



LSU PRESS

FALL
2016



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Slim Harpo

Blues King Bee of Baton Rouge

MARTIN HAWKINS

PRAISE FOR MARTIN HAWKINS

"[E]ngrossing, revelatory, definitive, [his] narrative drive is every bit as contagious as the music it describes."
—*Rolling Stone*

"Martin Hawkins is surely one of the finest researchers in the whole realm of vernacular music."—Bill C. Malone

"What you're doing is so important. The gap between success and failure is so small at times, and there are so many artists who deserve to be remembered." —the late Sam Phillips of Sun Records

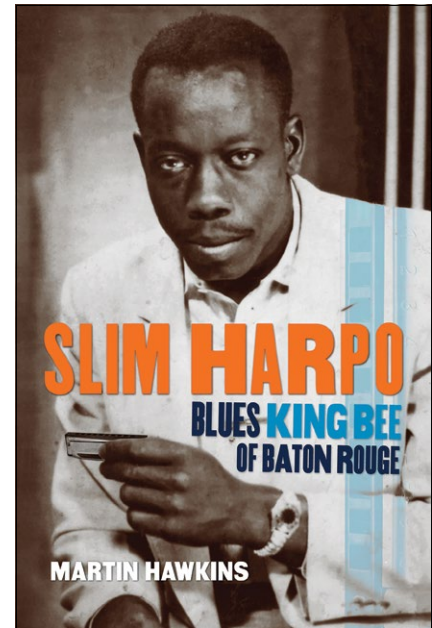
As Louis Armstrong forever tethered jazz to New Orleans and Clifton Chenier fixed Lafayette as home to zydeco, Slim Harpo established Baton Rouge as a base for the blues. In the only complete biography of this internationally renowned blues singer and musician, Martin Hawkins traces Harpo's rural upbringing near Louisiana's capital, his professional development fostered by the local music scene, and his national success with R&B hits like *Rainin' in My Heart*, *Baby Scratch My Back*, and *I'm A King Bee*, among others. Hawkins follows Harpo's global musical impact from the early 1960s to today and offers a detailed look at the nature of the indepen-

dent recording business that enabled his remarkable legacy.

With new research and interviews, Hawkins fills in previous biographical gaps and redresses misinformation about Harpo's life. In addition to weaving the musician's career into the lives of other Louisiana blues players—including Lightnin' Slim, Lazy Lester, and Silas Hogan—the author discusses the pioneering role of Crowley, Louisiana, record producer J. D. Miller and illustrates how Excello Records in Nashville brought national attention to Harpo's music recorded in Louisiana.

This engaging narrative examines Harpo's various recording sessions and provides a detailed discography, as well as a list of blues-related records by fellow Baton Rouge artists. *Slim Harpo: Blues King Bee of Baton Rouge* will stand as the ultimate resource on the musician's life and the rich history of Baton Rouge's blues heritage.

MARTIN HAWKINS, author of *A Shot in the Dark: Making Records in Nashville, 1945–1955* and, with Colin Escott, *Good Rockin' Tonight: Sun Records and the Birth of Rock 'n' Roll*, has written over four hundred magazine articles, LP sleeve notes, and CD booklets on roots music since 1971.



