

LSU PRESS



Fall 2012



Louisiana State University Press

Books for Fall 2012

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LSU Press  
3990 W. Lakeshore Drive  
Baton Rouge, Louisiana  
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**PHONE**

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**FAX**

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Cover photograph: *Hoing Cotton*, by Clementine Hunter. Iris Rayford  
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# Dixie Bohemia

A French Quarter Circle in the 1920s

**JOHN SHELTON REED**

In the years following World War I, the New Orleans French Quarter attracted artists and writers with its low rents, faded charm, and colorful street life. By the 1920s Jackson Square became the center of a vibrant if short-lived bohemia. A young William Faulkner and his roommate William Spratling, an artist who taught at Tulane, were among the “artful and crafty ones of the French Quarter.” In *Dixie Bohemia* John Shelton Reed introduces Faulkner’s circle of friends—ranging from the distinguished Sherwood Anderson to a gender-bending Mardi Gras costume designer—and brings to life the people and places of New Orleans in the Jazz Age.

Reed begins with Faulkner and Spratling’s self-published homage to their fellow bohemians, “Sherwood Anderson and Other Famous Creoles.” The book contained 43 sketches of New Orleans artists, by Spratling, with captions and a short introduction by Faulkner. The title served as a rather obscure joke: Sherwood was not a Creole and neither were most of the people featured. But with Reed’s commentary, these profiles serve as an entry into the world of artists and writers that dined on Decatur Street, attended masked balls, and blatantly ignored the Prohibition Act. These men and women also helped to establish New Orleans institutions such as the *Double Dealer* literary magazine, the Arts & Crafts Club, and Le Petit Theatre. But unlike most bohemias, the one in New Orleans was a whites-only affair. Some of the bohemians

were relatively progressive, and many employed African American material in their own work, but few of them knew or cared about what was going on across town among the city’s black intellectuals and artists.

The positive developments from this French Quarter renaissance, however, attracted attention and visitors, inspiring the historic preservation and commercial revitalization that turned the area into a tourist destination. Predictably, this gentrification drove out many of the working artists and writers who had helped revive the area. As Reed points out, one resident who had identified herself as an “artist” on the 1920 federal census gave her occupation in 1930 as “saleslady, real estate,” reflecting the eventual decline of a once blossoming-artistic class.

A charming and insightful glimpse into an era, *Dixie Bohemia* describes the writers, artists, poseurs, and hangers-on in the New Orleans art scene of the 1920s and illuminates how this dazzling world faded as quickly as it began.

**JOHN SHELTON REED** is William Rand Kenan Jr. Professor Emeritus of sociology at the University of North Carolina, Chapel Hill, and a co-founder of the Center for the Study of the American South and the quarterly *Southern Cultures*. He has written or edited 19 books, most of them about the American South, and was recently Chancellor of the Fellowship of Southern Writers.



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**SEPTEMBER 2012**

320 pages, 6 1/8 x 9 1/4, 173 b&w illustrations

Cloth \$38.00, ebook available

978-0-8071-4764-1

Louisiana History / Cultural Studies

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Walter Lynwood Fleming Lectures in Southern History



# Clementine Hunter

Her Life and Art

**ART SHIVER** and **TOM WHITEHEAD**

Clementine Hunter (1887–1988) painted every day from the 1930s until several days before her death at age 101. As a cook and domestic servant at Louisiana’s Melrose Plantation, she painted on hundreds of objects available around her—glass snuff bottles, discarded roofing shingles, ironing boards—as well as on canvas. She produced between five and ten thousand paintings, including her most ambitious work, the African House Murals. Scenes of cotton planting and harvesting, washdays, weddings, baptisms, funerals, Saturday night revelry, and zinnias depict her experiences of everyday plantation life along the Cane River. More than a personal record of Hunter’s life, her paintings also reflect the social, material, and cultural aspects of the area’s larger African American community.

Drawing on archival research, interviews, personal files, and a close relationship with the artist, Art Shiver and Tom Whitehead offer the first comprehensive biography of this self-taught regional painter, who attracted the attention of the world. Shiver and Whitehead trace Hunter’s childhood, her encounters at Melrose with artists and writers, such as Alberta Kinsey and Lyle Saxon, and the role played by eccentric François Mignon, who encouraged and promoted her art. The authors include rare paintings and photographs to illustrate Hunter’s creative process and discuss the evolution of her style.

The book also highlights Hunter’s impact on the modern art world and provides insight into a decades-long forgery operation that Tom Whitehead helped uncover. This recent attention reinforced the uniqueness of Hunter’s art and confirmed her place in the international art community, which continues to be inspired by the life and work of Clementine Hunter.

**TOM WHITEHEAD** knew Clementine Hunter personally and has written and spoken widely on the artist. He and Art Shiver coedited *Clementine Hunter: The African House Murals*. A professor emeritus of journalism at Northwestern State University in Natchitoches, Louisiana, he now serves that university’s president as a consultant on special projects.

**ART SHIVER** was introduced to Clementine Hunter by Tom Whitehead in the early 1970s. Following a career in television broadcast news and station management, he continues to write on subjects ranging from poetry to technology.



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**SEPTEMBER 2012**

260 pages, 6 x 9, 67 color illustrations, 44 halftones,  
1 map

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Biography / Art History

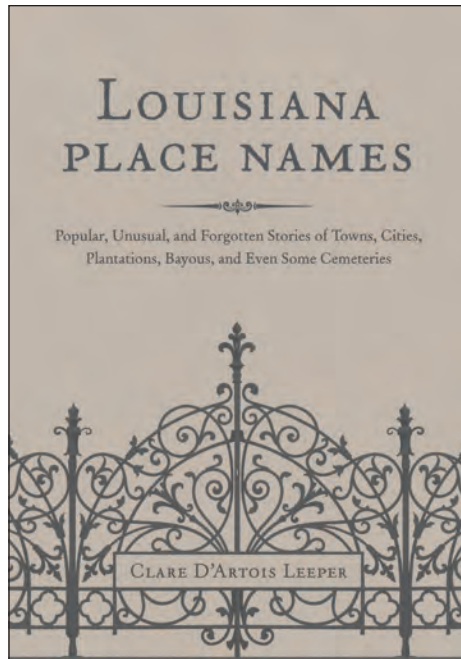
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Facing Page:

Top, left: Clementine Hunter and Mary Frances LaCour (Cammie G. Henry Research Center, Northwestern State University of Louisiana); right: Cane River funeral panel (Historic American Buildings Survey, National Park Service; photo by James Rosenthal).

Middle, left: *Zinnias on Black Paper* (Iris Rayford Collection; photo by Gary Hardamon); center: Tondo panel from the African House Murals (photo by Thomas N. Whitehead); right: *Angels* (photo by Thomas N. Whitehead).

Bottom, left: Hunter’s signature (photo by Thomas N. Whitehead); right: *Cotton Mural* (photo by Thomas N. Whitehead).



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OCTOBER 2012

368 pages, 7 x 10, 1 map

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Louisiana History

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# Louisiana Place Names

Popular, Unusual, and Forgotten Stories of Towns, Cities, Plantations, Bayous, and Even Some Cemeteries

**CLARE D'ARTOIS LEEPER**

From Aansel to Zwolle, with Mardi Gras Bayou in between, researcher Clare D'Artois Leeper offers an alphabet of places in Louisiana, both past and present. *Louisiana Place Names* includes 893 entries that reveal Leeper's distinct view of the state's history. Her unique blend of documented fact and traditional wisdom result in an entertaining guide to Louisiana's place name lore.

Leeper considers the origins of each place as well as each name, drawing attention to the individuals who transformed Louisiana from an uninhabited wilderness into a populated state. Not surprising for a region that has existed under ten flags, Louisiana's place names reflect a mixture of several languages and point to other places across the country and around the world. Even the state's name, Leeper points out, combines the French *Louis* and the Spanish *iana*, meaning "belonging to" Louis XIV. Name origins trace back to geography, flora, fauna, religion, weather, people, and occasionally, a flood, a favorite book, or a popular local dish.

Leeper conducted numerous interviews, visited courthouses, museums, libraries, and more recently made use of the Geographic Names Information System to create this fascinating volume.

**CLARE D'ARTOIS LEEPER** wrote the newspaper column "Louisiana Places: Those Strange Sounding Names" from 1960 to 1979, and again from 2004 to 2006. She received her degree in library science and owned Legacy Publishing Company. She lives in Baton Rouge, named for the "red stick" that marked the hunting boundaries of the Bayougoulas and the Houmas.

# The Delta Queen Cookbook

The History and Recipes of the Legendary Steamboat

## CYNTHIA LEJEUNE NOBLES

The world's last authentic overnight wooden steamboat, the *Delta Queen* cruised America's inland waters from 1927 through 2008, offering passengers breathtaking views, luxury accommodations, rousing entertainment, and southern-style feasts. For over eighty-two years, chefs in the small galley served memorable meals—from fried chicken and crawfish *en croute* to strawberry shortcake and beignets. *The Delta Queen Cookbook* brings the *Delta Queen's* story to life with an engaging historical narrative and over 125 recipes prepared by the steamboat's former chefs during their tenures in the “cookhouse.”

Nobles traces the story of the “Grand Old Lady” as she faced remarkable social, economic, and political challenges. The *Delta Queen* became a haven for illegal drinking during Prohibition, and she survived the effects of the Great Depression, World War II, and increasingly modern and sophisticated competition. Despite these obstacles, this flapper-era boat always found a seamless way to coddle passengers with cozy staterooms and delectable fare. Each chapter ends with authentic *Delta Queen* recipes—including Citrus and Watercress Salad with Chili Dressing, Roast Duck and Wild Rice Soup, Speckled Trout Pecan, Eggs Crawkitty, Steamboat Pudding, and more—proportioned and tested for home kitchens.

*The Delta Queen Cookbook* includes interviews with former crew, chefs, and passengers; over 90 historical and full-color photographs; and vintage and modern menus. History buffs, steamboat lovers, and home cooks alike will revel in the memo-

ries and tastes that make the *Delta Queen* one of America's best-loved national treasures.

A member of the Newcomb College Culinary History Writers Group, **CYNTHIA LEJEUNE NOBLES** contributed several chapters to *New Orleans Cuisine*. She lives in Baton Rouge with her husband.

