joined him a year later, and in 1939, Erich bought Goudchaux's and set about converting it from a nondescript apparel store into a true department store.

Through many transforming events—Erich's death in 1965, expansion into suburban shopping malls, the purchase in the 1980s of New Orleans retail icon Maison Blanche—the Sternbergs successfully maintained the company's core values: quality merchandise, employee loyalty, and superior customer service. At its height, Goudchaux's/Maison Blanche operated twenty-four stores in Louisiana and Florida and employed more than 8,000 people. With the economic downturn of the early 1990s, Hans made the difficult decision to sell the business, thus bringing to an end the Sternbergs' centuries-long mercantile tradition.

Supplementing the fascinating narrative are the recollections of former customers and employees, a wealth of pertinent photos, and even Hans's tried-and-true guidelines for negotiating a business transaction. At once a family, business, and community story, *We Were Merchants* richly recalls a bygone era when department stores were near-magical wonderlands and family businesses commanded the retail landscape.

HANS J. STERNBERG was chairman and co-CEO (with his brother, Josef) of Goudchaux's/Maison Blanche Department Stores from 1965 to 1992 and is now chairman and CEO of Starmount Life Insurance Company. He and his wife, Donna, live in Baton Rouge.

JAMES E. SHELEDY holds the Fred Jones Greer Endowed Chair at the Manship School of Mass Communication at Louisiana State University and lives in Baton Rouge.

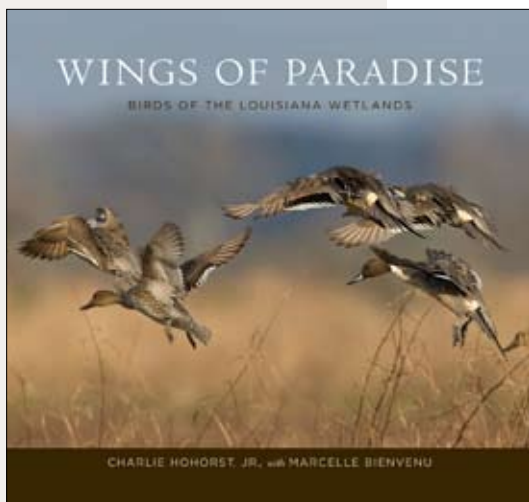


**"A wise, sensitive, and thoroughly engaging book that tells the quintessential American story of a Jewish immigrant family in the tumultuous twentieth century."
—Rabbi Irwin Kula, president,
The National Jewish Center for
Learning and Leadership**

OCTOBER 2009
160 pages, 9 1/2 x 10
42 halftones, 1 chart
ISBN: 978-0-8071-3449-8
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Opal Ligon (with glasses), an early Goudchaux's buyer, displaying prom fashions in the late 1940s. (Courtesy Hans Sternberg.)



Wings of Paradise

Birds of the Louisiana Wetlands

CHARLIE HOHORST, JR.
with **MARCELLE BIENVENU**

A lush album of south Louisiana's wildfowl for hunters and conservationists alike

A sample of the birds featured in *Wings of Paradise*

Brown Pelican	Indigo Bunting
Royal Tern	Cedar Waxwing
Long-billed Curlew	Hooded Warbler
Roseate Spoonbill	Northern Parula
Great White Egret	Yellow-breasted Chat
Great Blue Heron	Northern Flicker
American Bittern	Belted Kingfisher
Anhinga	Blue-winged Teal
Wood Stork	Green-winged Teal
Great Horned Owl	Pintail
Barred Owl	Mallard
Red-tailed Hawk	Lesser Scaup
Swainson's Hawk	American Wigeon
Peregrine Falcon	Gadwal
White-tailed Kite	Shoveler
Mississippi Kite	Wood Duck
Osprey	Specklebelly
Bald Eagle	Canadian Goose
Blue Grosbeak	Snow Goose
Baltimore Oriole	
Bobolink	

SEPTEMBER 2009
144 pages, 10 x 9 1/2
150 color photographs, 1 map
ISBN: 978-0-8071-3450-4
Cloth \$39.95

Located at the narrow end of the funnel-shaped Mississippi flyway zone, south Louisiana serves as a seasonal stopover for wintering birds from all across North America as well as for some neotropical birds from Central America. Many other bird species make the region their permanent home. For more than fifty years Charlie Hohorst, an avid outdoorsman, hunted ducks in the marshes of south Louisiana. Now he shoots waterfowl with his camera, and his passion extends to all birds living in or passing through the state's wetland areas. *Wings of Paradise*, the first book of Hohorst's breathtaking photography, demonstrates the attributes that served him well as a hunter—an exceptional eye, focus, keen observation, manual dexterity, patience, and a sense of oneness with the outdoors.

Brilliant color and clarity, as well as variety and movement, define Hohorst's photographs. Organized by type as shorebirds, raptors, woodland songbirds, and migratory ducks and geese, his images display dozens of different species engaged in their many and fascinating activities: swooping, skim-

ming, plunging, meandering, soaring, pausing, preening, nesting, romancing, arguing, catching prey, drying their wings, and more. Hohorst captures individual features in remarkable detail, and his commentary shows an intimate familiarity with his subjects.

Following Hohorst's photographic feast for the eyes, noted food writer Marcelle Bienvenu reflects on south Louisiana's cherished hunting rituals and shares twenty-four favorite duck and goose recipes from the area. From close-ups to panoramic scenes, *Wings of Paradise* provides a visual delight for families, birders, naturalists, conservationists, sportsmen, and all who appreciate the natural beauty of south Louisiana.

CHARLIE HOHORST, JR., began hunting at age eight and photographing seriously in 2000. He lives in Lafayette, Louisiana.

MARCELLE BIENVENU is a food columnist for the *New Orleans Times-Picayune* and the author or coauthor of many cookbooks, including *Who's Your Mama*, *Are You Catholic and Can You Make a Roux?* She lives on Bayou Teche in St. Martinville, Louisiana, with her husband.



American Kestrel

The Louisiana Tigers in the Gettysburg Campaign, June–July 1863

SCOTT L. MINGUS, SR.

Foreword by **BRENT NOSWORTHY**

A careful study of the celebrated brigade before, during, and after the Battle of Gettysburg

Previous works on Confederate brigadier general Harry T. Hays's First Louisiana Brigade—better known as the “Louisiana Tigers”—have either only touched upon the brigade during the course of the American Civil War, focused on its leaders or individual regiments throughout the war, or have dealt with just one day of the Tigers' service at Gettysburg, specifically their role in defending East Cemetery Hill on July 2, 1863. In this commanding study, Scott L. Mingus, Sr., offers the first significant detailed exploration of the Louisiana Tigers during the entirety of the 1863 Gettysburg Campaign.

Mingus begins by providing a sweeping history of the Louisiana Tigers; their predecessors, Wheat's Tigers; the organizational structure and leadership of the brigade in 1863; and the personnel that made up its ranks. Covering the Tigers' movements and battle actions in depth, he then turns to the brigade's march into the Shenandoah Valley and the Tigers' key role in defeating the Federal army at the Second Battle of Winchester.

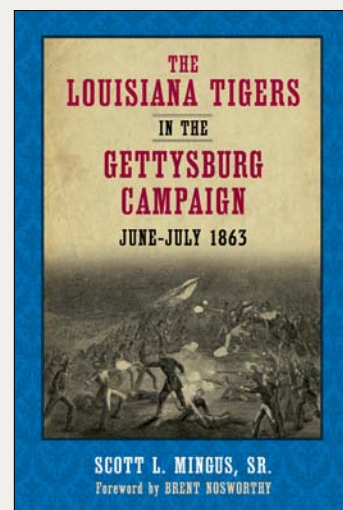
Combining soldiers' reminiscences with contemporary civilian accounts, Mingus breaks new ground by detailing the Tigers' march into Pennsylvania, their first trip to Gettysburg in the week before the battle, their two-day occupation of York, Pennsylvania—the larg-

est northern town to fall to the Confederate army—and their march back to Gettysburg. He offers the first full-scale discussion of the Tigers' interaction with the local population during their invasion of Pennsylvania and includes detailed accounts of the citizens' reactions to the Tigers—many not published since appearing in local newspapers over a century ago.

Mingus explores the Tigers' actions on the first two days of the Battle of Gettysburg and meticulously recounts their famed assault on East Cemetery Hill, one of the pivotal moments of the battle. He closes with the Tigers' withdrawal from Gettysburg and their retreat into Virginia. Appendices include an order of battle for East Cemetery Hill, a recap of the weather during the entire Gettysburg Campaign, a day-by-day chronology of the Tigers' movements and campsites, and the text of the official reports from General Hays for Second Winchester and Gettysburg.

Comprehensive and engaging, Mingus's exhaustive work constitutes the definitive account of General Hays's remarkable brigade during the critical summer of 1863.

SCOTT L. MINGUS, SR., has written numerous books on the Civil War, including the two-volume *Human Interest Stories of the Gettysburg Campaign*; its companion volume *Gettysburg Glimpses: True Stories from the Battlefield*; and *Flames beyond Gettysburg: The Gordon Expedition, June 1863*. He lives in York, Pennsylvania.

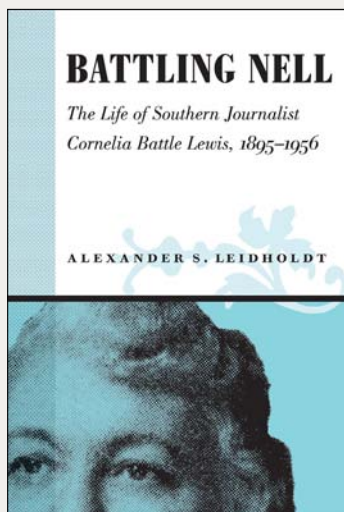


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Nell as a student at Raleigh's St. Mary's School, which she attended from 1907 through 1911. (Courtesy of the North Carolina Office of Archives and History, Raleigh, North Carolina.)

Battling Nell

The Life of Southern Journalist Cornelia Battle Lewis, 1895–1956

ALEXANDER S. LEIDHOLDT

The life of one of the South's first female—and most controversial—journalists.

A longtime columnist for the *Raleigh News and Observer*, Cornelia Battle Lewis earned a national reputation in the 1920s and 1930s for her courageous advocacy on behalf of women's rights, African Americans, and labor unions. Late in her life, however, after fighting mental illness, Lewis reversed many of her stances and railed against the liberalism she had spent her life advancing. In *Battling Nell*, Alexander S. Leidholdt tells the compelling and ultimately tragic life story of this groundbreaking journalist against the backdrop of the turbulent post-Reconstruction Jim Crow South and speculates about the cause of her extraordinary transformation.