SEPTEMBER 2016

416 pages, 6 x 9, 37 halftones, 1 map

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Blues Music / Biography

U.S. Air Force/Julianne Showalter



Department of Defense



U.S. Air Force

U.S. Air Force



U.S. Navy



National Naval Aviation Museum, NAS Pensacola, FL



Air University/Air Force Historical Research Center, Maxwell Air Force Base, AL



Military Aviation in the Gulf South

A Photographic History

VINCENT P. CAIRE

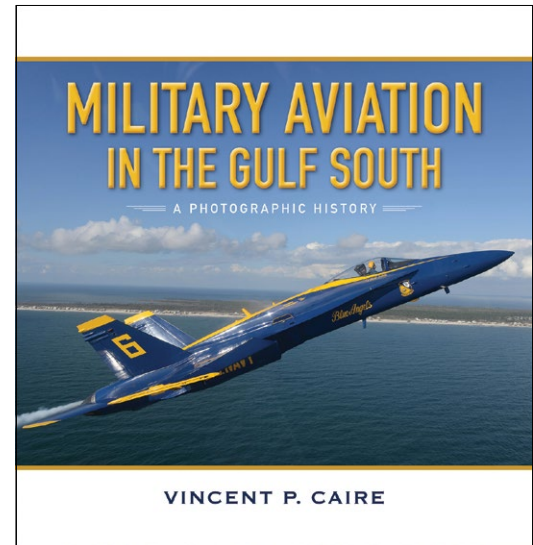
In 1914, the U.S. Navy established its first air station in Pensacola, Florida. Two years later, the U.S. Army, after training its pilots in the skies of Texas, conducted its first combat flights. In the decades that followed and through World War II, the Gulf South welcomed over two hundred air bases and Naval air stations. By the close of the twentieth century these installations had fostered critical advances in pilot training, producing many of the most acclaimed military personnel to take to the skies. Vincent P. Caire's authoritative and inspiring photographic survey recognizes Gulf South aviation heroes like Brig. Gen. Claire Chennault and honors the role of key southern military air facilities like Eglin and Maxwell Air Force bases.

For more than a hundred years, the Gulf South—defined here as Florida, Georgia, Alabama, Mississippi, Louisiana, and Texas—has supported advancement in every branch of military aviation, contributing both technical prowess and fearless pilots to U.S. forces. Through many never-before-published photographs and an informative text, *Military Aviation in the Gulf South* celebrates these achievements, including the massive expansion of aviation in World War II, establishment of training facilities for officers—including Hollywood stars and the Tuskegee airmen—and commissioning of

the U.S. Navy's Blue Angels flight demonstration squadron. Caire's comprehensive history also highlights innovation—such as the designs of Lt. Harold L. Clark for Randolph Air Force Base—and sacrifice, like that of World War I pilot 2nd Lt. Samuel Keesler, the namesake of the Biloxi, Mississippi, base.

For generations of servicemen and women, their families, and the local civilian communities that support them, *Military Aviation in the Gulf South* pays tribute to the enduring impact of the region's aviation programs on America's security and the defense of freedom worldwide.

VINCENT P. CAIRE, writer and producer of the public television documentary film *Sky Riders: Louisiana's Aviation Pioneers*, is the author of *Louisiana Aviation: An Extraordinary History in Photographs*. He has also contributed to *Air and Space Smithsonian* magazine and *Aviation International News*, among other publications. In 1986, Caire earned his private pilot's license at New Orleans Lakefront "Shushan" Airport and now serves as director of the Port of South Louisiana Executive Regional Airport.



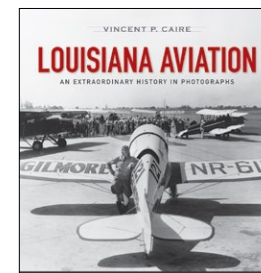
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U.S. Military History / Aviation / Gulf South History



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ALSO BY
THIS AUTHOR



Old-Fashioned Cabbage Soup

Yield: 6–8 servings

7 cups chopped green cabbage, cut into bite-sized pieces

1 quart water

Seasoned salt to taste

Ground black pepper to taste

2 (14-ounce) cans stewed tomatoes, with liquid

1 (14-ounce) can whole tomatoes, with liquid

2/3 cup chopped onion

1/2 cup chopped celery

1/2 cup chopped green bell pepper

2 garlic cloves, chopped

2 cups peeled and diced white potatoes

1. In a large pot, add cabbage, water, seasoned salt, and black pepper. Bring to a boil over high heat. Reduce to medium heat, and continue cooking 20 minutes.