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### Calas

Yield: 2 dozen

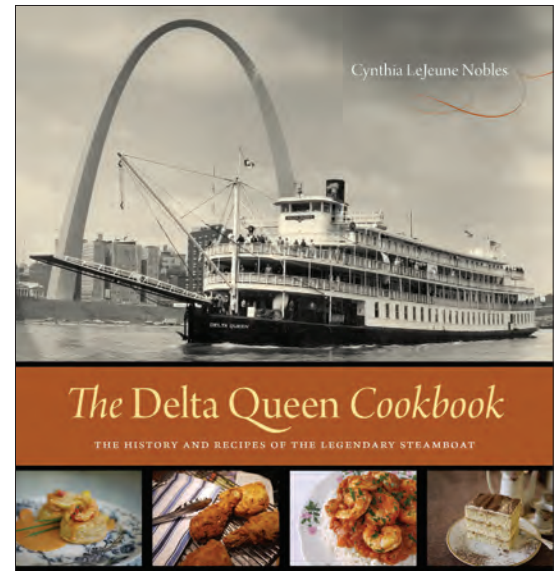
Calas are similar to New Orleans's famous sugar-dusted beignets. In the 1800s and well into the twentieth century, Creoles enjoyed calas with café noir (black coffee) or café au lait (coffee with milk). Originally made with yeast, the batter adapted well to the modern baking powders that became widely available after the mid-1800s.

|                                    |                                  |
|------------------------------------|----------------------------------|
| 2/3 cup unbleached flour           | 1/2 teaspoon vanilla             |
| 1 tablespoon baking powder         | 2 cups cold cooked rice          |
| 1/4 teaspoon salt                  | Vegetable oil for frying         |
| 3 large eggs                       | Confectioners' sugar for dusting |
| 1/3 cup sugar                      |                                  |
| 1/4 teaspoon freshly grated nutmeg |                                  |

In a medium bowl, sift together flour, baking powder, and salt. Whisk in eggs, sugar, nutmeg, and vanilla. Stir in rice. Refrigerate batter while oil heats.

In a deep fryer or heavy pot, heat 1 1/2 inches oil to 365°F. Drop batter by a rounded tablespoon and fry until golden brown, about 2–3 minutes. (Refrigerate batter between batches.) Remove cooked calas from oil, drain, and liberally sprinkle with confectioners' sugar. Serve hot.

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SEPTEMBER 2012

312 pages, 8 1/2 x 9, 77 color photos, 22 halftones  
978-0-8071-4537-1

Cloth \$22.95, ebook available

Foodways / History

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# New Roads and Old Rivers

Louisiana's Historic Pointe Coupee Parish

Photographs by **RICHARD SEXTON**

Text by **RANDY HARELSON**, with **BRIAN COSTELLO**

*New Roads and Old Rivers* captures the natural and cultural vitality of Pointe Coupee Parish, Louisiana, as seen in the stunning photographs of Richard Sexton, with text by Randy Harelson and Brian Costello. Pointe Coupee is one of the oldest settlements in the Mississippi Valley, dating to the 1720s. French for “a place cut off,” the name refers to the area’s three oxbow lakes, separated from the Mississippi over centuries. A peninsula edged by the Mississippi and Atchafalaya rivers, Pointe Coupee remains a land rich in Creole heritage, distinct in geographical beauty, and abounding in historic homes and farms.

In 200 color images, Sexton artistically portrays the region’s sights: Native American mounds, bayous and lakes, productive agricultural fields and industries, slave cabins and plantation homes, small towns, and family and civic celebrations. Photographs include most of Pointe Coupee’s seventy surviving antebellum structures, along with some of its sixty-two massive trees listed on the Live Oak Society register.

A timeline of key events situates the parish’s history within the wider world. From the Pointe Coupee Coast—where in the early 1700s explorers, soldiers, missionaries, colonists, and enslaved and free people of color began settling the banks of the Mississippi River—to the Acadiana Trail—US-190, the only four-lane highway in the parish—

*New Roads and Old Rivers* illuminates the history and cultural foundations of the entire state. This arresting portrait of Old Louisiana honors Pointe Coupee, generations past and present.

**RICHARD SEXTON** is a noted photographer and author of books on architecture, design, urbanism, and the natural landscape. He is equally known for his fine art photographs held in museums, private collections, and galleries. His work has been published in numerous magazines in the United States and Europe.

**RANDY HARELSON** is an artist, writer, horticulturist, and educator originally from Baton Rouge, Louisiana. He has lived in New Roads since 2006.

**BRIAN COSTELLO**’s family has called Pointe Coupee home through eleven generations. He is the author of *A History of Pointe Coupee Parish, Louisiana* and seventeen other books. The founding archivist of the Historical Materials Collection at the Pointe Coupee Parish Library, he lives on False River with his wife, Mary.

## *New Roads and Old Rivers*

LOUISIANA'S HISTORIC POINTE COUPEE PARISH



PHOTOGRAPHS BY RICHARD SEXTON  
TEXT BY RANDY HARELSON, WITH BRIAN COSTELLO

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### SEPTEMBER 2012

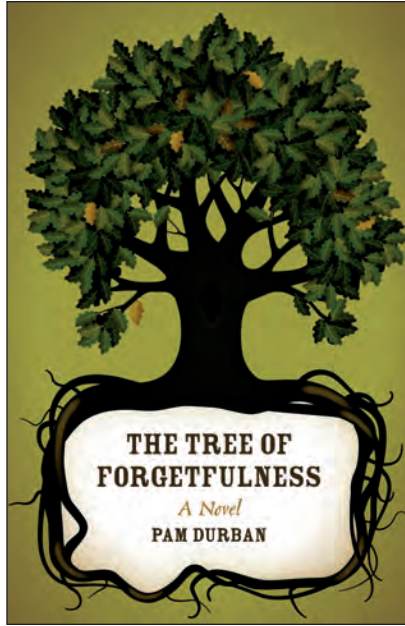
192 pages, 11 1/2 x 10, 200 color photos, 5 maps

978-0-8071-4544-9

Cloth \$45.00

Louisiana Studies / Photography

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# The Tree of Forgetfulness

A Novel

**PAM DURBAN**

**PRAISE FOR PAM DURBAN:**

“Pam Durban renders her characters and their world with such rich and beautiful complexity that the only fair response to someone asking what it’s about is to press the book into their hands and insist they read it.”—Tommy Hays, *The Atlanta Journal-Constitution*

“A graceful, poignant, and ultimately satisfying story.”  
— Charles Sermon, *The State*

“Haunting and irresistible . . . Durban has written a splendid, engrossing, and, above all, deeply thoughtful novel that will linger in readers’ minds long after they close its cover.”—Elizabeth Fox-Genovese, *Oxford American*

“Durban’s carefully managed cast of characters—antebellum aristocrats, slave families and their descendants in the modern South—are drawn with subtle grace, producing a narrative of compelling intensity.”—*Publishers Weekly*

In *The Tree of Forgetfulness*, writer Pam Durban, winner of the Lillian Smith Book Award, continues her exploration of southern history and memory. This mesmerizing and disquieting novel recovers the largely untold story of a brutal Jim Crow-era triple lynching in Aiken County, South Carolina. Through the interweaving of several characters’ voices, Durban produces a complex narrative in which each section reveals a different facet of the event. *The Tree of Forgetfulness* resurrects a troubled past and explores the individual and collective loyalties that led a community to choose silence over justice.

**PAM DURBAN** is the author of *All Set About with Fever Trees*, *The Laughing Place*, and *So Far Back*. Her stories and essays have been widely published, and her short story “Soon” was included in *The Best American Short Stories of the Century*. She is Doris Betts Distinguished Professor of Creative Writing at the University of North Carolina.

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200 pages, 5 1/2 x 8 1/2

978-0-8071-4972-0

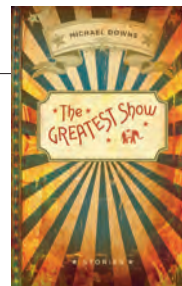
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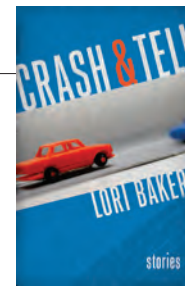
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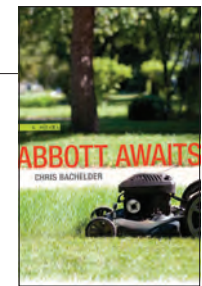
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# The Maid Narratives

Black Domestic Workers and White Families in the Jim Crow South

**KATHERINE VAN WORMER, DAVID W. JACKSON III, and  
CHARLETTA SUDDUTH**

*The Maid Narratives* shares the memories of black domestic workers and the white families they worked for, uncovering the often intimate relationships between maid and mistress. Based on interviews with over fifty people—both white and black—these stories deliver a personal and powerful message about resilience and resistance in the face of oppression in the Jim Crow South.

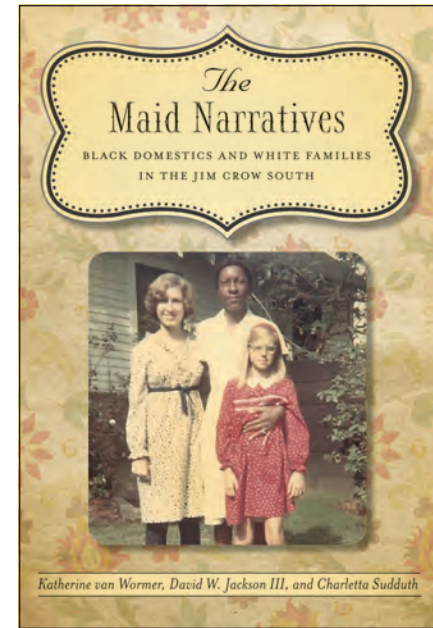
The housekeepers, caretakers, sharecroppers, and cooks who share their stories in *The Maid Narratives* ultimately moved away during the Great Migration. Their perspectives as servants who left for better opportunities outside of the South offer an original telling of physical and psychological survival in a racially oppressive caste system: Vinella Byrd, for instance, from Pine Bluff, Arkansas, recalls how a farmer she worked for would not allow her to clean her hands in the family's wash pan. These narratives are complemented by the voices of white women, such as Flora Templeton Stuart, from New Orleans, who remembers her maid fondly but realizes that she knew little about her life. Like Stuart, many of the white narrators remain troubled by the racial norms of the time. Viewed as a whole, the book presents varied, rich, and detailed stories, often tragic, and sometimes

humorous. *The Maid Narratives* reveals, across racial lines, shared hardships, strong emotional ties, and inspiring strength.