Lewis grew up in Raleigh, North Carolina, but her experiences at Smith College in Massachusetts, and later in France during World War I, led her to question the prevailing racial attitudes and gender roles of her native region. In 1920, Lewis began her storied career with the *News and Observer* and soon established herself as the region's leading female liberal journalist. Her column, "Incidentally," attacked the Ku Klux Klan, lobbied against the exploitation of mill workers, defended strikers during the notorious communist-organized Gastonia labor violence, and decried lynch law. She ran for state legislature in 1928 and was one of the first women in North Carolina to be admitted to the bar.

In the 1930s, however, Lewis faced a debilitating bout of mental illness and, as she aged, her views grew increasingly reactionary. She insisted that she had served as a communist dupe and that many of her former progressive allies had ties to communism. Finally, many of her opinions completely reversed, and in the wake of the 1954 *Brown v. Board* decision, she served as an influential spokesperson for the South's massive resistance to public school desegregation. She continued to espouse these conservative beliefs until her death in 1956.

In his detailed retelling of Lewis's fascinating life, Leidholdt chronicles the turbulent history of North Carolina from the 1920s through the 1950s, vividly explains the background and ramifications of Lewis's many controversial stances, and explores the possible reasons for her ideological about-face. Through the extraordinary story of "Battling Nell," Leidholdt reveals how the complex issues of gender, labor, and race intertwined to influence the convulsive events that shaped the course of early twentieth-century southern history.

ALEXANDER S. LEIDHOLDT is also the author of *Editor for Justice: The Life of Louis I. Jaffé* and other books. The Ruth D. Bridgeforth Professor of Media Arts and Design at James Madison University, he lives in McGaheysville, Virginia.

LSU Press welcomes Andrew Burstein, new editor of the Southern Biography Series



Burstein on the Southern Biography Series:

“Long before I had any thought that I would one day join the LSU faculty, I admired the Southern Biography Series both for the quality of the physical book produced and for the mix of historical actors included in the list. In researching my own *Passions of Andrew Jackson*, I read with relish one of the very first books in the series, William B. Hatcher’s *Edward Livingston: Jeffersonian Republican and Jacksonian Democrat* (1940). Like Livingston, I am a native New Yorker who has found a happy home in southeastern Louisiana. Hatcher’s biography remains to this day the only secondary source of note for the onetime mayor of New York City and brother of a signer of the Declaration of Independence, who became embroiled in financial scandal and then remade himself in New Orleans.

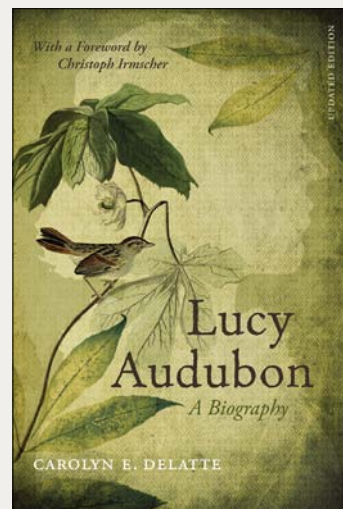
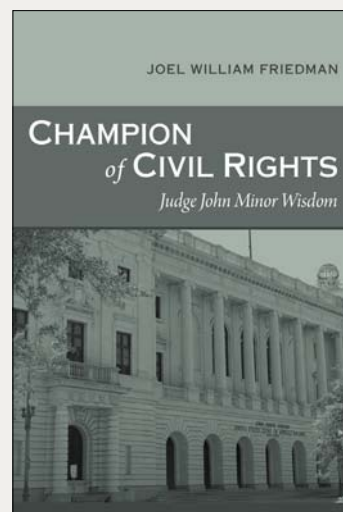
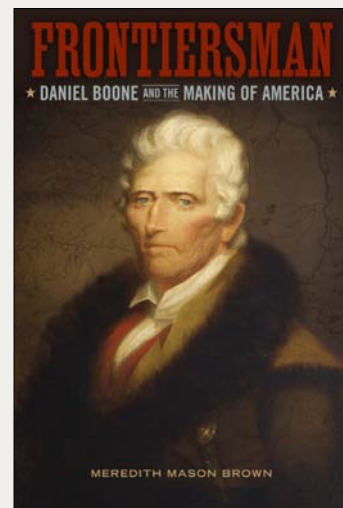
One of the most recent titles in the series is Meredith Mason Brown’s perfectly balanced and superbly written *Frontiersman: Daniel Boone and the Making of America* (2008). Just as Hatcher’s book is an example of a biography that stands to rescue a significant American from undeserved obscurity, Brown’s takes a national icon, about whom many have written, and humanizes him in new ways—breaking through stereotypes, defining the cultural context that surrounded his exploits, and doing it all responsibly without sacrificing narrative power. The author’s scholarly presentation

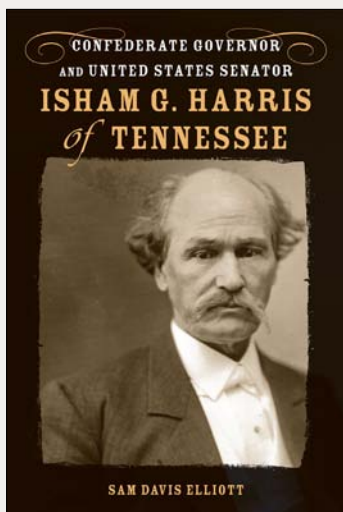
does not inhibit his ability to present a compelling life story. It is an example of what I look for as an editor.

Our books should be about fascinating people. While the series has traditionally emphasized mainstream political figures, I am just as interested in acquiring books that address cultural phenomena and cover more diverse fields and actors, especially women and African Americans. This would include books on music, literary biographies, and other subjects which take in the southern scene. As far as I am concerned, nothing is off-limits so long as it has historical resonance.

I have tremendous admiration for my predecessors as series editor, my current colleague William J. Cooper, Jr., and the recently retired Bertram Wyatt-Brown. I look forward to capitalizing on their momentum and continuing to expand the series into provocative new areas.”

ANDREW BURSTEIN is the Charles Phelps Manship Professor of History at Louisiana State University, specializing in early American politics and culture. He is the author of six books, including *The Original Knickerbocker: The Life of Washington Irving*, *Jefferson’s Secrets: Death and Desire at Monticello*, and *The Passions of Andrew Jackson*. He is currently writing a book on the political partnership of James Madison and Thomas Jefferson, in collaboration with Nancy Isenberg.





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Isham G. Harris of Tennessee

Confederate Governor and United States Senator

SAM DAVIS ELLIOTT

The remarkable fifty-year career of Tennessee's Civil War governor

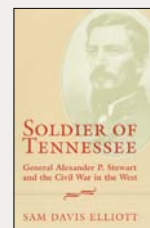
In 1931, when the *Nashville Banner* conducted a survey to determine the “Greatest Tennesseans” to date, the state’s Confederate “War Governor,” Isham G. Harris (1818–1897), was tenth on the list, behind such famous Tennesseans as Andrew Jackson and Nathan Bedford Forrest. In 1976, however, when the *Banner* once again conducted the survey, Harris did not appear in even the top twenty-five. In *Isham G. Harris of Tennessee*, Sam Davis Elliott offers the first published biography of this overlooked leader, establishing him as the most prominent Tennessean in the Confederacy and a dominating player in nineteenth-century Tennessee politics.

Harris left his home on the frontier in Middle Tennessee as a teenager and found and lost a fortune in the boom and bust times of the 1830s in Mississippi and West Tennessee. Admitted to the bar in 1841, he enjoyed almost immediate success as an attorney because of his quick intellect, naturally aggressive nature, and native ability to influence people. He launched a political career in 1847 that lasted for fifty years and never lost an election. Harris rose to prominence in the 1850s as the leader of the southern rights wing of the Democratic Party, fiercely advocating the right to hold property in slaves. He served in the Tennessee state Senate, as a U.S. congressman, and as governor during the secession crisis, when, Elliott contends, Harris used his political influence and constitutional power to align Tennessee with the Confederacy.

As governor, Harris tirelessly dedicated himself to the Confederate war effort, raising troops and money and establishing a logistical structure and armament industry. He attached himself to the headquarters of the Confederate Army of Tennessee in 1862 and, as a volunteer aide, served each of the army’s commanders on nearly every one of its famed battlefields. After the war, Harris went into voluntary exile in Mexico. He returned home in late 1867 and worked behind the scenes to “redeem” Tennessee from Radical rule and eventually became the most famous of the state’s Bourbon Democrats. Elected to the U.S. Senate in 1877, he held that seat until his death in 1897.

The story of nineteenth-century Tennessee remains incomplete without a thorough understanding of Isham Green Harris. Elliott’s exhaustive and entertaining biography provides essential reading for anyone interested in the political and military history of the Volunteer State.

SAM DAVIS ELLIOTT is the author of *Soldier of Tennessee: General Alexander P. Stewart and the Civil War in the West*, among other works. He is a practicing attorney and lives near Chattanooga, Tennessee.



RELATED READING

Soldier of Tennessee
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The Mexican War Diary and Correspondence of George B. McClellan

Edited by **THOMAS W. CUTRER**

Youthful wartime writings of a soldier who became a powerful Civil War general

In his standard reference work on the Civil War, *Generals in Blue*, Ezra Warner declared George B. McClellan (1826–1885) “one of the most controversial figures in American military history.” In this revealing book, Thomas W. Cutrer provides the definitive edition of McClellan’s detailed diary and letters from his service in the Mexican War (1846–1848), during which he began the rise that culminated in his being named general in chief of the Union forces and commander of the Army of the Potomac early in the Civil War.

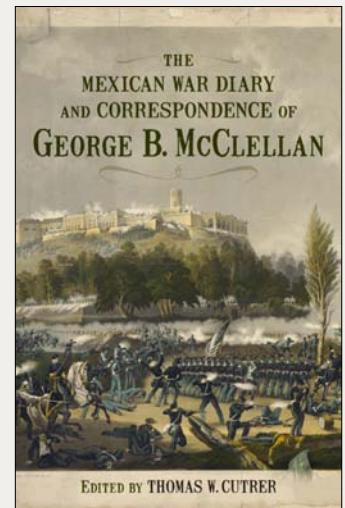
McClellan graduated second in his class from West Point in 1846 and served as a second lieutenant in Company A of the prestigious Corps of Engineers, the only formation of combat engineers in the United States Army. The company participated in Major General Winfield Scott’s invasion in Mexico, playing a prominent role in the siege of Vera Cruz and the battles of Cerro Gordo, Churubusco, Molino del Rey, and Chapultepec and in the capture of Mexico City. Although only twenty-one years old at the war’s end, McClellan earned brevet promotions to first lieutenant and then captain for his efforts.