2. Add stewed tomatoes, whole tomatoes, onion, celery, green bell pepper, and garlic. Stir in potatoes and cook until potatoes and cabbage are fork-tender, about 15 minutes. Serve hot.



Soul Food Advisor

Recipes and Tips for Authentic Southern Cooking

CASSANDRA HARRELL

Cassandra Harrell remembers watching her grandmother, Big Mama, fry hot-water corn bread in a well-seasoned cast-iron skillet on her electric stove. Only four years old, Harrell had to crawl onto a kitchen chair to see the yellow cornmeal batter skillfully dropped into sizzling oil. Once fried to a golden brown, the bread was served with one of Big Mama's many delicious meals like a plate of turnip greens and smoked meat or a bowl of beef stew. Growing up in a small, close-knit community in southwest Tennessee, Harrell received a culinary education from her family, learning her trade by example: she listened to her mother and grandmother and watched them in the kitchen as they cooked tomatoes, onions, and cabbage they gathered from the family's large backyard garden. Over the next forty years, Harrell honed her appreciation of good food through cooking, both at home and as a professional caterer.

Soul Food Advisor shares more than 150 of Harrell's personal and family recipes—from Big Mama's Neck Bone Soup to Harrell's own low-cholesterol, low-sodium Country Black-eyed Peas and Okra. Recipes range from modern favorites like hush puppies, barbecue, and Tennessee-style coleslaw, to

lesser-known dishes such as hoecakes, mayonnaise drop rolls, jelly cake, and a whole chicken baked on top of cornbread dressing. In addition to delicious recipes, Harrell includes snippets of southern food history, personal memories from the kitchen, and time-tested cooking tips.

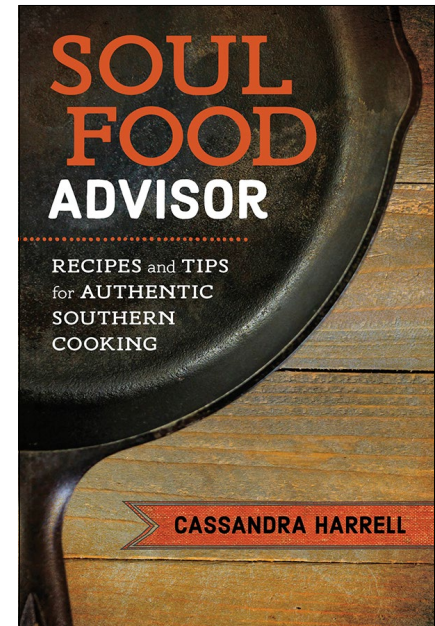
Both home and professional cooks, as well as food historians, will embrace Harrell's celebration of soul food as she recounts its authentic recipes, iconic dishes, and irresistible flavors. From the home kitchens that perfected this family-centered cuisine, *Soul Food Advisor* reveals the secrets of southern cooking, one dish at a time.

CASSANDRA HARRELL, author of two cookbooks, *Soul Food Lovers' Cookbook* and *Unforgettable Appetizers*, owned and operated an award-winning catering business specializing in southern cuisine. She returned to her home state in 2004 and lives in Jackson, Tennessee, with her husband, Earl, a renowned barbecue chef.



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OTHER COOKBOOKS



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272 pages, 6 x 9, 19 color photos
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Cooking / Foodways

The Southern Table
Cynthia LeJeune Nobles, Series Editor

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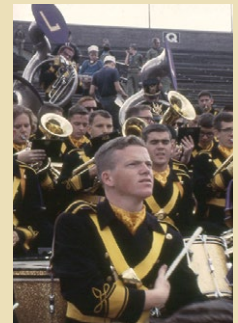
Photograph by Rachel Saltzberg