**KATHERINE VAN WORMER**, who grew up in New Orleans, is a sociologist and professor of social work at the University of Northern Iowa. She is the author or coauthor of sixteen books, including *Death by Domestic Violence*; *Human Behavior and the Social Environment*; *Confronting Oppression*, *Restoring Justice*; and *Addiction Treatment: A Strengths Perspective*.

**DAVID WALTER JACKSON III** is assistant professor in the department of African and African-American Studies at Metropolitan State College of Denver. He is co-producer of the oral video history project *African-American Voices of the Cedar Valley*. In 2006, he received the Trio Achiever of the Year award for the State of Iowa.

**CHARLETTA SUDDUTH** is Title I early childhood consultant for the Waterloo Community School District. She earned a master's in social work and a doctorate in education, curriculum, and instruction, from the University of Northern Iowa.



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**SEPTEMBER 2012**

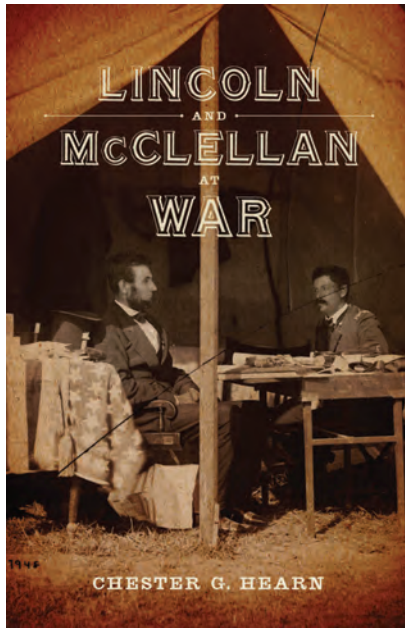
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Southern History

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280 pages, 5 1/2 x 8 1/2, 4 maps

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Civil War Studies

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# Lincoln and McClellan at War

CHESTER G. HEARN

At the beginning of the Civil War, President Abraham Lincoln and his highest-ranking general, George B. McClellan, agreed that the United States must preserve the Union. Their differing strategies for accomplishing that goal, however, created constant conflict. In *Lincoln and McClellan at War*, Chester G. Hearn explores this troubled relationship, revealing its complexity and showing clearly why the two men—both inexperienced with war—eventually parted ways.

A staunch Democrat who never lost his acrimony toward Republicans—including the president—McClellan first observed Lincoln as an attorney representing the Illinois Central Railroad and immediately disliked him. This underlying bias followed thirty-five-year-old McClellan into his role as general-in-chief of the Union army. Lincoln, a man without military training, promoted McClellan on the advice of cabinet members and counted on “Little Mac” to whip the army into shape and end the war quickly. McClellan comported himself with great confidence and won Lincoln’s faith by brilliantly organizing the Army of the Potomac. Later, however, he lost Lincoln’s trust by refusing to send what he called “the best army on the planet”

into battle. The more frustrated Lincoln grew with McClellan’s inaction, the more Lincoln studied authoritative works on military strategy and offered strategic combat advice to the general. McClellan resented the president’s suggestions and habitually deflected them. Ultimately, Lincoln removed McClellan for what the president termed “the slows.”

According to Hearn, McClellan’s intransigence stemmed largely from his reluctance to fight offensively. Thoroughly schooled in European defensive tactics, McClellan preferred that approach to fighting the war. His commander-in-chief, on the other hand, had a preference for using offensive tactics. This compelling study of two important and diverse figures reveals how personality and politics prolonged the Civil War.

**CHESTER G. HEARN** is the author of *Six Years of Hell: Harpers Ferry during the Civil War*; *When the Devil Came Down to Dixie: Ben Butler in New Orleans*; *The Capture of New Orleans, 1862*; *Ellet’s Brigade: The Strangest Outfit of All*; and *Lincoln, the Cabinet, and the Generals*.

# Battle of Stones River

The Forgotten Conflict between the Confederate Army of Tennessee and the Union Army of the Cumberland

**LARRY J. DANIEL**

Three days of savage and bloody fighting between Confederate and Union troops at Stones River in Middle Tennessee ended with nearly 25,000 casualties but no clear victor. The staggering number of killed or wounded equaled the losses suffered in the well-known Battle of Shiloh. Using previously neglected sources, Larry J. Daniel rescues this important campaign from obscurity.

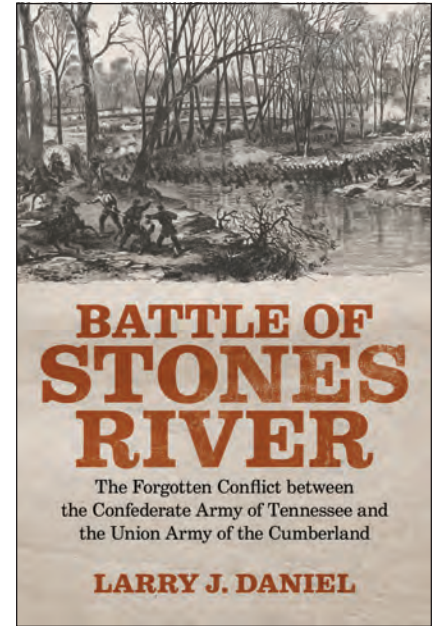
The Battle of Stones River, fought between December 31, 1862, and January 2, 1863, was a tactical draw but proved to be a strategic northern victory. According to Daniel, Union defeats in late 1862—both at Chickasaw Bayou in Mississippi and at Fredericksburg, Virginia—transformed the clash in Tennessee into a much-needed morale booster for the North.

Daniel's study of the battle's two antagonists, William S. Rosecrans for the Union Army of the Cumberland and Braxton Bragg for the Confederate Army of Tennessee, presents contrasts in leadership and a series of missteps. Union soldiers liked Rosecrans's personable nature, whereas Bragg acquired a reputation as antisocial and suspicious.

Rosecrans had won his previous battle at Corinth, and Bragg had failed at the recent Kentucky Campaign. But despite Rosecrans's apparent advantage, both commanders made serious mistakes. With only a few hundred yards separating the lines, Rosecrans allowed Confederates to surprise and route his right wing. Eventually, Union pressure forced Bragg to launch a division-size attack, a disastrous move. Neither side could claim victory on the battlefield.

In the aftermath of the bloody conflict, Union commanders and northern newspapers portrayed the stalemate as a victory, bolstering confidence in the Lincoln administration and dimming the prospects for the "peace wing" of the northern Democratic Party. In the South, the deadlock led to continued bickering in the Confederate western high command and scorn for Braxton Bragg.

**LARRY J. DANIEL** is the author or coauthor of six books on the American Civil War, including *Days of Glory: The Army of the Cumberland, 1861–1865*.



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Civil War Studies

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Civil War Studies / Louisiana History

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# The Louisiana Scalawags

Politics, Race, and Terrorism during the Civil War and Reconstruction

**FRANK J. WETTA**

During the Civil War and Reconstruction, the pejorative term “scalawag” referred to white southerners loyal to the Republican Party. With the onset of the federal occupation of New Orleans in 1862, scalawags challenged the restoration of the antebellum political and social orders. Derided as spoilsmen, uneducated “poor white trash,” Union sympathizers, and race traitors, scalawags remain largely misunderstood even today. In *The Louisiana Scalawags*, Frank J. Wetta offers the first in-depth analysis of these men and their struggle over the future of Louisiana. A fascinating look into the interplay of politics, race, and terrorism during Reconstruction, this volume answers an array of questions about the origin and demise of the scalawags, and debunks much of the negative mythology surrounding them.

Contrary to popular thought, the white Republicans counted among their ranks men of genuine accomplishment and talent. They worked in fields as varied as law, business, medicine, journalism, and planting, and many held government positions as city officials, judges, parish officeholders, and state legislators in the antebellum years. Wetta demonstrates that a strong sense of nationalism

often motivated the men, no matter their origins.

Louisiana’s scalawags were most active and influential during the early stages of Reconstruction, when they led in founding the state’s Republican Party. The vast majority of white Louisianans, however, rejected the scalawags’ appeal to form an alliance with the freedmen in a biracial political party. Eventually, the influence of the scalawags succumbed to persistent white terrorism, corruption, and competition from the carpetbaggers and their black Republican allies. By then, the state’s Republican Party consisted of white political leaders without any significant white constituency. According to Wetta, these weaknesses, as well as ineffective federal intervention in response to a Democratic Party insurgency, caused the Republican Party to collapse and Reconstruction to fail in Louisiana.

**FRANK J. WETTA** is Senior Fellow at the Center for History, Politics, and Policy in the department of history at Kean University. He is a former Leverhulme British Commonwealth, United States Visiting Fellow in American Studies at the University of Keele in the United Kingdom.

# Slaves for Hire

Renting Enslaved Laborers in Antebellum Virginia

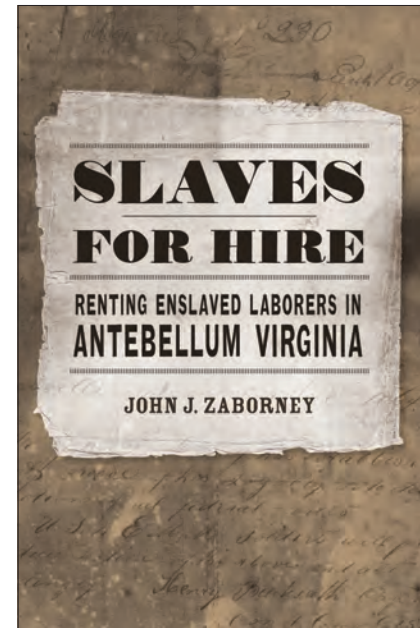
**JOHN J. ZABORNEY**

In *Slaves for Hire*, John J. Zaborney overturns long-standing beliefs about slave labor in the antebellum South. Previous scholarship has viewed slave hiring as an aberration—a modified form of slavery, involving primarily urban male slaves, that worked to the laborer’s advantage and weakened slavery’s institutional integrity. In the first in-depth examination of slave hiring in Virginia, Zaborney suggests that the endemic practice bolstered the institution of slavery in the decades leading up to the Civil War, all but assuring Virginia’s secession from the Union to protect slavery.