McClellan’s colorful diary and frequent letters to his socially and politically prominent

Philadelphia family provide a wealth of military details of the campaign, insights into the character of his fellow engineers—including Robert E. Lee and P. G. T. Beauregard—and accounts of the friction that arose between the professional soldiers and the officers and men of the volunteer regiments that made up Scott’s command. A courageous, indefatigable, and superbly intelligent young man, McClellan formed close personal loyalties in those years. His diaries also reveal a man contemptuous of those he perceived as less talented than he, quick to see conspiracies where none existed, and eager to place upon others the blame for his own shortcomings and to take credit for actions performed by others.

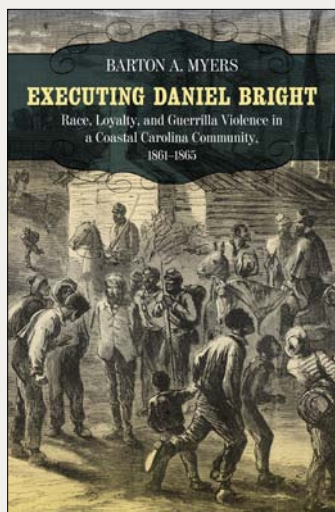
Carefully edited by Thomas W. Cutrer, these diary entries and letters trace McClellan’s rapid development as a soldier and leader and put on full display the talent, ambition, and arrogance that characterized his career as general and politician.

THOMAS W. CUTRER is professor of history and American studies at Arizona State University West in Phoenix. He is the author, editor, or coeditor of seven other books, including *Brothers in Gray: The Civil War Letters of the Pierson Family*, which he coedited with T. Michael Parrish.



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Executing Daniel Bright

Race, Loyalty, and Guerrilla Violence in a Coastal Carolina Community, 1861–1865

BARTON A. MYERS

The death of one yeoman-turned-guerrilla exemplifies irregular conflict during the Civil War

On December 18, 1863, in rural north-eastern North Carolina, a large group of white Union officers and black enlisted troops under the command of Brigadier General Edward Augustus Wild executed a local citizen for his involvement in an irregular resistance to Union army incursions along the coast. Daniel Bright, by conflicting accounts either a Confederate soldier home on leave or a deserter and guerrilla fighter, was hanged inside an unfinished postal building. The initial fall was not mortal, and according to one Union soldier's account, Bright suffered a slow death by "strangulation, his heart not ceasing to beat for twenty minutes."

Until now, Civil War scholars considered Bright and the Union incursion that culminated in his gruesome death as only a historical footnote. In *Executing Daniel Bright*, Barton A. Myers uses these events as a window into the wider experience of local guerrilla conflict in North Carolina's Great Dismal Swamp region and as a representation of a larger pattern of retaliatory executions and murders meant to coerce appropriate political loyalty and military conduct on the Confederate homefront. Race, political loyalties, power, and guerrilla violence all shaped the life of Daniel Bright, and Myers shows how the interplay of these four dynamics created a world where irregular military activity could thrive.

Myers details the emergence of a rift between Unionist and Confederate factions in north-eastern North Carolina in 1861, the events in 1862 that led to the formation of local guerrilla bands, and General Wild's 1863 military operation in Pasquotank, Camden, and Currituck counties. He explores the local, state, regional, and Confederate Congress's responses to the events of the Wild raid and specifically to Daniel Bright's hanging, revealing the role of racism in shaping those responses. Finally, Myers outlines the outcome of efforts to negotiate neutrality and the state of local loyalties by mid-1864.

Revising North Carolina's popular Civil War mythology, Myers concludes that guerrilla violence like Bright's execution occurred from one corner of the state to the other. He explains how violence reshaped this community and profoundly affected the ways loyalties shifted and manifested themselves during the war. Above all, Myers contends, Bright's execution provides a tangible illustration of the collapse of social order on the southern homefront that ultimately led to the downfall of the Confederacy.

Microhistory at its finest, *Executing Daniel Bright* adds a thought-provoking chapter to the ever-expanding history of how Americans have coped with guerrilla war.

BARTON A. MYERS is a Ph.D. candidate in history at the University of Georgia.

Our Minds on Freedom

Women and the Struggle for Black Equality in Louisiana, 1924–1967

SHANNON FRYSTAK

Women at the forefront of Louisiana's civil rights movement

Traditionally, literature on the civil rights movement has highlighted the leadership of ministerial men and young black revolutionaries like the Reverend Martin Luther King, Jr., Stokely Carmichael, and Malcolm X. Though recent studies have begun to explore female participation in the struggle for racial justice, women have generally been relegated to the margins of civil rights history. In *Our Minds on Freedom*, Shannon Frystak explores the organizational and leadership roles female civil rights activists in Louisiana assumed from the 1920s to the 1960s, highlighting a diverse group of courageous women who fought alongside their brothers and fathers, uncles and cousins, to achieve a more racially just Louisiana.

From the Depression through World War II and the postwar years, Frystak shows, black women joined and led local unions and civil rights organizations, agitating for voting rights and equal treatment in the public arena, in employment, and in admission to Louisiana's institutions of higher learning. At the same time, black women and white women began to find common ground in organizations such as the YWCA, the NAACP, and the National Urban League. Frystak explores how women of both races worked together to organize the 1953 Baton Rouge bus boycott, which served as inspiration for the more famous Montgomery bus boycott two years later; in the day-to-day struggle to alter the system of unequal educa-

tion throughout the state; and in the fight to integrate New Orleans schools after the 1954 *Brown* decision.

In the early 1960s, a new generation of female activists joined their older female counterparts to work with organizations such as the NAACP, the Congress of Racial Equality (CORE), and a number of local grassroots civil rights organizations. Frystak vividly describes the very real dangers they faced canvassing for voter registration in Louisiana's rural areas, teaching in Freedom Schools, and hosting out-of-town civil rights workers in their homes.

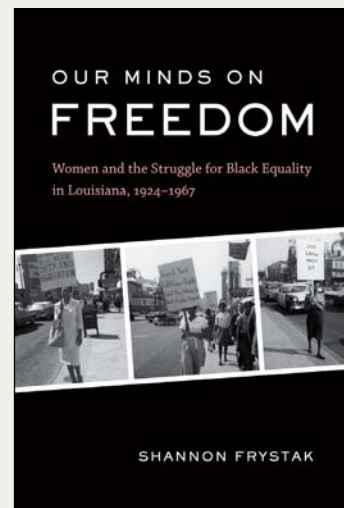
As Frystak shows, the civil rights movement allowed women to step out of their socially prescribed roles as wives, mothers, and daughters and become significant actors, indeed leaders, in a social movement structure largely dominated by men. *Our Minds on Freedom* is a welcome addition to the literature of the civil rights movement and will intrigue those interested in African American history, women's history, Louisiana, or the U.S. South.

SHANNON FRYSTAK is an assistant professor of history at East Stroudsburg University in Pennsylvania.



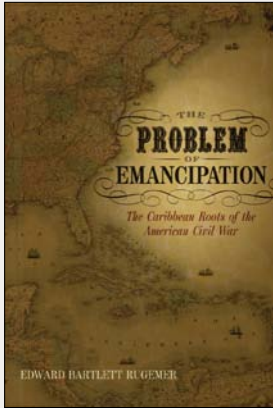
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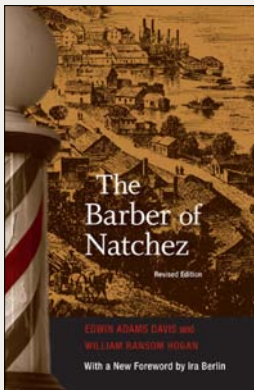
While many historians look to internal conflict alone to explain the onset of the American Civil War, in *The Problem of Emancipation*, Edward Bartlett Rugemer places the origins of the war in a transatlantic context. Addressing a huge gap in the historiography of the antebellum United States, he explores the impact of Britain’s abolition of slavery in 1834 on the coming of the war and

reveals the strong influence of Britain’s old Atlantic empire on the United States’ politics. He demonstrates how American slaveholders and abolitionists alike borrowed from the antislavery movement developing on the transatlantic stage to fashion contradictory portrayals of abolition that became central to the arguments for and against American slavery. Richly researched and skillfully argued, *The Problem of Emancipation* explores a long-neglected aspect of American slavery and the history of the Atlantic World and bridges a gap in our understanding of the American Civil War.

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EDWARD BARTLETT RUGEMER is an assistant professor of history and African American studies at Yale University.

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The Barber of Natchez

**EDWIN ADAMS DAVIS and
WILLIAM RANSOM HOGAN**

With a New Foreword by **IRA BERLIN**

REVISED EDITION

In *The Barber of Natchez*, Edwin Adams Davis and William Ransom Hogan tell the remarkable story of William Johnson, a slave who rose to freedom, business success, and high community standing in the heart of the South—all before 1850. Emancipated as a young boy in 1820, Johnson became a barber’s apprentice and later opened several profitable barber shops of his own. The authors explore in detail Johnson’s family, work, and social life, including his friendships with people of both races. They also examine his wanton murder and the

resulting trial of the man accused of shooting him. More than the story of one individual, the narrative also offers compelling insight into the southern code of honor, the apprentice system, and the ownership of slaves by free blacks. A new introduction by Ira Berlin explores the historical impact of *The Barber of Natchez* since its original publication in 1954 and analyzes its relevance today.

EDWIN ADAMS DAVIS was the head of the Louisiana State University Department of Archives.

WILLIAM RANSOM HOGAN was head of the Department of Archives at LSU and the author of *The Texas Republic: A Social and Economic History*.

IRA BERLIN is the author of *Many Thousands Gone: The First Two Centuries of Slavery in North America* and other works. He is Distinguished University Professor of History at the University of Maryland.

Thomas Dixon Jr. and the Birth of Modern America

Edited by **MICHELE K. GILLESPIE**
and **RANDAL L. HALL**

“An exhaustive yet diverse perspective on
Dixon’s influence and legacy.”

—*Journal of American History*

Thomas Dixon Jr. (1864–1946), best remembered today as the author of the racist novels that served as the basis for D. W. Griffith’s controversial 1915 classic film *The Birth of a Nation*, also enjoyed great renown in his lifetime as a minister, lecturer, lawyer, and actor. Although this native southerner’s blatantly racist, chauvinistic, and white supremacist

views abhor modern readers, his contemporary audiences enthusiastically responded to Dixon. In *Thomas Dixon Jr. and the Birth of Modern America*, distinguished scholars of religion, film, literature, music, history, and gender studies offer a provocative examination of Dixon’s ideas, personal life, and career and in the process illuminate the evolution of white racist ideas in the early twentieth century and their legacy to the present.