Photograph by Rachel Saltzberg



Gumbo 1944



Courtesy of Johnny Gordon

The Golden Band from Tigerland

A History of LSU's Marching Band

TOM CONTINÉ and FAYE PHILLIPS

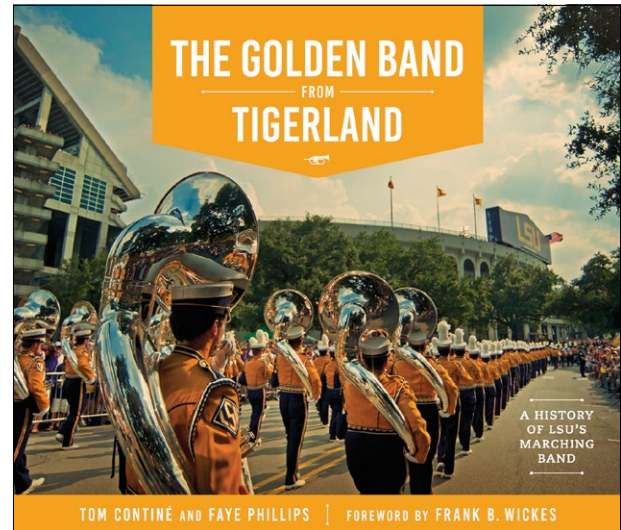
Foreword by **FRANK B. WICKES**

Well over a century has passed since two cadets of the Ole War Skule decided to create a brass band for their university, beginning a tradition that continues to the present day. World renowned for its commitment to excellence, LSU's Golden Band from Tigerland celebrates the sports endeavors of the school teams, creates pride in school traditions, and entertains millions of fans every year. This beautifully illustrated history of LSU's beloved marching band moves from its military inspiration through the directorships of Castro Carazo, William F. Swor, and Frank B. Wickes to the first female drum major, Kristie Smith, in 1999. Tom Continé and Faye Phillips highlight the band's recent triumphs as well, including the Sudler Trophy awarded by the John Philip Sousa Foundation, induction into the Louisiana Music Hall of Fame, and traveling abroad to march in Hong Kong's Chinese New Year celebration and Dublin's St. Patrick's Day Parade.

The excitement of the Pregame Salute, the triumphant spirit of the halftime show, and the hard work that goes into the performances are all captured here in 150 spectacular photographs. Above all, *The Golden Band from Tigerland* serves as an enduring tribute to the generations of LSU students whose talent and energy transformed a small brass group into an acclaimed marching band.

TOM CONTINÉ, a native of Louisiana and alumnus of the LSU Marching Band, led a distinguished career in education and professional development for three decades. In addition to publishing seven books on effective teaching, Continé contributed to *Call Me Coach: A Life in College Football*, by Paul F. Dietzel.

Prior to her retirement in 2012, **FAYE PHILLIPS** served as Associate Dean of Libraries for Special Collections at LSU and worked as an archivist at the United States Senate, the National Archives and Records Administration, and many other institutions. Phillips is the owner of V F Phillips Consulting, an appraisal, archival services, and local history research consulting firm.



SEPTEMBER 2016

184 pages, 11 1/2 x 10, 74 color photos, 76 halftones

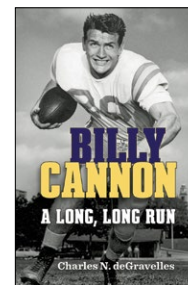
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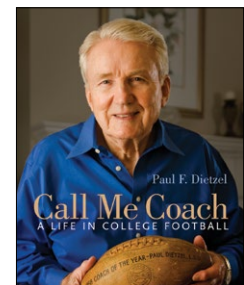
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Fonville Winans' Louisiana

Politics, People, and Places

Updated Edition

CYRIL E. VETTER

Foreword by **JAMES CARVILLE**

Afterword by **C. C. LOCKWOOD**

This remarkable book, first published twenty years ago, continues to offer a singular window into the customs, politics, and places of twentieth-century Louisiana. This dazzling collection of landscapes and portraits drawn from the lifework of internationally renowned photographer Fonville Winans (1911–1992) grants readers the opportunity to see his memorable photographs of the people—from oystermen to beauty queens—and the places—from salt mines to cane fields—that exemplify the Pelican State's enchanting culture and ecology.