Moving beyond previous analyses, Zaborney examines slave hiring in rural and agricultural settings, along with the renting of women, children, and elderly slaves. His research reveals that, like non-hired-out slaves, their experiences varied in accordance with sex, location, occupation, economic climate, and crop prices, as well as owners’ and renters’ convictions and financial circumstances. Hired slaves in Virginia faced a full range of experiences from nearly full autonomy to harsh exploitation.

Whites of all economic, occupational, gender, ethnic, and age groups, including slave owners and non-slave-owners, borrowed slaves regularly. Additionally, male owners and hirers often transported slaves to those who rented them, and acted as agents for white women who wished to hire out their slaves. Ultimately, widespread white mastery of hired slaves allowed owners with superfluous slaves to rent them out locally rather than sell them to the Lower South, establishing the practice as an integral feature of Virginia slavery.

**JOHN J. ZABORNEY** is professor of history at the University of Maine at Presque Isle.



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**OCTOBER 2012**

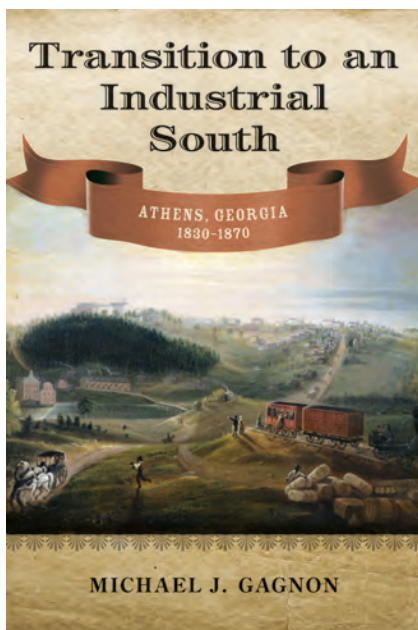
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# Transition to an Industrial South

Athens, Georgia, 1830–1870

**MICHAEL J. GAGNON**

Renowned New South booster Henry Grady proposed industrialization as a basis of economic recovery for the former Confederacy. Born in 1850 in Athens, Georgia, to a family involved in the city's thriving manufacturing industries, Grady saw firsthand the potential of industrialization for the region. In *Transition to an Industrial South*, Michael J. Gagnon explores the creation of an industrial network in the antebellum South by focusing on the creation and expansion of cotton textile manufacture in Athens.

By 1835, local entrepreneurs built three cotton factories in Athens, started a bank, and created the Georgia Railroad. Although known best as a college town, Athens became an industrial center for Georgia in the antebellum period and maintained its stature as a factory town even after competing cities supplanted it in the late nineteenth century. Georgia, too, remained the foremost industrial state in the South until the 1890s.

Gagnon reveals the political nature of procuring manufacturing technology and building cotton mills in the South, and demonstrates the genera-

tional maturing of industrial laboring, managerial, and business classes well before the advent of the New South era. He also demonstrates how a southern industrial society grew out of a culture of social and educational reform, economic improvements, and business interests in banking and railroading. Using Athens as a case study, Gagnon suggests that the connected networks of family, business, and financial relations provided a framework for southern industry to profit during the Civil War and to serve as a principal guide to prosperity in the immediate postbellum years.

**MICHAEL J. GAGNON**, is assistant professor of history at Georgia Gwinnett College.



# The Ongoing Burden of Southern History

Politics and Identity in the Twenty-First-Century South

Edited by **ANGIE MAXWELL**, **TODD SHIELDS**, and **JEANNIE WHAYNE**

More than fifty years after its initial publication, C. Vann Woodward's landmark work, *The Burden of Southern History*, remains an essential text on the southern past. Today, a "southern burden" still exists, but its shape and impact on southerners and the world varies dramatically from the one envisioned by Woodward. Recasting Woodward's ideas on the contemporary South, the contributors to *The Ongoing Burden of Southern History* highlight the relevance of his scholarship for the twenty-first-century reader and student.

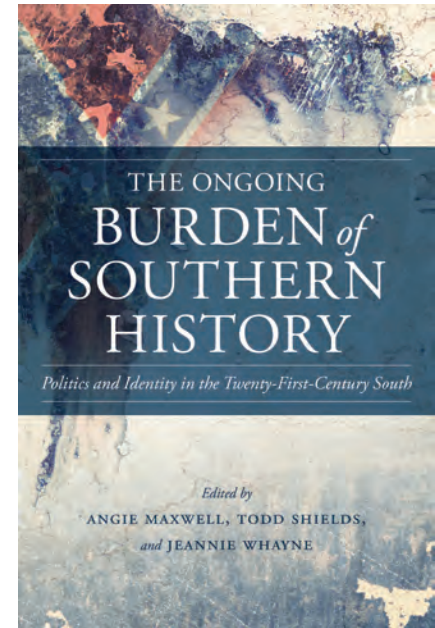
This interdisciplinary retrospective tackles questions of equality, white southern identity, the political legacy of Reconstruction, the heritage of Populism, and the place of the South within the nation, along with many others. From Woodward's essays on populism and irony, historians find new insight into the burgeoning Tea Party, while they also shed light on the contemporary legacy of the redeemer Democrats. Using up-to-date election data, scholars locate a "shrinking" southern identity and point to the accomplishments of the recent influx of African American voters and political candidates. This penetrating analysis reinterprets Woodward's classic for a new generation of readers interested in the modern South.

**Contributors:** Josephine A. V. Allen, Charles S. Bullock III, James C. Cobb, Donald R. Deskins Jr., Leigh Anne Duck, Angie Maxwell, Robert C. McMath, Wayne Parent, Sherman C. Puckett, Todd Shields, Hanes Walton Jr., Jeannie Whayne, Patrick G. Williams.

**ANGIE MAXWELL** is the Diane D. Blair Professor of Southern Studies and an assistant professor of political science at the University of Arkansas. Her research has appeared in *The Southern Quarterly*, *Journal of Black Studies*, and *Presidential Studies Quarterly*.

**TODD SHIELDS** is a professor of political science and director of the Diane D. Blair Center of Southern Politics and Society at the University of Arkansas. His work has appeared in *The American Journal of Political Science*, *The Journal of Politics*, and *Presidential Studies Quarterly*.

**JEANNIE WHAYNE** is professor of history at the University of Arkansas and author or editor of ten books, including *Delta Empire: Lee Wilson and the Transformation of Southern Agriculture*, winner of the J. G. Ragsdale Book Award.



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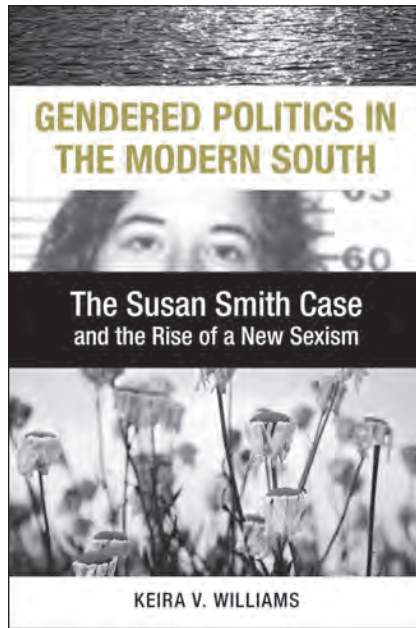
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Making the Modern South

David Goldfield, Series Editor

# Gendered Politics in the Modern South

The Susan Smith Case and the Rise of a New Sexism

**KEIRA V. WILLIAMS**

In the fall of 1994 Susan Smith, a young mother from Union, South Carolina, reported that an African American male carjacker had kidnapped her two children. The news sparked a multi-state investigation and evoked nationwide sympathy. Nine days later, she confessed to drowning the boys in a nearby lake, and that sympathy quickly turned to outrage. Smith became the topic of thousands of articles, news segments, and media broadcasts—overshadowing the coverage of midterm elections and the O. J. Simpson trial. The notoriety of her case was more than tabloid fare, however; her story tapped into a cultural debate about gender and politics at a crucial moment in American history.

In *Gendered Politics in the Modern South* Keira V. Williams uses the Susan Smith case to analyze the “new sexism” found in the agenda of the budding neo-conservatism movement of the 1990s. She notes that in the weeks after Smith’s confession, soon-to-be Speaker of the House Newt Gingrich made statements linking Smith’s behavior to the 1960s counterculture movement and to Lyndon Johnson’s “Great Society” social welfare programs. At the same time, various magazines declared the “death of feminism” and a “crisis in masculinity”

as the assault on liberal social causes gained momentum. In response to this perceived crisis, Williams argues, a distinct code of gender discrimination that sought to reassert a traditional form of white male power developed.

In addition to a variety of sources, including letters from Smith written since her incarceration, Williams contextualizes the infamous case within a the history of gender politics over the last quarter of the twentieth century. She reveals how the rhetoric, imagery, and legal treatment of infanticidal mothers changed and asserts that the latest shift reflects the evolution of a neo-conservative politics.

**KEIRA V. WILLIAMS** holds a Ph.D. in history from the University of Georgia and currently teaches in the Honors and Women’s and Gender Studies Programs at Coastal Carolina University.

# John U. Monro

## Uncommon Educator

**TONI-LEE CAPOSSELA**

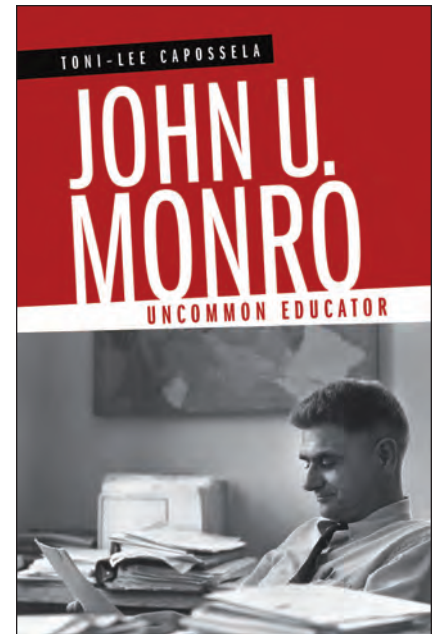
In 1967, the Dean of the College at Harvard, John U. Monro, left his twenty-year administrative career at the prestigious university for a teaching position at Miles College—an unaccredited, impoverished, historically black college on the outskirts of Birmingham, Alabama. Though an unconventional move, it was a natural continuation of Monro's lifelong commitment to equal opportunity in education. A champion of the underprivileged, who valued loyalty, hard work, and patriotism, Monro embodied both the virtues of the Greatest Generation and the idealism of the civil rights era. Monro's teaching career spanned over forty years and, as biographer Toni-Lee Capossela demonstrates, his influence reached well beyond his lifetime.