MICHELE K. GILLESPIE is the author of *Free Labor in an Unfree World: White Artisans in Slaveholding Georgia, 1789–1860* and a coeditor of six other books. She is Associate Provost for Academic Initiatives and Kahle Associate Professor of History at Wake Forest University.

RANDAL L. HALL, managing editor of the *Journal of Southern History* at Rice University, is the author of *William Louis Potteat: A Leader of the Progressive-Era South*.

U.S. HISTORY

Planting a Capitalist South

Masters, Merchants, and
Manufacturers in the Southern
Interior, 1790–1860

TOM DOWNEY

“An exciting and fresh perspective on an old problem of vital importance, the relationship between businessmen and planters in the Old South.”—*American Historical Review*

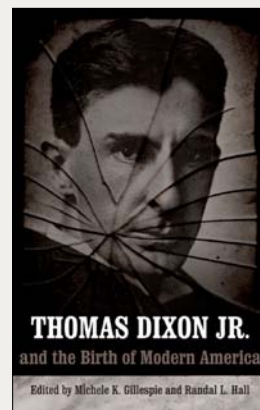
In *Planting a Capitalist South*, Tom Downey effectively challenges the idea that commercial and industrial interests did little to alter the planter-dominated political economy of the Old South. By analyzing the interplay of planters, merchants, and manufacturers, Downey

characterizes the South as a sphere of contending types of capitalists: agrarians with land and slaves versus commercial and industrial owners of banks, railroads, stores, and factories. Western South Carolina provides a unique opportunity for looking at contrasting economic forces but solely within the boundaries of the South—slavery vs. free labor, industrial vs. agricultural, urban vs. rural. A revisionary study, *Planting a Capitalist South* offers clear evidence of a burgeoning transition to capitalist society in the Old South.

“Downey’s excellent work will add greater nuance to our picture of the social and economic life of the Old South, particularly our picture of the emerging southern middle class.”—*Georgia Historical Quarterly*

TOM DOWNEY is assistant editor of the *Papers of Thomas Jefferson* at Princeton University.

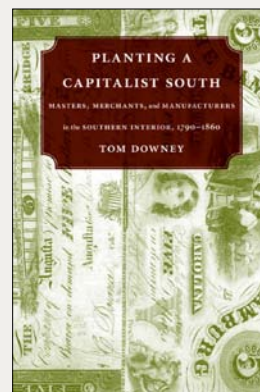
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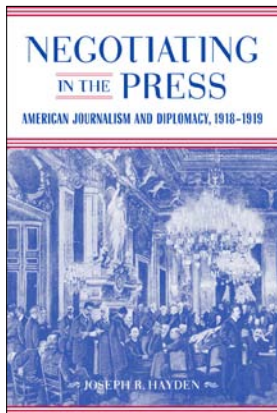
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Negotiating in the Press

American Journalism and Diplomacy, 1918–1919

JOSEPH R. HAYDEN

How journalists helped facilitate the peace talks after World War I

Negotiating in the Press offers a new interpretation of an otherwise dark moment in American journalism. Rather than emphasize the familiar story of lost journalistic freedom during World War I, Joseph R. Hayden describes the press's newfound power in the war's aftermath—that seminal moment when journalists discovered their ability to help broker peace talks. He examines the role of the American press at the Paris Peace Conference of 1919, looking at journalists' influence on the peace process and their relationship to heads of state and other delegation members. Challenging prevailing historical accounts that assume the press was peripheral to the quest for peace, Hayden demonstrates that journalists instead played an integral part in the talks, by serving as “public ambassadors.”

During the late 1910s, as World War I finally came to a close, American journalists and diplomats found themselves working in unlikely proximity, with correspondents occasionally performing diplomatic duties, and diplomats sometimes courting publicity. The efforts of both groups to facilitate the peace talks at Versailles arose amidst the vision of a “new diplomacy,” one characterized by openness, information sharing, and public accountability.

Using evidence from memoirs, official records, and contemporary periodicals, Hayden reveals that participants in the Paris Peace Conference continually wrestled with ideas about the roles of the press and, through the press, the people.

By detailing what journalists did before, during, and after the Paris talks, Hayden tells us a great deal about how the negotiators and the Wilson administration worked throughout 1919. Ultimately, he provides a richer integrative view of peacemaking as a whole. An engaging analysis of diplomacy and the Fourth Estate, *Negotiating in the Press* offers a fascinating look at how leading nations democratized foreign policy a century ago and ushered in the dawn of public diplomacy.

JOSEPH R. HAYDEN teaches journalism at the University of Memphis. He is the author of *A Dubya in the Headlights: George W. Bush and the Media* and *Covering Clinton: The President and the Press in the 1990s*.

Media and Public Affairs
Robert Mann, Series Editor

JANUARY 2010
320 pages, 6 x 9
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Programming National Identity

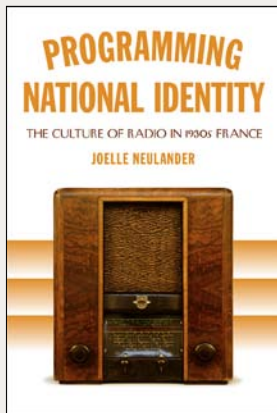
The Culture of Radio in 1930s France

JOELLE NEULANDER

The early years of radio programming in France

Radio provided a new and powerful medium in 1930s France. Within the comfortable, secure space of the home, audio culture reigned supreme. In *Programming National Identity*, Joelle Neulander examines the rise of radio as a principal form of mass culture in interwar France, exploring the intricate relationship between radio, gender, and consumer culture. She shows that, while entertaining in nature and narrative in structure, French radio programming was grounded in a politically and socially conservative ideal.

In the early years of radio, France was the only Western nation—apart from Australia—to have both private and public radio stations. Commercial station owners created audiences and markets from a scattered group of radio enthusiasts, relying on traditional ideas about French identity, family, and community ties. Meanwhile, the government-run stations tried to hew an impossible compromise, balancing the nonpolitical entertainment that listeners desired with educational programs that supported state over private interests. As a public medium operating in a private space, radio could potentially cross normal gender and social boundaries. Programmers responded, Neulander shows, by restricting broadcast content, airing only programs deemed appropriate for a proper French home.

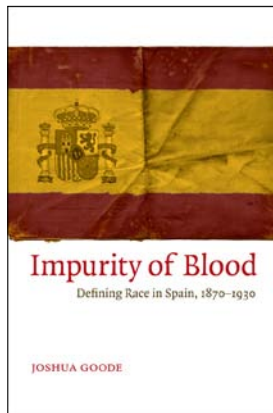


Neulander analyzes radio program schedules and content, including plays and songs, and explains how programmers, governments, station owners, and average citizens fought over what was aired. On French radio, she shows, the best families had working fathers, homemaking mothers, and money in the bank. Bourgeois stability proved a prerequisite for happiness, and characters who did not fit the ideal—including foreigners—often served as bad examples.

The first work in English about interwar French radio, *Programming National Identity* reveals the persistence of conservative notions of family and nation that challenged the failing liberal democracy of the Popular Front at the end of the Third Republic.

JOELLE NEULANDER is an associate professor of history at The Citadel in Charleston, South Carolina.

DECEMBER 2009
272 pages, 6 x 9, 2 maps, 3 charts
ISBN: 978-0-8071-3494-8
Cloth \$40.00s



Impurity of Blood

Defining Race in Spain, 1870–1930

JOSHUA GOODE

The development of Spain's unique definition of race

Although Francisco Franco courted the Nazis as allies during the Spanish Civil War in the late 1930s, the Spanish dictator's racial ideals had little to do with the kind of pure lineage that obsessed the Nazis. Indeed, Franco's idea of race—that of a National Catholic state as the happy meeting grounds of many different peoples willingly blended together—differed from most European conceptions of race in this period and had its roots in earlier views of Spanish racial identity from the late nineteenth and early twentieth centuries. In *Impurity of Blood*, Joshua Goode traces the development of racial theories in Spain from 1870 to 1930 in the burgeoning human science of anthropology and in political and social debates, exploring the counterintuitive Spanish proposition that racial mixture rather than racial purity was the bulwark of national strength.

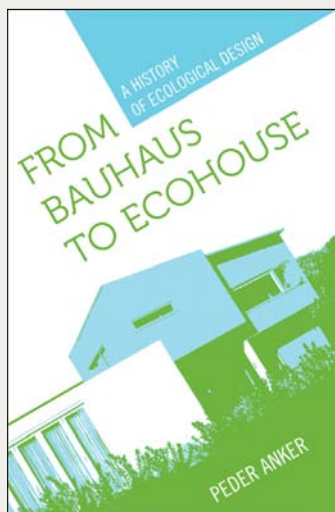
Goode begins with a history of ethnic thought in Spain in the medieval and early modern era, and then details the formation of racial thought in Spain's nascent human sciences. He goes on to explore the political, social, and cultural manifestations of racial thought leading into the Franco regime and, finally, discusses its ramifications in Francoist Spain and post-World War II Europe. In the process,

he brings together normally segregated historiographies of race in Europe.

Ultimately, by exploring the development of Spanish racial thought between 1870 and 1930, Goode demonstrates that national identity based on mixture—the inclusion rather than the exclusion of different peoples—did not preclude the establishment of finely wrought and politically charged racial hierarchies. Providing a new comprehensive view of racial thought in Spain and its connections to the larger twentieth-century formation of racial thought in the West, *Impurity of Blood* will enlighten and inform scholars of Spanish and European history, racial theory, historical anthropology, and the history of science.

A native of Philadelphia, **JOSHUA GOODE** teaches history and cultural studies at Claremont Graduate University.

DECEMBER 2009
288 pages, 6 x 9
ISBN: 978-0-8071-3516-7
Cloth \$39.95s



JANUARY 2010
 216 pages, 5 1/2 x 8 1/2
 7 halftones, 1 chart
 ISBN: 978-0-8071-3551-8
 Cloth \$34.95at

From Bauhaus to Ecohouse

A History of Ecological Design

PEDER ANKER

A critical review of environmental architecture and its sciences

Global warming and concerns about sustainability recently have pushed ecological design to the forefront of architectural study and debate. As Peder Anker explains in *From Bauhaus to Ecohouse*, despite claims of novelty, debates about environmentally sensitive architecture have been ongoing for nearly a century. By exploring key moments of inspiration between designers and ecologists from the Bauhaus projects of the interwar period to the ecoarks of the 1980s, Anker traces the historical intersection of architecture and ecological science and assesses how both remain intertwined philosophically and pragmatically within the still-evolving field of ecological design.

The idea that science could improve human life attracted architects and designers who looked to the science of ecology to better their methodologies. Walter Gropius, the founder of the Bauhaus school, taught that designed form should follow the laws of nature in order to function effectively. With the Bauhaus movement, ecology and design merged and laid the foundation of modernist architecture.