Featuring more than 100 black-and-white photographs spanning Winans' career, this book showcases his eye for authenticity as he captures a wide array of subjects, from politicians to ordinary citizens, and exotic locales to classic Louisiana landscapes. Providing commentary and historical background, Cyril E. Vetter contextualizes Winans' popular images of the state's icons, includ-

ing Huey P. Long and Edwin Edwards; depictions of festival revelers and fishing rodeos; and glimpses into the Creole and Cajun communities that skirted the Gulf Coast. Yet the photographer's most critical legacy, as Vetter contends in a new introduction, may lie in his scenes of swamps and seascapes that either no longer exist or are currently threatened with extinction.

Both nostalgic and refreshing, the perceptive and intriguing images found in *Fonville Winans' Louisiana* feature the state at its best, as a place of diversity and distinction.

Over the past five decades **CYRIL E. VETTER's** career has included work in broadcasting, the music industry, publishing, and film. He is the author of *Dirt Dobber Blues: A Novel* and *The Louisiana Houses of A. Hays Town*, and the writer and producer of *Deacon John's Jump Blues*.

FONVILLE WINANS' LOUISIANA



POLITICS, PEOPLE, AND PLACES

Cyril E. Vetter

Foreword by James Carville | Afterword by C. C. Lockwood

Updated Edition

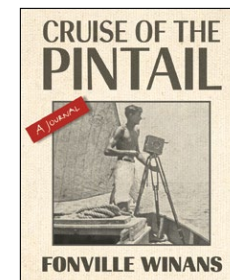
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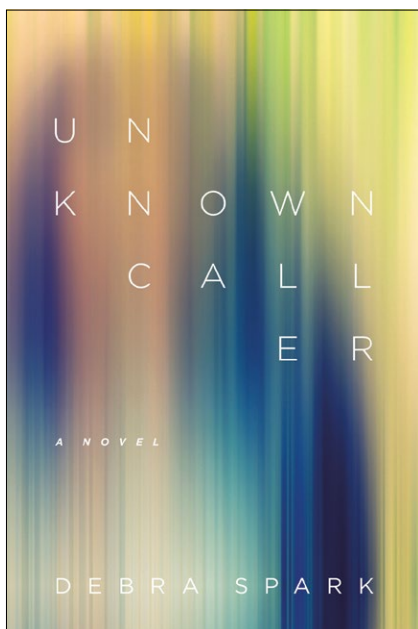
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Louisiana Studies / Photography



ALSO ON
FONVILLE WINANS

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AUGUST 2016

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Fiction

Yellow Shoe Fiction

Michael Griffith, Series Editor

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Unknown Caller

A Novel

DEBRA SPARK

“Intricate, Pinteresque, and wholly compelling, Debra Spark’s new novel spans countries and decades, messes with time, and continues to upend everything you thought you knew about the characters. It’s masterful and I devoured it.”—Lily King, author of *Euphoria*

In 2005, Joel Pearlman waits at Logan Airport with a sign reading *Idzia*: the name of the teenage daughter he’s never met. In 1986, Liesel Pearlman weeps on the couch with a negative pregnancy test in her hand. Debra Spark’s fourth novel, *Unknown Caller*, weaves together the stories of a brief, failed marriage and its complicated aftermath.

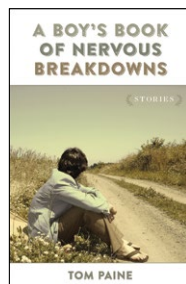
Leaping effortlessly across decades and continents, the novel follows Liesel, Joel, and Idzia over thirty years, through disappointments, frustrations, and misunderstandings. At different times, each of

these characters is the unknown caller of the title: reaching out for help or simply for empathy, uncertain of the reception they will find. Although tied by history and blood, the characters struggle to find meaningful connections with each other.