In addition to being a talented administrator, Monro was a World War II veteran, a crusading journalist, a civil rights proponent, and a spokesman for the fledgling Peace Corps. His dedication to social justice outlasted the fervor of the 1960s and fueled bold initiatives in higher education. While at Harvard he developed a financial aid formula that became the national template for needs-based scholarships and, after his move to Alabama, he spearheaded the creation of a sat-

ellite freshman program, a literacy initiative, a senior research requirement, and a writing-across-the-curriculum program for Tougaloo College. When hearing problems and memory loss drove him from the classroom, he took up residence in the Writing Center and worked one-on-one with students in a collaborative relationship that suited his personality and teaching style. Only in 1996, after struggling with the symptoms of Alzheimer's, did Monro retire.

*John U. Monro: Uncommon Educator* is a tribute to this passionate teacher and an affirmation of how one person can empower many to initiate positive change.

**TONI-LEE CAPOSSELA** is professor emerita at Stonehill College, where she was director of the Writing Program and the Writing Center. She holds an undergraduate degree from Boston University and graduate degrees from Brandeis University.



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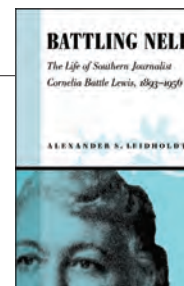
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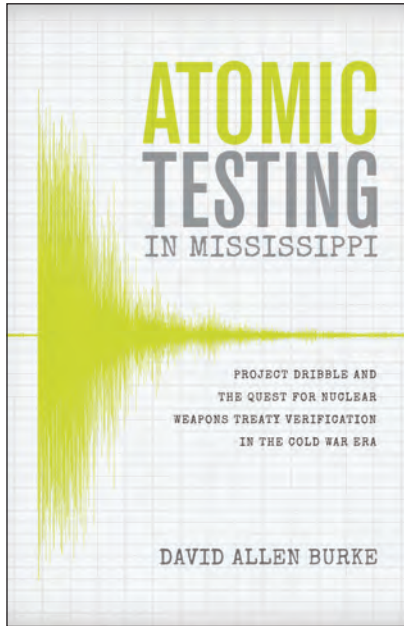
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## Atomic Testing in Mississippi

Project Dribble and the Quest for Nuclear Weapons Treaty Verification in the Cold War Era

**DAVID ALLEN BURKE**

In *Atomic Testing in Mississippi*, David Allen Burke illuminates the nearly forgotten history of America's only nuclear detonations east of the Mississippi River. The atomic tests, conducted in the mid-1960s nearly 3,000 feet below ground in Mississippi's Tatum Salt Dome, posed a potential risk for those living within 150 miles of the site, which included residents of Hattiesburg, Jackson, Gulfport, Biloxi, Mobile, and New Orleans. While the detonations provided the United States with verification methods that helped limit the world's nuclear arsenals, they sparked widespread public concern.

In 1964 and 1966 the Atomic Energy Commission conducted experiments at the salt dome—code-named Dribble—surrounded by a greater population density than any other test site in the United States. Though the detonations were not weapons tests, they fostered a conflict between regional politicians interested in government-funded science projects and a population leery of nuclear

testing near their homes. Even today residents near the salt dome are still fearful of long-term negative health consequences.

Despite its controversy Project Dribble provided the technology needed to detect and assess the performance of distant underground atomic explosions and thus verify international weapons treaty compliance. This technology led to advanced seismological systems that now provide tsunami warnings and detect atomic activity in other nuclear nations, such as Pakistan and North Korea.

**DAVID ALLEN BURKE** holds a doctorate in history of technology from Auburn University.

# Promoting the War Effort

Robert Horton and Federal Propaganda, 1938–1946

MORDECAI LEE

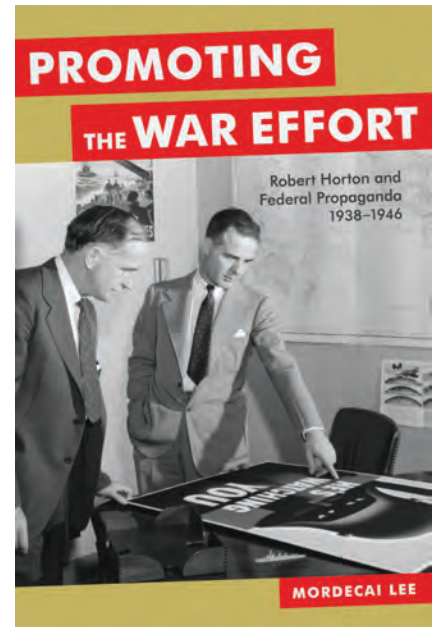
Though historians have largely overlooked Robert Horton, his public relations campaigns remain fixed in popular memory of the home front during World War II. Utilizing all media—including the nascent technology of television—to rally civilian support, Horton's work ranged from educational documentary shorts like *Pots to Planes*, which depicted the transformation of aluminum household items into aircraft, to posters employing scare tactics by featuring a German soldier with large eyes staring forward, reading "He's Watching You." Iconic and calculated, Horton's campaigns raise important questions about the role of public relations in government agencies. When are promotional campaigns acceptable? Does war necessitate persuasive communication? What separates information from propaganda? *Promoting the War Effort* traces the career of Horton—the first book-length study to do so—and delves into the controversies surrounding federal public relations.

A former reporter, Horton headed the public relations department for the U.S. Maritime Commission from 1938 to 1940. Then—until Pearl Harbor in December 1941—he directed the Division of Information (DOI) in the Executive Office of the President, where he played key roles in promoting the New Deal, President Franklin D. Roosevelt's unprecedented third-term reelection campaign, and the prewar arms-production effort. After Pearl Harbor, Horton's DOI encouraged support

for the war, primarily focusing on raising civilian and workforce morale. But the DOI under Horton assumed a different wartime tone than its World War I predecessor, the Committee on Public Information. Rather than whipping up pro-war hysteria, Horton focused on developing campaigns for more practical purposes, such as conservation and production. In mid-1942, Roosevelt merged the Division and several other agencies into the Office of War Information. Horton stayed in government, working as the PR director for several agencies. He retired in mid-1946, during the post-war demobilization.

*Promoting the War Effort* recovers this important figure in American politics and contributes to the ongoing public debate about government public relations during a time when questions about how facts are disseminated—and spun—are of greater relevance than ever before.

**MORDECAI LEE** is a professor of governmental affairs at the University of Wisconsin–Milwaukee. He previously served as legislative assistant to a congressman, was elected to five terms in the Wisconsin state legislature, and was executive director of a faith-based nonprofit that engaged in public policy advocacy. He is author of *The First Presidential Communications Agency: FDR's Office of Government Reports and Congress vs. the Bureaucracy: Muzzling Agency Public Relations*.



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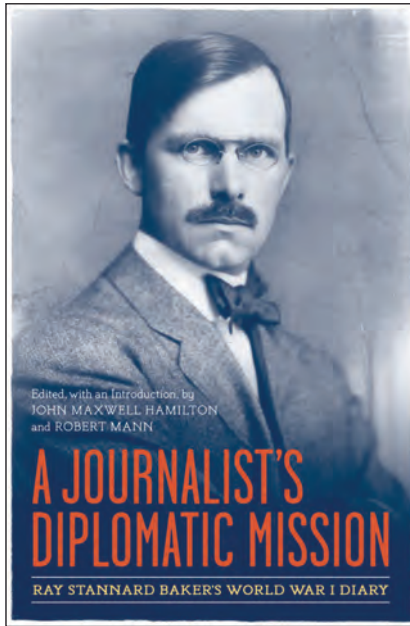
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From Our Own Correspondent

John Maxwell Hamilton, Series Editor

# A Journalist's Diplomatic Mission

Ray Stannard Baker's World War I Diary

Edited, with an Introduction, by **JOHN MAXWELL HAMILTON** and **ROBERT MANN**

At the height of World War I, in the winter of 1917–1918, one of the Progressive era's most successful muckracking journalists, Ray Stannard Baker (1870–1946), set out on a special mission to Europe on behalf of the Wilson administration. While posing as a foreign correspondent for the *New Republic* and the *New York World*, Baker assessed public opinion in Europe about the war and post-war settlement. American officials in the White House and State Department held Baker's wide-ranging, trenchant reports in high regard. After the war, Baker remained in government service as the president's press secretary at the Paris Peace Conference, where the Allied victors dictated the peace terms to the defeated Central Powers.

Baker's position gave him an extraordinary vantage point from which to view history in the making. He kept a voluminous diary of his service to the president, beginning with his voyage to Europe and lasting through his time as press secretary. Unlike Baker's published books about Wilson, leavened by much reflection, his diary allows modern

readers unfiltered impressions of key moments in history by a thoughtful inside observer.

Published here for the first time, this long-neglected source includes an introduction by John Maxwell Hamilton and Robert Mann, placing Baker and his diary into historical context. *A Journalist's Diplomatic Mission* will fascinate scholars and general readers alike.

**JOHN MAXWELL HAMILTON** is the Hopkins P. Breazeale Professor and founding dean of the Manship School of Mass Communication at Louisiana State University.

**ROBERT MANN** holds the Manship Chair in Mass Communication and is director of the Reilly Center for Media & Public Affairs in the Manship School of Mass Communication at Louisiana State University.

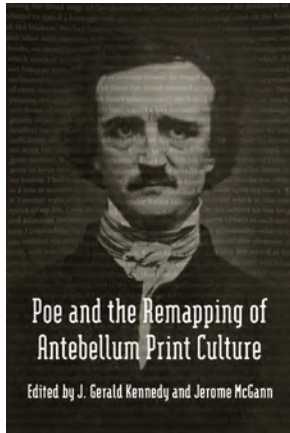


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## Poe and the Remapping of Antebellum Print Culture

EDITED BY J. GERALD KENNEDY  
and JEROME MCGANN

CONTRIBUTORS:

Anna Brickhouse, Betsy Erkkilä, Jennifer Greeson, Leon Jackson, J. Gerald Kennedy, Maurice Lee, Jerome McGann, Scott Peeples, Leland S. Person, and Eliza Richards

Edgar Allan Poe (1809–1849) has long occupied the position of literary outsider. Dismissed as unrepresentative of the main currents of antebellum culture, Poe commented incisively—in fiction and nonfiction—on nationalism, science, materialism, popular taste, and cultural ideology. Opposing the pressure to write nationalistic “American” tales or from a restricted New England perspective, he produced a body of work held in greater international esteem than any of his U.S. contemporaries.