Anker discusses in detail how the former faculty members of the Bauhaus school—including László Maholy-Nagy and Herbert Bayer—left Nazi Germany in the mid-1930s and engaged with ecologists during their “London period” and in the U.S. A subsequent generation of students and admirers of Bauhaus, such as Richard Buckminster Fuller and Ian McHarg, picked up their program, and—under the general banner of merging art and science in the design

process—Bauhaus-minded architects began to think ecologically while some ecologists lent their ideas to design.

Anker charts complicated currents of ecological design thought spanning pre- and post-World War II and through the cold war, including pivotal changes such as the emergence of space exploration and new theories on closed-system living in space capsules, space stations, and planetary colonies. Theories of how to design for extraterrestrial living impacted design and ecological thinking for earth-based living as well, as evidenced in Disney’s Spaceship Earth attraction as well as in the *Biosphere 2* experiments in Arizona in the early 1990s.

Illuminating important connections between theories about the relationship between humans and the built environment, Anker’s provocative study provides new insight into a critical period in the evolution of environmental awareness.

PEDER ANKER is an associate professor of the history of science at the Gallatin School of Individualized Study and the Environmental Studies Program at New York University. He is also the author of *Imperial Ecology, Environmental Order in the British Empire, 1895–1945*.



RELATED READING

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Architectures of Duration and Place
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 ISBN: 3323-1, \$39.95s (c)

A Politics of Understanding

The International Thought of Raymond Aron

REED M. DAVIS

An accessible explanation of Raymond Aron's ideas about foreign relations

Frequently hailed as one of the greatest defenders of democratic liberalism in post-war Europe, French philosopher, sociologist, and political commentator Raymond Aron (1905–1983) left behind a staggering amount of published work on a remarkably wide range of topics both scholarly and popular. In *A Politics of Understanding*, Reed M. Davis assesses the originality and consistency of Aron's body of work, drawing a connection between Aron's philosophy of history and three of his abiding interests: the nature of industrial society, international relations theory, and strategic theory.

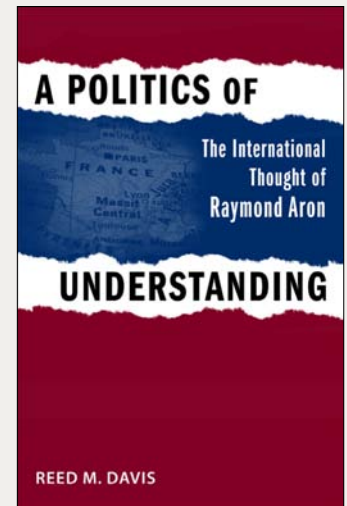
Davis begins with a brief biography of Aron, known for his skepticism toward political ideologies in the post–World War II era and as an intellectual opponent of Jean-Paul Sartre. When war broke out, he fought for a year in the French army and after the fall of France, escaped to London, where he edited the newspaper of the Free French, *La France Libre*. He returned to Paris after the war and remained there for the rest of his life, working as a professor and journalist. He wrote an influential political column for *Le Figaro* for thirty years and authored many books, including *The Opium of the Intellectuals* (1955), *The Algerian Tragedy* (1957), and *Peace and War* (1962).

From World War II onward, Davis shows, Aron sought to construct a science of human action that had as its goal charting the way of human progress in light of two fundamental realities, industrialization and the existence of nuclear weapons. Throughout his long career, he continually asked himself whether human life was becoming better as it became more technologically rationalized and more scientifically advanced. In his close analysis of Aron's thought, Davis carefully describes how Aron fused Max Weber's neo-Kantianism with Edmund Husserl's phenomenology to create an original theory of historical knowledge.

The central theoretical impulse that lies in all of Aron's works, Davis explains, is that of reconciling freedom and necessity. By attempting to bring these two polarities into the same loose orbit, Aron tried to construct a theoretical approach to international relations and statecraft that could hold the middle ground between realism and idealism.

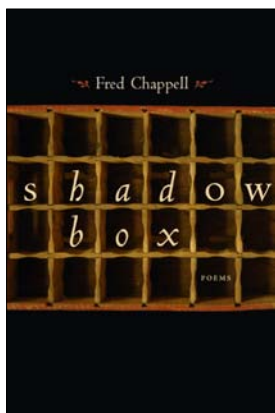
With *A Politics of Understanding*, Davis provides a concise and clearly written explanation of the basic concepts at work in Aron's philosophy and ties them directly to his later thinking, especially concerning international relations.

REED M. DAVIS is professor and chair of the Department of Political Science at Seattle Pacific University. He lives in Maple Valley, Washington.



Political Traditions in
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Kenneth W. Thompson, Series Editor

DECEMBER 2009
232 pages, 5 1/2 x 8 1/2
ISBN: 978-0-8071-3517-4
Cloth \$42.50s



Shadow Box

Poems

FRED CHAPPELL

“Fred Chappell’s poems-within-poems are serious play, verbal origami in dimensions of heart, mind, and spirit. They engage our brains whole, that we may delight in their skill as we dwell on their weight.”

—Sarah Lindsay

In this sharply innovative collection, renowned poet Fred Chappell layers words and images to create a new and dramatic poetic form—the poem-within-a-poem. Like the shadow box in the volume’s title, each piece consists of an inner world contained, framed, supported by an outer—the two interdependent, sometimes supplementary, often contrary. For example, the grim but gorgeous “The Caretakers” is a landscape that reveals another image inside it. Chappell also introduces sonnets in which the sestet nests within the octet. Play serves as an important component, but the poems do not depend upon gamesmanship or verbal stratagems. Instead, they delicately or wittily trace human feelings, respond somberly to the news of the world, and rejoice in humankind’s plentiful variety of attitudes and beliefs. Just as an x-ray can show the inner structure of a physical object, so the techniques in *Shadow Box* display the internal energies of the separate works.

With this new form—the “enclosed” or “embedded” or “inlaid” poem—Chappell broadens the expressive possibilities of formal poetry, intrigues the imagination

in an entirely new way, and offers surprise and revelation in sudden flashes. At once revolutionary and traditional, *Shadow Box* contains an Aladdin’s trove of surprises.

FRED CHAPPELL is the author of a dozen other books of verse, including *Backsass* and *Spring Garden*; two story collections; and eight novels. He lives in Greensboro, North Carolina.

Excerpt

The solemn pond displays the summer night
Perfect in the roudure of its speculum,
The sky set out in order, light by light,
Serenely *a muskrat noses through* the lines
Of stars; *the cool reflective moon sways in*
The water *that trembling languidly* but once
Now settles, *steadies itself again*, and shines
Impassive *within the astonished O*, again
Moveless, *upon the water’s plane* immense.
Something has happened in the world this night
Of rare consequence for some time to come,
Whether or not it alters the final sum.

—“Passage”

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96 pages, 6 x 9
ISBN: 978-0-8071-3452-8
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Paper \$17.95

These Extremes

Poems and Prose

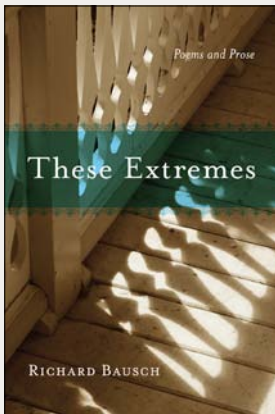
RICHARD BAUSCH

“Like all the best stories, these bittersweet narrative poems and short prose pieces not only enter the heart but enlarge it.” —David Kirby

In his first collection of poetry and prose, award-winning fiction writer Richard Bausch proves that he is also an accomplished poet. Penned over a span of many years, the poems in *These Extremes* deal with a wide variety of subjects. Many focus on Bausch’s own family and relationships. In one long, touching poem, “Barbara (1943–1974),” the poet memorializes his oldest sister, who died young. He also offers two prose memory pieces, recollections from his childhood and adolescence. In these brief “essays,” Bausch draws loving but unsentimental portraits of his father, mother, and other relatives as he reflects on the sense of belonging that he gained from his family—something he hopes to pass on to his own children in this violent, chaotic world.

In “Back Stories,” the center of the book, Bausch effortlessly weaves poems around familiar characters from history, literature, movies, and popular culture—including Thomas Jefferson, Shakespeare’s Falstaff, Nurse Ratched from *One Flew Over the Cuckoo’s Nest*, and Sam, the piano player from *Casablanca*. Decidedly accessible in form, theme, and expression, *These Extremes* will surprise and delight lovers of poetry and fans of Bausch’s stories and novels.

RICHARD BAUSCH is the author of eleven novels and seven collections of stories,



most recently the novels *Peace* and *Thanksgiving Night*, and *Wives and Lovers: 3 Short Novels*. The recipient of the Hillsdale Prize for Fiction from the Fellowship of Southern Writers and the PEN/Malamud Award, Bausch lives in Memphis, Tennessee.

Excerpt

She says, "Play the song for me,
Sam." He hesitates, then plays
The goddamned thing. That's how
He thinks of it, now, bringing forth
The shaky notes on the old piano.

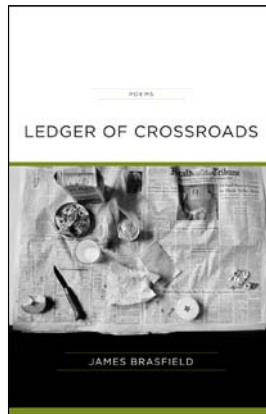
He's tired of it all. Tired of the boss
& his broken romance. But when Rick
Wants to talk, Sam will let him—
Sam's been with Rick for many years.
All the way to Casablanca.

He knows their story. He has no story.
He's just the piano player, background
Music in the bar Rick owns, and this
Is Rick's story. They're friends, you might
Say. But Sam calls him Mr. Rick.

—from "Sam"

 Southern Messenger Poets
Dave Smith, Series Editor

OCTOBER 2009
96 pages, 6 x 9
ISBN: 978-0-8071-3521-1
Paper \$18.95
LSU Press Paperback Original



Ledger of Crossroads

Poems

JAMES BRASFIELD

"Lyrical, dark, elegiac, and urbane, James Brasfield's voice finds music in the quietest moments. His engagement with history is lyrical to its very core, each detail shows us an 'anonymous part of what is seen, / where light within, as from an ikon, / radiates above the street.'" —Ilya Kaminsky

In James Brasfield's *Ledger of Crossroads*, layered by light and shadow, the crossroads emerge from distinct yet inseparable geographies. Grounded in the sensual world, the poems fuse American and Eastern European landscapes: "the char of silence and beauty, / brick foundations of what was here, dirt roads / cut through pines, rivers and the dust of the dead." Here are experiences from the American South, of those who believed Jim Crow "the way things . . . had to be," and from the fallen imperiums of those "who have always / returned to fewer trees and a wall," whose intimate perceptions provide moments of reprieve:

beyond the faint scent
of almond in the air and heavy clouds
funneling from the earth into snowfall,
the current calmed within that distant
bend of the Vistula.