In *Poe and the Remapping of Antebellum Print Culture* scholars explore Poe’s antinationalistic Americanism as they redefine the outlines of antebellum print culture and challenge ideas that situate Poe at the margins of national thought and cultural activity.

The contributors offer fresh perspectives on an often-maligned author, including essays on Poe’s preoccupation with celebrity, his fascination with metropolitan crime and mystery, his impact as an observer of racial fear, his role as an eccentric cultural icon, and his fluctuating reputation in our own era. They also argue for new digital approaches that facilitate remapping of print culture.

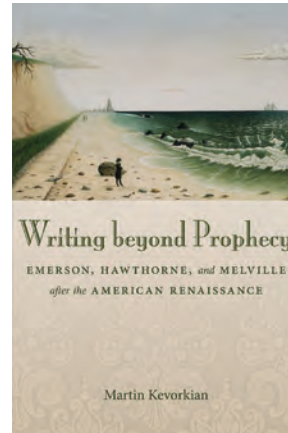
**J. GERALD KENNEDY** is Boyd Professor of English at Louisiana State University. His other books include *A Historical Guide to Edgar Allan Poe*, *The Portable Edgar Allan Poe*, and *Imagining Paris: Exile, Writing, and American Identity*.

**JEROME MCGANN** is the John Stewart Bryan University Professor at the University of Virginia and Visiting Research Scholar at the University of London and the University of California, Berkeley. He has authored and edited numerous books, including *Radiant Textuality: Literature after the World Wide Web* and *The Scholar’s Art: Literary Studies in a Managed World*.

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## Writing beyond Prophecy

Emerson, Hawthorne, and Melville after the American Renaissance

MARTIN KEVORKIAN

*Writing beyond Prophecy* offers a new interpretation of the American Renaissance by drawing attention to a cluster of later, rarely studied works by three authors. Identifying a line of writing from Ralph Waldo Emerson’s *Conduct of Life* to Nathaniel Hawthorne’s posthumously published *Elixir of Life* manuscripts to Herman Melville’s *Clarel: A Poem and Pilgrimage in the Holy Land*, Martin Kevorkian demonstrates how these authors wrestled with their sense of vocational calling.

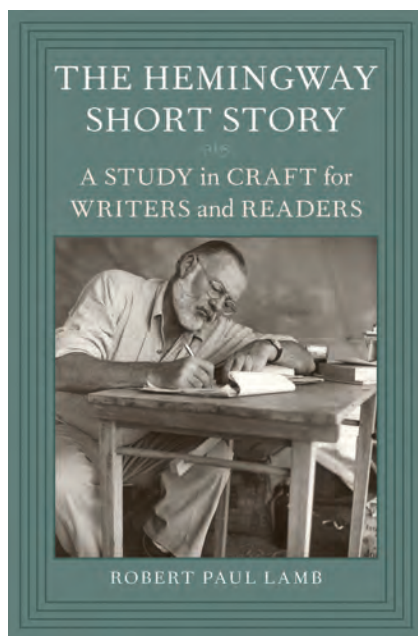
Early in their careers, these three authors positioned their literary pursuits as an alternative to the ministry. By presenting a “new revelation” and a new set of “gospels” for the nineteenth century, they sought to aggressively usurp the authority of the pulpit. Later in their lives each writer came to recognize the audacity of his earlier work creating what Kevorkian characterizes as a literary aftermath. Strikingly, each author returned to the character of a young divinity student, torn by a crisis of faith and vocation. *Writing beyond Prophecy* gives a distinctive shape to the “late” careers of Emerson, Hawthorne, and Melville and offers a cohesive account of the lingering devotion left in the wake of American Romanticism.

**MARTIN KEVORKIAN** is an associate professor of English and associate department chair at the University of Texas at Austin. He is the author of *Color Monitors: The Black Face of Technology in America* as well as articles on Emerson, Hawthorne, and Melville.

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# The Hemingway Short Story

A Study in Craft for Writers and Readers

**ROBERT PAUL LAMB**

In his highly anticipated sequel to the critically acclaimed *Art Matters: Hemingway, Craft, and the Creation of the Modern Short Story*, Robert Paul Lamb delivers a dazzling analysis of the craft of this influential writer. Lamb scrutinizes a selection of Hemingway's exemplary stories to illuminate the author's methods of construction and to show how craft criticism complements and enhances cultural literary studies. *The Hemingway Short Story* reconciles the creative writer's focus on art with the concerns of cultural critics, establishing the value that craft criticism holds for all readers.

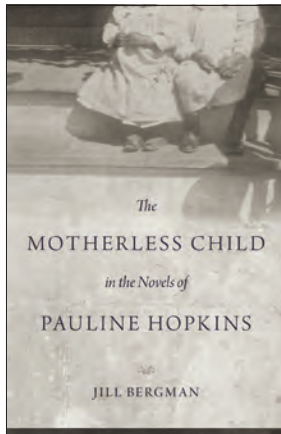
Beautifully written in clear and engaging prose, Lamb's study presents close readings of representative Hemingway stories such as "Soldier's Home," "A Canary for One," "God Rest You Merry, Gentlemen," and "Big Two-Hearted River." Lamb's examination of "Indian Camp," for instance, explores not only its biographical contexts—showing how details, incidents, and characters developed in the writer's mind and notebook as he transmuted life into art—but also its original, deleted opening and the final text of the story, uncovering otherwise unseen aspects of technique and new terrains of meaning. Lamb proves that a writer is not merely a site upon which cultural forces contend, but a pro-

fessional in his or her craft who makes countless conscious decisions in creating a literary text.

Revealing how the short story operates as a distinct literary genre, Lamb provides the detailed readings that the form demands—showing Hemingway practicing his craft, offering new inclusive interpretations of much debated stories, reevaluating critically neglected stories, analyzing how craft is inextricably entwined with a story's cultural representations, and demonstrating the many ways in which careful examinations of stories reward us.

**ROBERT PAUL LAMB** received his doctorate in the History of American Civilization from Harvard University. He is author of *Art Matters: Hemingway, Craft, and the Creation of the Modern Short Story* and coeditor of *A Companion to American Fiction, 1865–1914*. He was named the 2008 Indiana Professor of the Year by the Carnegie Foundation.





## The Motherless Child in the Novels of Pauline Hopkins

JILL BERGMAN

Well known in her day as a singer, playwright, novelist, and editor of the *Colored American Magazine*, Pauline Hopkins (1859–1930) has been the subject of considerable scholarly attention over the last twenty years. Nevertheless, her novels have not received their critical due. *The Motherless Child*, the first book-length study of Hopkins's major fictions, fills this gap, offering a sustained analysis of motherlessness in *Contending Forces*, *Hagar's Daughter*, *Winona*, and *Of One Blood*.

Motherlessness appears in all of Hopkins's novels. The motif, Bergman asserts, resonated profoundly for African Americans living with the legacy of abduction from a motherland and familial fragmentation under slavery. In her novels, motherlessness serves as a trope for the national alienation of post-Reconstruction African Americans. The longing and search for a maternal figure, then, represents an effort to reconnect with the absent mother—a missing parent and a lost African history and heritage. In Hopkins's oeuvre, the image of the mother of African heritage—a source of both identity and persecution—becomes a source of power and possibility.

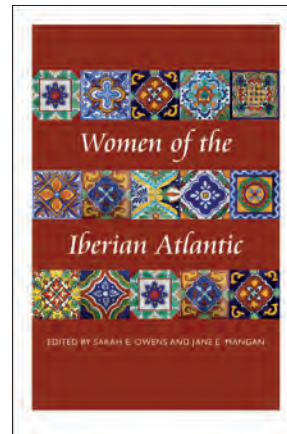
Bergman interweaves historical events—such as Bleeding Kansas, the execution of John Brown, and the Middle Passage—with motherlessness and explores how Hopkins's work engages with other contemporaneous race activists. This illuminating study opens new terrain not only in Hopkins scholarship, but also in the complex interchanges between literary, African American, psychoanalytic, feminist, and postcolonial studies.

**JILL BERGMAN** is a professor of English at the University of Montana. She is coeditor of *Our Sisters Keepers: Nineteenth-Century Benevolence Literature by American Women*.

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## Women of the Iberian Atlantic

Edited by SARAH E. OWENS and JANE E. MANGAN

The ten essays in this interdisciplinary collection explore the lives, places, and stories of women in the Iberian Atlantic between 1500 and 1800. Distinguished contributors such as Ida Altman, Matt Childs, and Allyson Poska utilize the complexities of gender as a touchstone to understand issues of race, class, family, health, and religious practices in the Atlantic basin. Unlike previous scholarship, which has focused on upper-class and noble women, this book examines the lives of those on the periphery, such as free and enslaved Africans, colonized indigenous mothers, and poor Spanish women.

Chapters range broadly across time periods and regions of the Atlantic world. Authors explore the lives of Caribbean women in the earliest era of Spanish colonization, and gender norms in Spain and its far-flung colonies. They extend the boundaries of the traditional Atlantic by analyzing healing knowledge of indigenous women in Portuguese Goa and kinship bonds among women in Spanish East Texas. Together, these innovative essays rechart the Iberian Atlantic while revealing the widespread impact of women's activities on the emergence of the Iberian Atlantic world.

**SARAH E. OWENS** is associate professor of Spanish at the College of Charleston. She is editor and translator of Madre María Rosa's *Journey of Five Capuchin Nuns*, winner of the 2010 Josephine Roberts Prize.

**JANE E. MANGAN** is an associate professor of history at Davidson College and the author of *Trading Roles: Gender, Ethnicity, and the Urban Economy in Colonial Potosí*. She is currently researching a book on the subject of family in sixteenth-century Spain and Peru.