Here we become the identities of others,
their time and place, from the strata of
their histories. They enter our lives.

JAMES BRASFIELD is a recipient of a Pushcart Prize, the American Association for Ukrainian Studies Prize in Translation, and the PEN Award for Poetry in Translation. He is the cotranslator of *The Selected Poems of Oleh Lysheha*.

Excerpt

Leaves come cured and shredded.
I ignite them, inhale them.
Blood totes them through the heart.

Smoke curls from the charred bowl
and from my lungs, turns
just above the olive grove, vanishes.

Crows circle high over the trees.
Where to from this little yellow house?
Snow falls, each flake a crystal petal.

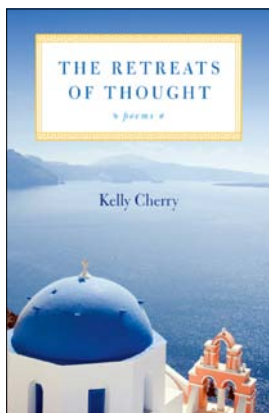
Each branch gathers up its layer.
Seeds from the sunflower
lie eclipsed in the frostburnt herbs.

Today, at one stroke of my brush
wind threw shadows from my pipe—dry shards
closing my eyes. Theo, I saw

the still deeper shades of black
unending. Think of the sacks of ash
I could have worked into garden, field, and sky.

—*"The Chair and the Pipe"*

DECEMBER 2009
64 pages, 5 1/2 x 8 1/2
ISBN: 978-0-8071-3520-4
Paper \$16.95
LSU Press Paperback Original



The Retreats of Thought

Poems

KELLY CHERRY

“Work like [Cherry’s] is nothing less than a national treasure.” —David R. Slavitt

In this book-length sonnet sequence, Kelly Cherry explores the philosophical domain, addressing classic questions, raising new ones, and sometimes doing philosophy in fourteen lines. A former philosophy student in graduate school, she retains a deep love of philosophical inquiry and maintains that our lives are intimately bound to the philosophical choices we make. Conscious study of our choices, Cherry believes, can lead to greater freedom. Passionate, skeptical, witty, and sometimes wry, these succinct poems concern themselves with very large matters—the nature of time, the definitions of goodness and beauty, the aims of art, our limited knowledge of the world—and illustrate with aching clarity that philosophical problems dominate our lives as does the sky.

KELLY CHERRY is the author of nineteen books of poetry, fiction, and nonfiction, including the poetry collections *Hazard and Prospect: New and Selected Poems*, *Rising Venus*, and *Death and Transfiguration*. Eudora Welty Professor Emerita of English and Evjue-Bascom Professor Emerita in the Humanities at the University of Wisconsin–Madison, she lives with her husband on a small farm in Virginia.

Excerpt

I cannot say exactly what compelled me to assemble my thoughts on the noble subject of philosophy, but I can say they held me in their mariner thrall until at last I wrecked upon cave-riddled shores where truth abides. I salvaged what I could, leaving behind the compromised, giving to the tides the rough drafts of a searching, struggling mind. I built a shed of stone, a desk of light, and wrote a sonnet on a laurel leaf, and that’s when it occurred to me to write on, saying what I had to say in a sheaf of sonnets. See this bottle? I’ve stuck them in here and will send them out upon the ocean.

—“Postscript”

NOVEMBER 2009
80 pages, 5 1/2 x 8 1/2
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Two Rooms

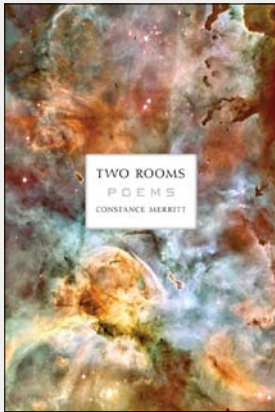
Poems

CONSTANCE MERRITT

“Merritt is a poet of formidable gifts, her poems a fine marriage of passion and intelligence, imagination and metaphor. . . . This book is a joy to read, and poem after poem confirms Merritt to be one of the most accomplished poets of her generation.” —Elizabeth Spires

Relying most heavily on music and metaphor, syntax and diction, *Two Rooms* explores the conflicting claims of life and art, world and word, cultural heritage and cultural affinities, through the sacral, erotic, and creative imagination. By the light of these dark lyrics, Constance Merritt searches for a path, a sign, a respite—perhaps love or death or God or insight, perhaps radical transformation or a simple good night’s sleep. In these poems, by turns passionate, sinuous, playful, and grave, a deep and abiding trust in “the plain sense of things” and intractable longing for the “lush, desire-transfigured world” meet and wrestle to a dynamic draw.

CONSTANCE MERRITT is also the author of *Blessings and Inclemencies* and *A Protocol for Touch*. She lives in Louisville, Kentucky.



Excerpt

It begins as revelation:

Scored with new light, a world
Newer than morning, fresher than spring—
An astonishment of singing.

It begins as radiance:

The holocaust of light you enter gladly,
Eager to be consumed by The Shining One,
The Ravenous, The Radically Alive.

A counterfeit grace, this swift unburdening,
But who could not be moved
By the useless severed head
So prettily arranged upon a silver plate?

—From “From the Monk’s Courtship”

OCTOBER 2009
80 pages, 6 x 9
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LSU Press Paperback Original



Catchment

Poems

THOMAS REITER

“We trust this poet because of what he knows and how well he sees things that are beneath or beyond the eyes and thoughts of most people.”

—*Tar River Poetry*

Thomas Reiter’s *Catchment* abounds with stories brought to life. From memory, myth, and imagination comes a faith in the power of poetry to bear witness. Here we find a variety of personae engaged in dutiful labor ranging from gardening to tomb repair. The lore of occupations centers these narratives and dramatic lyrics, and the texts range widely in time and place, with settings in the Caribbean islands, with their colonial and post-colonial realities, their multiform history, culture, and topography; in the Midwest of the pioneer era and of the poet’s own childhood; and in the New Jersey Pine Barrens.

These poems, inclusive of so many perspectives and voices, enter wide sweeps and strong currents of history, not to generalize or point a moral but rather to render moments in the lives of people caught in the effects of time’s passing. Reiter is drawn to portray those who hold their lives together in spite of adversity, even calamity, who simply—profoundly—go on. Passionate, authoritative in tone and detail, *Catchment* embodies a vision in which art comes out of a necessity to repair the world.

THOMAS REITER is the author of ten collections of poetry, including *Powers and Boundaries* and *Pearly Everlasting*. His awards include an Academy of American Poets Prize, the Daily News Poetry Prize from the *Caribbean Writer*, and poetry fellowships from the NEA and the New Jersey State Council on the Arts. He lives in Neptune, New Jersey.

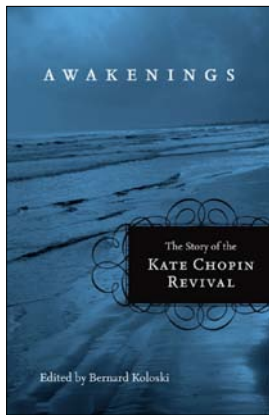
Excerpt

See! I will not forget you.

I am moving down the row easily
lifting whorled carpetweed free;
letting thumb and forefinger be enough
for lightly rooted mallows, their fruits
like wheels of cheese; unseating
the nitrogen thieves you called
fat hens, that look today
as if spring’s heaped cumulus
has sown itself. And here’s a plantain,
root like a vortex taking my hand
but I work myself back to the surface.
See! The ground you prepared for us
holds on. It fills my hand, this humus,
folds and parcels of garden
and none of it pouring away.
I see you adding compost and bone meal,
setting out mantis eggs against aphids.
I have carved you on the palm of my hand.

—From “See! I Will Not Forget You. I Have Carved You on the Palm of My Hand.”

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LSU Press Paperback Original



Awakenings

The Story of the Kate Chopin Revival

Edited by **BERNARD KOLOSKI**

The extraordinary story of an American literary icon's rebirth

Today every college textbook surveying American literature contains a Kate Chopin story, her novel *The Awakening*, or an excerpt from it. But Chopin has not always been featured in the literary curriculum. Though she achieved national success in her lifetime (1850–1904) as a writer of Louisiana “local color” fiction, after her death her work fell into obscurity until 1969, when Norwegian literary scholar Per Seyersted published *The Complete Works of Kate Chopin* and sparked a remarkable American literary revival. Chopin soon became a major presence in the canon.

In this unique work, twelve prominent Chopin scholars reflect on their parts in the Kate Chopin revival and its impact on their careers. A generation ago, against powerful odds, many of them staked their reputations on the belief—now fully validated—that Chopin is one of America’s essential writers. Throughout, their essays stress several elements vital to the revival’s success. Timing proved critical, as the rise of the women’s movement and the emergence of new sexual norms in the 1960s helped set an ideal context for Chopin in the United States and abroad. Seyersted’s biography of Chopin and his accurate texts of her entire oeuvre allowed scholars to quickly publish their analyses of her

work. Popular media—including *Redbook*, the *New York Times*, and PBS—took notice of Chopin and advanced her work outside the scholarly realm. But in the final analysis, as the contributors point out, Kate Chopin’s irresistible writing itself made her revival possible.

Highly personal, at times amusing, and always thought provoking, these revealing recollections and new critical insights offer a fascinating firsthand account of a decisive moment in American literary history.

BERNARD KOLOSKI, a professor emeritus of English at Mansfield University in Pennsylvania, is the author of *Kate Chopin: A Study of the Short Fiction* and has published editions of Chopin’s *At Fault*, *Bayou Folk*, and *A Night in Acadie*.

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Southern Literary Studies
Fred Hobson, Series Editor

DECEMBER 2009
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Art Matters

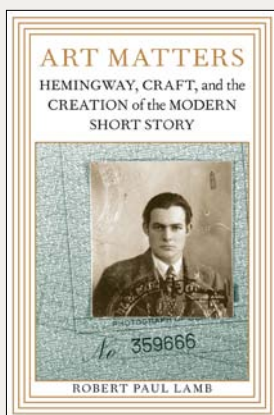
Hemingway, Craft, and
the Creation of the
Modern Short Story

ROBERT PAUL LAMB

The first full-length study of Hemingway’s
narrative art in the short-story form

In *Art Matters*, Robert Paul Lamb provides the definitive study of Ernest Hemingway’s short-story aesthetics. Lamb locates Hemingway’s art in literary historical contexts and explains what he learned from earlier artists, including Edgar Allan Poe, Paul Cézanne, Henry James, Guy de Maupassant, Anton Chekhov, Stephen Crane, Gertrude Stein, James Joyce, and Ezra Pound. Examining how Hemingway developed this inheritance, Lamb insightfully charts the evolution of the unique style and innovative techniques that would forever change the nature of short fiction.