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## Defining Culinary Authority

The Transformation of Cooking in France, 1650–1830

JENNIFER J. DAVIS

In the eighteenth and nineteenth centuries, French cooks began to claim central roles in defining and enforcing taste, as well as educating their diners to changing standards. Tracing the transformation of culinary trades in France during the Revolutionary era, Jennifer J. Davis argues that the work of cultivating sensibility in food was not simply an elite matter; it was essential to the livelihood of thousands of men and women.

Combining rigorous archival research with social history and cultural studies, Davis interrogates the development of cooking aesthetics and practices by examining the propagation of taste, the training of cooks, and the policing of the culinary marketplace in the name of safety and good taste. French cooks formed their profession through a series of debates intimately connected to broader Enlightenment controversies over education, cuisine, law, science, and service. Though cooks assumed prominence within the culinary public sphere, the unique literary genre of gastronomy replaced the Old Regime guild police in the wake of the French Revolution as individual diners began to rethink cooks' authority. This question of who wielded culinary influence—and thus shaped standards of taste—continued to reverberate throughout society into the early nineteenth century.

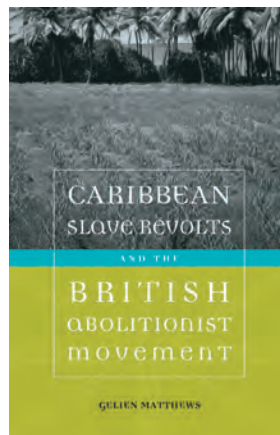
This remarkable study illustrates how culinary discourse affected French national identity within the hexagon and around the globe, where elite cuisine bears the imprint of the country's techniques and labor organization.

**JENNIFER J. DAVIS** is an assistant professor of history at the University of Oklahoma.

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NEW IN PAPER

## Caribbean Slave Revolts and the British Abolitionist Movement

GELIEN MATTHEWS

Antislavery, Abolition, and the Atlantic World  
R. J. M. Blackett and James Brewer Stewart, Series Editors

“What sets Matthews’s work apart from past and contemporary works concerning the British abolitionist movement is her assertion that nineteenth-century slave revolts constituted a primary agent of change through the semi-symbiotic relationship they shared with the metropolitan front in Parliament.”—*The Florida Historical Quarterly*

“An innovative, fresh, and succinct study that begs the reader to reconsider past scholarly interpretations of the British movement to abolish slavery in the early nineteenth century.”—*H-Atlantic*

In this illuminating study, Gelien Matthews demonstrates how slave rebellions in the British West Indies influenced the tactics of abolitionists in England, and how the rhetoric and actions of the abolitionists emboldened slaves. Moving between the world of the British Parliament and the realm of Caribbean plantations, Matthews reveals a transatlantic dialectic of antislavery agitation and slave insurrection that eventually influenced the dismantling of slavery in British-held territories. She makes shrewd use of previously overlooked publications of British abolitionists to prove that their language changed over time in response to slave uprisings.

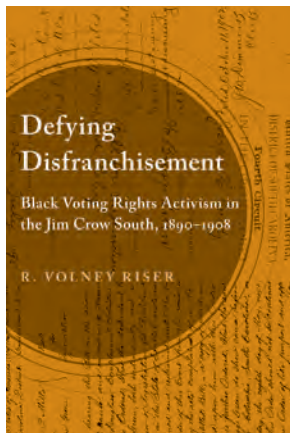
This compelling work is a valuable analytical tool in the interpretation of abolition in North America, uncovering the important connections between rebellious slaves on one side of the Atlantic and abolitionists on the other side.

**GELIEN MATTHEWS** teaches history at the University of the West Indies St. Augustine Campus in the Republic of Trinidad and Tobago.

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NEW IN PAPER

## Defying Disfranchisement

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

**R. VOLNEY RISER**

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“This study contributes to the common knowledge of black suffrage issues during the Jim Crow era by approaching the topic from a new angle. It proves that there was much local black voting rights activism prior to the formation of the NAACP, and it traces the story with engaging narrative, thorough primary source documentation, and excellent legal analysis.”—*American Historical Review*

“A unique and valuable contribution to African American and southern history.”—*The Journal of Southern History*

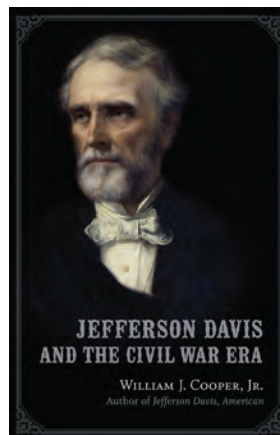
In *Defying Disfranchisement*, R. Volney Riser documents a number of lawsuits challenging various requirements—including literacy tests, poll taxes, and white primaries—designed primarily to strip African American men of their right to vote in the late nineteenth and early twentieth centuries. Twelve of these wended their way to the U.S. Supreme Court, and that body coldly ignored the systematic disfranchisement of black southerners. Nevertheless, as Riser shows, the attempts themselves were stunning and demonstrate that even at one of their bleakest hours, African Americans sheltered and nurtured a hope that would lead to wholesale changes upon the American legal and political landscape.

**R. VOLNEY RISER** is editor of *The Alabama Review* and chair of the department of history and social sciences at the University of West Alabama in Livingston.

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## Jefferson Davis and the Civil War Era

**WILLIAM J. COOPER, JR.**

“The book would be terrific for a graduate seminar, for the topics covered promote discussion and debate.”—*Journal of American History*

“All of the essays are the product of solid research and offer the sort of compelling insights that make this a book students of Confederate political and military history will enjoy and find valuable.”—*Blue & Gray Magazine*

“[This] volume challenges and rewards the reader as much as many heavier tomes.”—*Civil War Book Review*

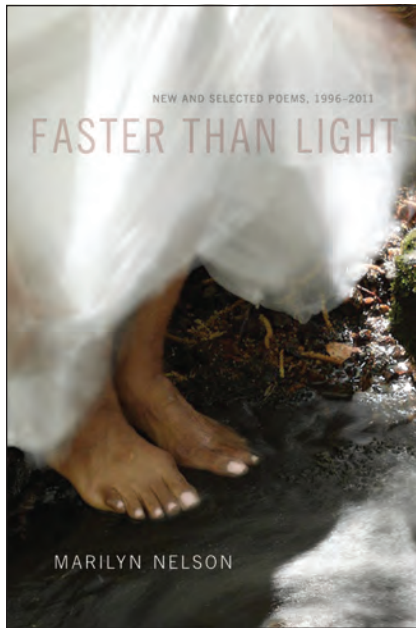
In his masterpiece, *Jefferson Davis, American*, William J. Cooper, Jr., crafted a sweeping biography and established himself as the foremost scholar on the intriguing Confederate president. Cooper narrows his focus considerably in *Jefferson Davis and the Civil War Era*, training his expert eye specifically on Davis’s participation in and influence on the American Civil War. Nine self-contained essays address the way in which Davis reacted to and dealt with a variety of issues that were key to the war, illuminating his role during those turbulent years. This volume offers rare insight into one of American history’s most complicated and provocative figures.

**WILLIAM J. COOPER, JR.**, is the author or coauthor of six books. The recipient of fellowships from the Guggenheim Foundation and the National Endowment for the Humanities, he has won the Los Angeles Times Book Prize for Biography and the Jefferson Davis Award, among other honors.

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Poetry

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# Faster Than Light

New and Selected Poems, 1996–2011

**MARILYN NELSON**

From *A Wreath for Emmett Till*

Emmett Till's name still catches in my throat,  
like syllables waylaid in a stutterer's mouth.  
A fourteen-year old stutterer, in the South  
to visit relatives, and to be taught  
the family's ways. His mother had finally bought  
that White Sox cap; she'd made him swear an oath  
to be careful around white folks. She'd told him the truth  
of many a Mississippi anecdote:  
Some white folks have blind souls. In his suitcase  
she'd packed dungarees, T-shirts, underwear,  
and comic books. She'd given him a note  
for the conductor, waved to his chubby face,  
wondered if he'd remember to brush his hair.  
Her only child. A body left to bloat.

Conjuring numerous voices and characters across oceans and centuries, *Faster Than Light* explores widely disparate experiences through the lens of traditional poetic forms. This volume contains a selection of Marilyn Nelson's new and uncollected poems as well as work from each of her lyric histories of eighteenth-, nineteenth-, and twentieth-century African American individuals and communities, and *The Cachoeira Tales*, a long riff on Chaucer's *Canterbury Tales*.

Poems include the stories of historical fig-

ures like Emmett Till, the fourteen-year-old boy lynched in 1955, and the inhabitants of Seneca Village, an African American community razed in 1857 for the creation of Central Park. "Bivouac in a Storm" tells the story of a group of young soldiers, later to become known as the Tuskegee Airmen, as they trained near Biloxi, Mississippi, "marching in summer heat / thick as blackstrap molasses, under trees / haunted by whippings." Later pieces range from the poet's travels in Africa, Europe, and Polynesia, to poems written in collaboration with Father Jacques de Foiard Brown, a former Benedictine monk who becomes the subject of Nelson's playful fictional fantasy sequence, "Adventure-Monk!" Both personal and historical, these poems are grounded in quotidian detail but reach toward spiritual and moral truths.

**MARILYN NELSON** is the author of numerous books, including *The Cachoeira Tales and Other Poems*, *The Fields of Praise*, and *Magnificat*. Her honors include three National Book Award Finalist medals, the Frost Medal, the Poets' Prize, and the Boston Globe/Hornbook Award. Nelson is an emeritus professor at the University of Connecticut, the former Poet Laureate of Connecticut, and founder and director of Soul Mountain Retreat.

WINNER of the 2012 L. E. PHILLABAUM POETRY AWARD

# Theater of Memory

New and Selected Poems

**MARK PERLBERG**

From “In the Theater of Memory”

Only months before we entered the impossible  
toystore, my father quit the family  
by performing the unfathomable trick of dying.  
Surely, he could have reversed the magic  
that engrossed him as he lay on his bed  
in the darkened room.  
Surely, he could have turned the key  
in the lock of himself and slipped the chains  
he chose to wear, like Houdini,  
another prince of the time.

Was not the story you never tired of telling  
a slant account of a vexed and baffled boy  
who would not forgive his father for disappearing,  
nor you, your entrance on the scene?

For I had seen him glide from our home  
on a June evening,  
saw him lift his straw boater in the air,  
flash his broad Franklin Roosevelt smile,  
then turn and vault the hedge  
at the border of the lawn.