Art Matters opens with an analysis of the authorial effacement Hemingway learned from Maupassant and Chekhov, followed by fresh perspectives on the author’s famous use of concision and omission. Redefining literary impressionism and expressionism as alternative modes for depicting modern consciousness, Lamb demonstrates how Hemingway and Willa Cather learned these techniques from Crane and made them the foundation of their respective aesthetics. After examining the development of Hemingway’s art of focalization, he clarifies what Hemingway really learned from Stein and delineates their different uses of repetition. Turning from techniques to formal elements, *Art Matters* anatomizes Heming-

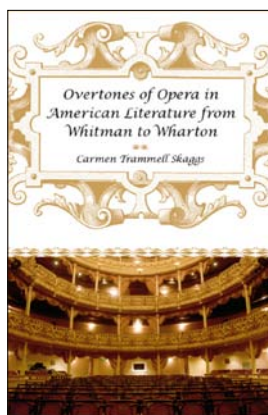


way's story openings and endings, analyzes how he created an entirely unprecedented role for fictional dialogue, explores his methods of characterization, and categorizes his settings in the fifty-three stories that comprise his most important work in the genre.

A major contribution to Hemingway scholarship and to the study of modernist fiction, *Art Matters* shows exactly how Hemingway's craft functions and argues persuasively for the importance of studies of articulated technique to any meaningful understanding of fiction and literary history. The book also develops vital new ways of understanding the short-story genre as Lamb constructs a critical apparatus for analyzing the short story and coins new terms and concepts that enrich our understanding of the field.

ROBERT PAUL LAMB is professor of English at Purdue University and coeditor of *A Companion to American Fiction, 1865–1914*.

JANUARY 2010
312 pages, 6 x 9, 2 charts
ISBN: 978-0-8071-3550-1
Cloth \$45.00s



Overtones of Opera in American Literature from Whitman to Wharton

CARMEN TRAMMELL SKAGGS

An exploration of the various uses of opera in the works of major American writers

In this exciting new work, Carmen Trammell Skaggs examines the discourse of opera—both the art form and the social institution—in nineteenth- and early twentieth-century American literature. Through the lens of opera, she maintains, major American writers—including Walt Whitman, Edgar Allan Poe, Louisa May Alcott, Kate Chopin, Willa Cather, Henry James, and Edith Wharton—captured the transformations of a rapidly changing American literary landscape. Although they turned to opera for different reasons, they all saw a twofold function in the art form: a means of expressing a private aesthetic experience and a space in which to perform highly ritualized social functions.

Skaggs opens with an exploration of Whitman, who believed that the opera singer infuses ordinary speech with an element of the divine. Through his poetry, he sought to transform these sacred intonations into vehicles of an artistic transcendence. Skaggs then turns to Poe and Alcott, who frequently imitated the excesses of opera in their fiction, flamboyantly enjoying the element of the absurd.

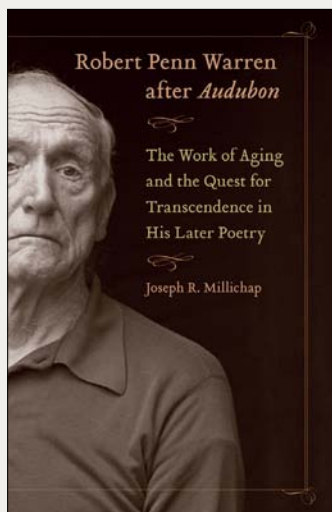
Chopin and Cather, Skaggs shows, empowered their heroines with a voice, but they were also influenced by the growing

popularity of Wagnerian opera—and of the idea that only through a sublimation of life can transfiguration of the soul occur. The true artist, they believed, inevitably lived a solitary life, sacrificing all for art. On the other hand, James and Wharton, Skaggs explains, recognized the opera box as the ideal setting for social considerations of class, codes, and customs in many of their stories and novels.

Unveiling a heretofore seldom-noticed connection between the rise of opera in America and the flowering of American literature, Skaggs's noteworthy study will inform and enlighten literary scholars, musicologists, and lovers of both opera and literature.

CARMEN TRAMMELL SKAGGS is assistant professor of English at Columbus State University in Georgia.

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Robert Penn Warren after *Audubon*

The Work of Aging and the Quest for Transcendence in His Later Poetry

JOSEPH R. MILLICHAP

**New close readings of Warren's late poems,
stressing the themes of old age and mortality**

Despite nearly universal critical acclaim for Robert Penn Warren's later poetry, much about this large body of work remains to be explored, especially the psychological sources of these poems' remarkable energy. In this groundbreaking work, Warren scholar Joseph R. Millichap takes advantage of current research on developmental psychology, gerontology, and end-of-life studies to offer provocative new readings of Warren's later poems, which he defines as those published after *Audubon: A Vision* (1969). In these often intricate poems, Millichap sees something like an autobiographical epic focused on the process of aging, the inevitability of death, and the possibility of transcendence. Thus Warren's later poetry reviews an individual life seen whole, contemplates mortality and dissolution, and aspires to the literary sublime.

Millichap locates the beginning of Warren's late period in the extraordinary collection *Or Else: Poem/Poems 1968–1974*, basing his contention on the book's complex, indeed obsessive sequencing of new, previously published, and previously collected poems unified by themes of time, memory, age, and death. Millichap offers innovative readings of *Or Else* and Warren's five other late gatherings of poems—*Can I See Arcturus from Where I Stand?: Poems 1975; Now and Then: Poems 1976–1978*, winner of the

Pulitzer Prize; *Being Here: Poetry 1977–1980; Rumor Verified: Poems 1979–1980; and Altitudes and Extensions, 1980–1984*.

Among the autobiographical elements Millichap brings into his careful readings are Warren's loneliness in these later years, especially after the deaths of family members and friends; his alternating feelings of personal satisfaction and emptiness toward his literary achievements; and his sense of the power, and at times the impotence, of memory. Millichap's analysis explores how Warren often returned to images and themes of his earlier poems, especially those involving youth and midlife, with the new perspective given by advancing age and time's passage. Millichap also relates Warren's work to that of other poets who have dealt profoundly with memory and age.

An epilogue traces Warren's changing reputation as a poet from the publication of his last volume in 1985 through his death in 1989 and the centennial of his birth in 2005, concluding persuasively that the finest of all of Warren's literary efforts can be found in his later poetry, concerned as it is with the work of aging and the quest for transcendence.

JOSEPH R. MILLICHAP is Professor Emeritus of English at Western Kentucky University. He is the author of five other books, including *Robert Penn Warren: A Study of the Short Fiction*.

Faithful Vision

Treatments of the Sacred,
Spiritual, and Supernatural
in Twentieth-Century African
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JAMES W. COLEMAN

"Faithful Vision both looks intently into faith and shows us how to look." —*Christianity and Literature*

In *Faithful Vision*, James W. Coleman places under his critical lens a wide array of African American novels written during the last half of the twentieth century. In doing so, he demonstrates that religious vision not only informs black literature but also serves as a foundation for black culture generally. Reviewing novels written mainly since 1950 by writers including James Baldwin, Randall Kenan, Toni

Morrison, John Edgar Wideman, Alice Walker, Gloria Naylor, Erna Brodber, and Ishmael Reed, among others, Coleman explores how black authors have addressed the relevance of faith, especially as it relates to an oppressive Christian tradition. He shows that their novels—no matter how critical of the sacred or supernatural, or how skeptical the characters' viewpoints—ultimately never reject the vision of faith. With its focus on religious experience and tradition and its wider discussion of history, philosophy, gender, and postmodernism, *Faithful Vision* brings a bold critical dimension to African American literary studies.

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JAMES W. COLEMAN, a professor of English at the University of North Carolina at Chapel Hill, is the author of *Blackness and Modernism: The Literary Career of John Edgar Wideman* and *Black Male Fiction and the Legacy of Caliban*.

LITERARY STUDIES

Dark Eyes on America

The Novels of Joyce Carol Oates

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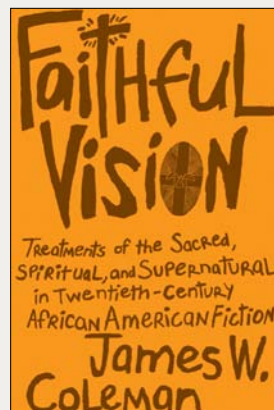
Joyce Carol Oates is America's most extraordinary and prolific woman of letters. In *Dark Eyes on America*, Gavin Cologne-Brookes illuminates the vision of this remarkable master of her craft, finding evidence in her novels of an evolving consciousness that ultimately forgoes abstract introspection in favor of a more practical approach to art as a tool for understanding both personal and social challenges. With her clear-eyed perception of human behavior,

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GAVIN COLOGNE-BROOKES is the author of *The Novels of William Styron: From Harmony to History* and coeditor of *Writing and America*. He is Professor of American Literature at Bath Spa University in England.