His heels made sidewalk music  
down the street.

*Theater of Memory* honors the life and work of celebrated poet Mark Perlberg (1929–2008), featuring poems from his four previous books—*The Burning Field*, *The Feel of the Sun*, *The Impossible Toystore*, and *Waiting for the Alchemist*—along with a sampling of previously unpublished pieces. Perlberg began work on the collection during the last year of his life, and his wife, Anna Nussy Perlberg, finished the compilation after his death. *Theater of Memory* includes an afterword by Anna, who shares the story behind this retrospective collection.

Moving and unpretentious, the poems range from verses about the poet’s childhood, including the early death of his father, to pieces in conversation with Chinese poet T’ao Ch’ien, to poignant poems about his grandson. A slowly deflating helium balloon becomes a meditation on aging and the urgency to teach his grandson “to remember in perilous / times to keep something of himself for himself.”

**MARK PERLBERG** (1929–2008) cofounded the Poetry Center of Chicago and served as its president for many years.



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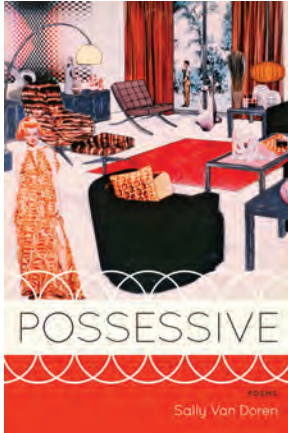
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Poetry

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**Possessive**  
Poems  
**SALLY VAN DOREN**

Sally Van Doren's imaginative new collection offers bold and beguiling poems. Uttered in intense lyrical bursts that reflect the poet's command of language both familiar and strange, the visually dramatic moments gathered here probe the time-honored themes of love and death with candor and intimacy. The poems range in tone from a tongue-twisting search for identity to a plea to engage others in the refutation of pain: "My discreet sorrow / Hides in the dichotomy / Of your duplicitous palm / Offer me your hand / Our patty-cake will / Clap away antipathy."

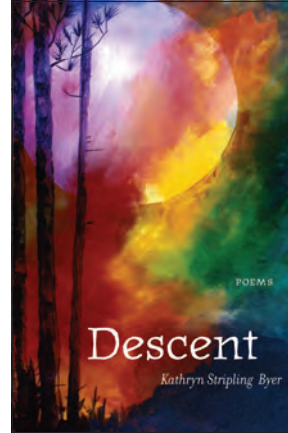
Drawing from sources as varied as the Bible, pop music, American politics, Italian Renaissance architecture, and poetry from Catullus to Wallace Stevens to OuLiPo, the poems unite in their unabashed examination of the uncertainties of life. In several poems, the voice of Eve reimagines the repercussions of original sin. In others, Van Doren chronicles vehicles of present-day suffering, "e-mailed poultices," "day-glo ambulances," and being "drafted against our will into kinetic wilderness." Throughout the collection, recognitions of despair are counterbalanced by assertions of hope: "we dug for glory / for healing not / born from pain."

**SALLY VAN DOREN**'s first book, *Sex at Noon Taxes*, received the Walt Whitman Award from the Academy of American Poets. She has taught in the St. Louis Public Schools and curates the Sunday Poetry Series for the St. Louis Poetry Center.

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**Descent**  
Poems  
**KATHRYN STRIPLING BYER**

Navigating the dangerous currents of family and race, Kathryn Stripling Byer's sixth poetry collection confronts the legacy of southern memory and landscape, where too often "it's safer to stay blind."

Beginning with "Morning Train," a response to Georgia blues musician Precious Bryant, Byer sings her way through a search for identity, recalling the hardscrabble lives of her family in the sequence "Drought Days," and facing her inheritance as a white southern woman growing up amid racial division and violence. The poet encounters her own naive complicity in southern racism and challenges the narrative of her homeland, the "Gone with the Wind" mythology that still haunts the region.

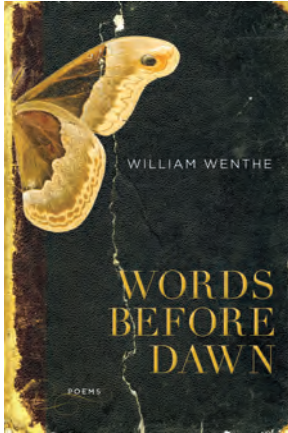
Ultimately, *Descent* creates a fragile reconciliation between past and present, calling over and over again to celebrate being, as in the book's closing manifesto, "Here. Where I am."

A native of Georgia, **KATHRYN STRIPLING BYER** has lived in the western North Carolina mountains since receiving a graduate degree from the University of North Carolina at Greensboro, where she studied with Allen Tate, Robert Watson, and Fred Chappell. Her several books of poetry have received honors from the Associated Writing Programs, the Academy of American Poets, the Fellowship of Southern Writers, and the Southern Independent Booksellers Alliance.

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## Words Before Dawn

Poems

**WILLIAM WENTHE**

Varied and accessible, William Wenthe's third collection begins in the domestic realm, then moves outward in subject and place—to a bird market in Paris, the Jaffa Gate in Old Jerusalem, the Chain Bridge in Budapest—before returning to the familial. The poet recalls his own cherished experiences of fatherhood, rocking his infant daughter in the early morning, lying with her outside on a pink flannel sheet, and watching her joyous reaction to the sight of roses. Actively engaged in the artist's struggle to represent reality, Wenthe draws attention to the particular, to moments and events that seem to exist beyond thoughts and words. In "Uhte," Wenthe reflects on the Old English name for "the hour before dawn": "that word / has haunted me—wondering how that hour / had first called forth a need / to be distinguished by a sound."

In well-crafted free verse, traditional meter and rhyme, prose poems, and nonce forms, Wenthe meditates on family, language, art, history, and the natural world, always striving to find words that might measure up to the richness of experience.

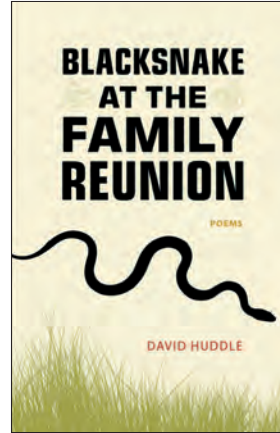
**WILLIAM WENTHE** is the author of *Not Till We Are Lost* and *Birds of Hoboken*. He has published widely in literary journals, and received Pushcart Prizes and a fellowship from the National Endowment for the Arts. Born and raised in New Jersey, he now teaches at Texas Tech University.

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## Blacksnake at the Family Reunion

Poems

**DAVID HUDDLE**

Southern Messenger Poets  
Dave Smith, Series Editor

David Huddle's latest collection, *Blacksnake at the Family Reunion*, shares intimate and amusing stories as if told by a quirky, usually reticent, great uncle. In "Boy Story," a teenage romantic meeting ends abruptly when the boy's sweetheart realizes they have parked near her grandmother's grave. The poem "Aloft" recalls a widowed mother's indignation after she receives a marriage proposal in a hot air balloon. Haunted by the words on his older sister's tombstone—"born & died . . . then / a single date / in November"—the speaker in one poem struggles to understand a tragic loss: "The ampersand / tells the whole truth / and nothing but, / so help me God, / whose divine shrug / is expressed so / eloquently / by that grave mark."

*Blacksnake at the Family Reunion* continues Huddle's ongoing poetic inquiry into the power of early childhood and family to infuse adulthood with sadness and despair—an inquiry conducted with profound empathy for the fragility of humankind.

A native of Ivanhoe, Virginia, **DAVID HUDDLE** served in the U.S. Army in Germany and Vietnam and earned degrees from the University of Virginia, Hollins College, and Columbia University. Author of seventeen books of poetry, fiction, and essays, Huddle has taught at the University of Vermont, the Bread Loaf School of English, the Rainier Writing Workshop, and Hollins University.

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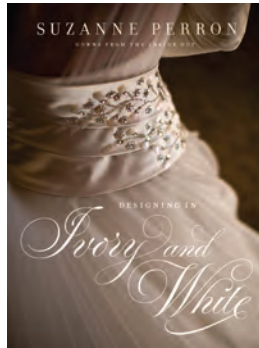


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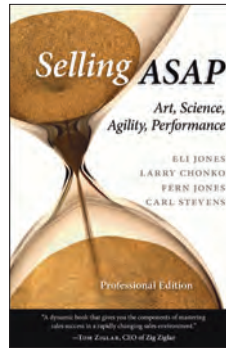
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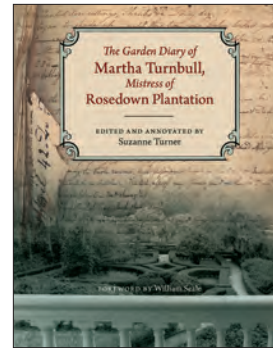
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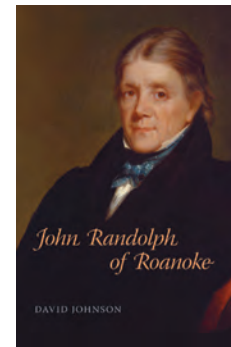
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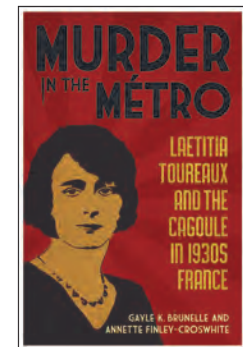
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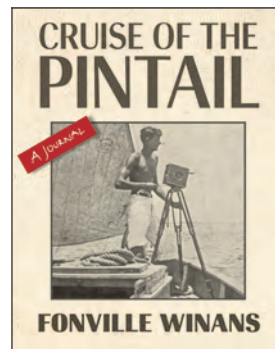
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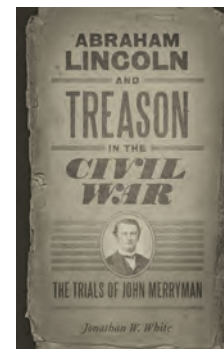
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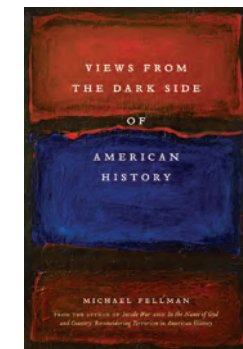
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