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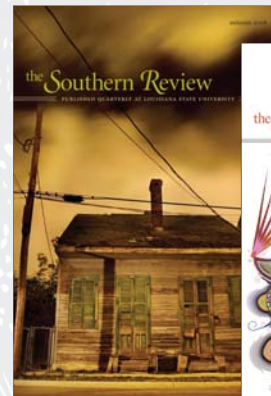
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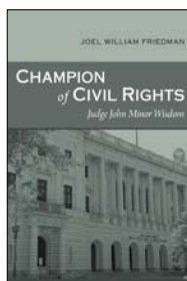
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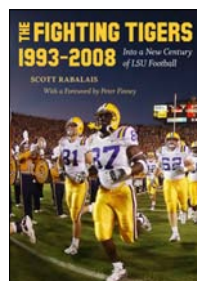
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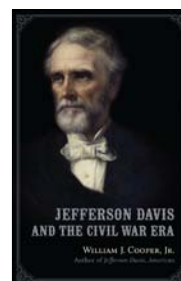
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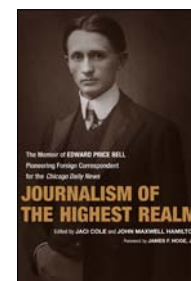
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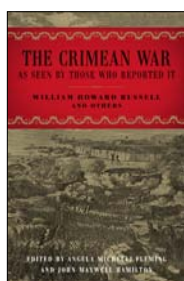
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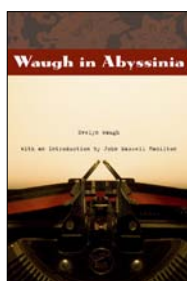
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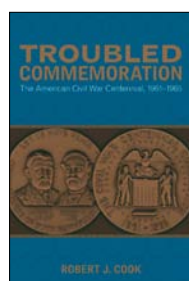
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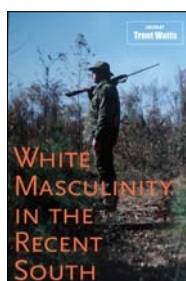
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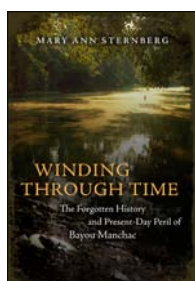
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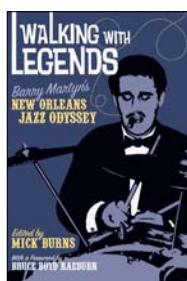
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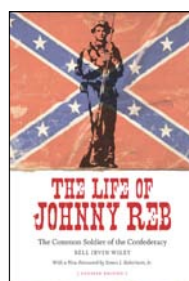
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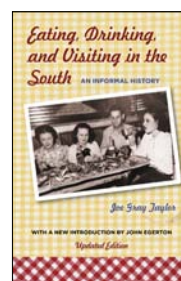
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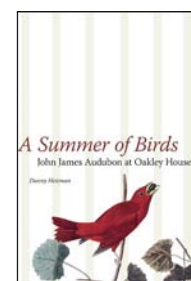
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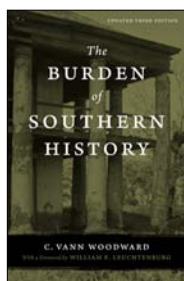
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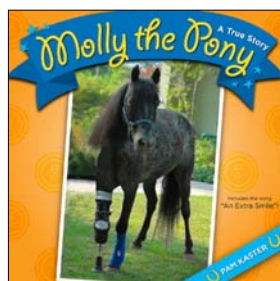
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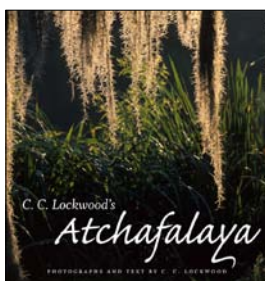
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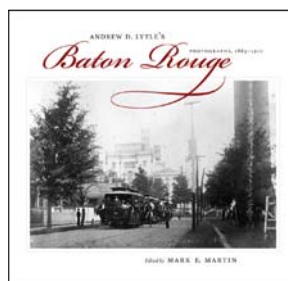
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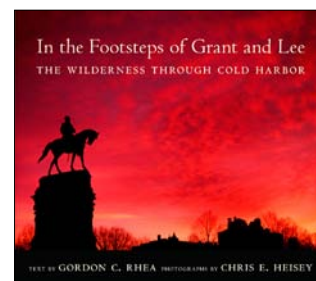
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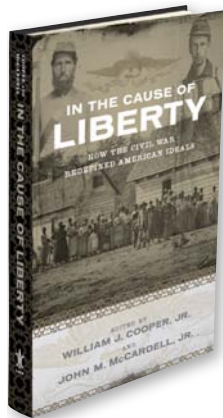
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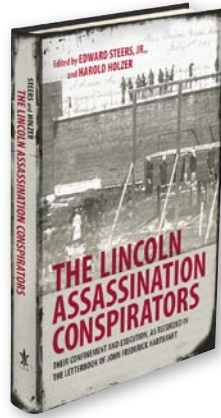
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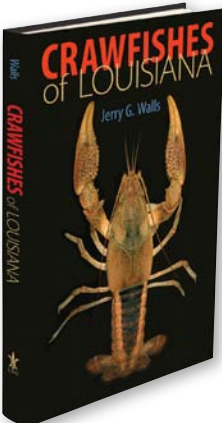
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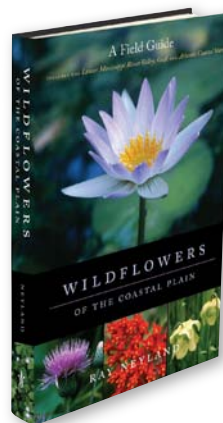
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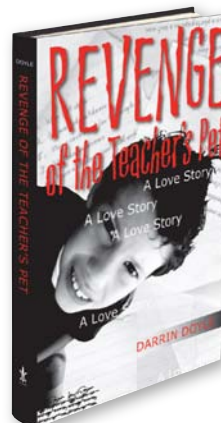
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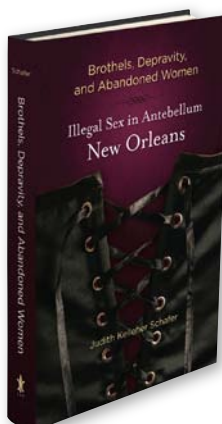
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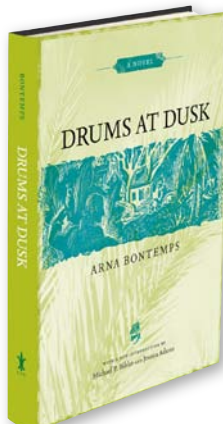
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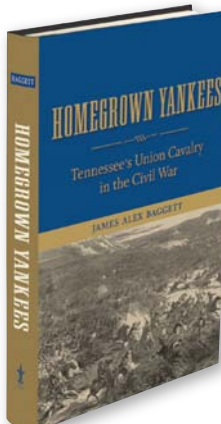
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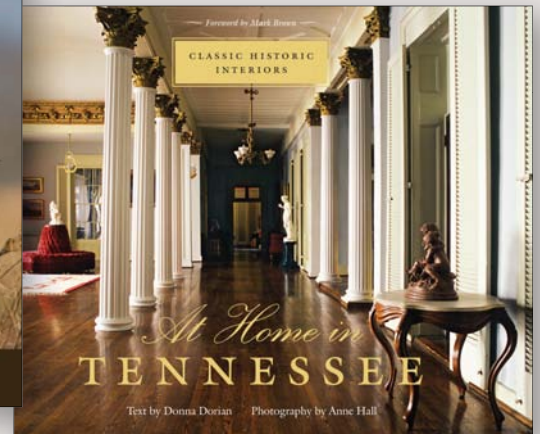
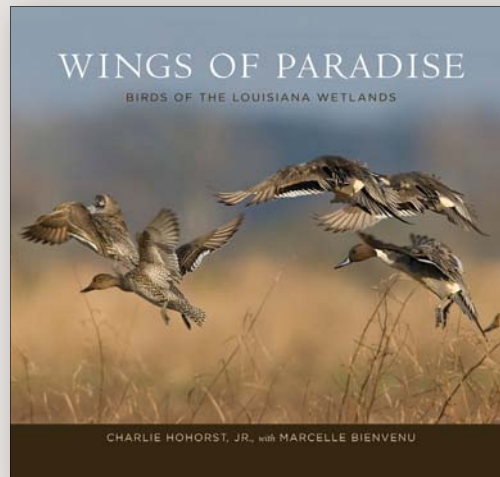
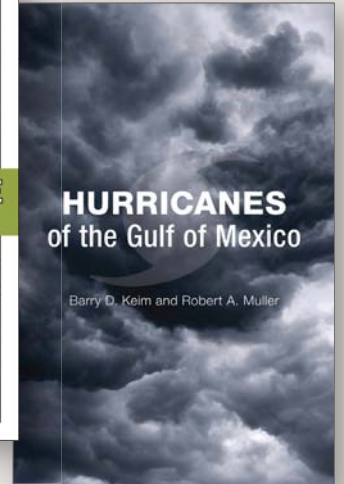
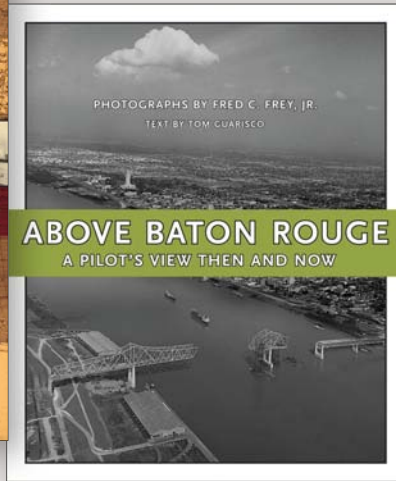
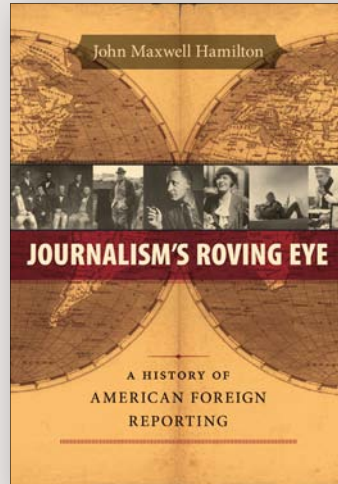
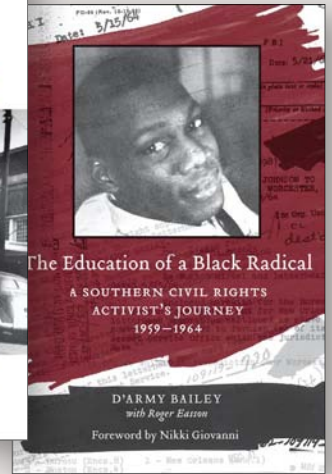
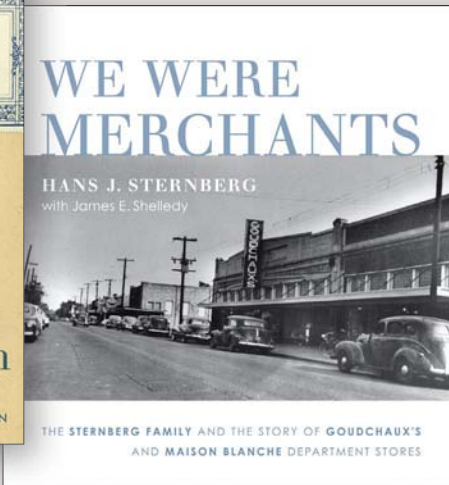
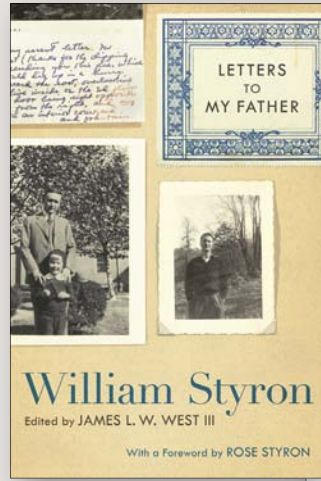
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