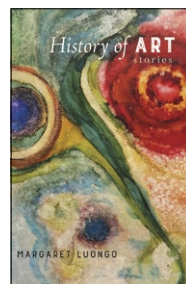
Spark’s candid, intricate novel highlights the near-impossibility of truly knowing another person, the pain in failing relationships, and the joy in successful ones.

DEBRA SPARK is author of *Coconuts for the Saint*, *The Ghost of Bridgetown*, *Good for the Jews*, *The Pretty Girl*, and *Curious Attractions: Essays on Fiction Writing*. She is a professor at Colby College and teaches in the MFA Program for Writers at Warren Wilson College. She lives with her husband and son in North Yarmouth, Maine.

ALSO IN THIS SERIES



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Devil's-a-Walkin'

Klan Murders along the Mississippi in the 1960s

STANLEY NELSON

Foreword by **GREG ILES**

Afterword by **HANK KLIBANOFF**

After midnight on December 10, 1964, in Ferriday, Louisiana, African American Frank Morris awoke to the sound of breaking glass. Outside his home and shoe shop, standing behind the shattered window, Klansmen tossed a lit match inside the store, now doused in gasoline, and instantly set the building ablaze. A shotgun pointed to Morris's head blocked his escape from the flames. Four days later Morris died, though he managed in his last hours to describe his attackers to the FBI. Frank Morris's death was one of several Klan murders that terrorized residents of northeast Louisiana and Mississippi, as the perpetrators continued to elude prosecution during this brutal era in American history.

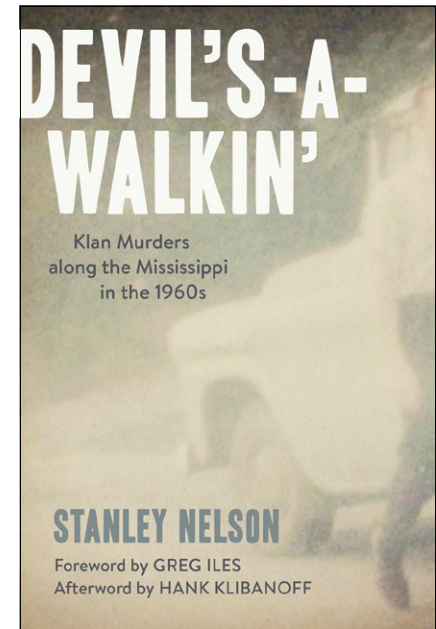
In *Devil's-a-Walkin': Klan Murders along the Mississippi in the 1960s*, Pulitzer Prize finalist and journalist Stanley Nelson details his investigation—alongside renewed FBI attention—into these cold cases, as he uncovers the names of the Klan's key members as well as systemized corruption and coordinated deception by those charged with protecting all citizens.

Devil's-a-Walkin' recounts the little-known facts and haunting stories that came to light from Nelson's hundreds of interviews with both witnesses and suspects. His research points to the development of a particularly virulent local faction of the Klan who used terror and violence to stop integration and end the advancement of civil rights. Secretly led by the savage and cunning factory worker

Red Glover, these Klansmen—a handpicked group that included local police officers and sheriff's deputies—discarded Klan robes for civilian clothes and formed the underground Silver Dollar Group, carrying a silver dollar as a sign of unity. Their eight known victims, mostly African American men, ranged in age from nineteen to sixty-seven and included one Klansman seeking redemption for his past actions.

Following the 2007 FBI reopening of unsolved civil rights-era cases, Nelson's articles in the *Concordia Sentinel* prompted the first grand jury hearing for these crimes. By unmasking those responsible for these atrocities and giving a voice to the victims' families, *Devil's-a-Walkin'* demonstrates the importance of confronting and addressing the traumatic legacy of racism.

The investigative work of *Concordia Sentinel* editor **STANLEY NELSON** made him a finalist for the 2011 Pulitzer Prize in Local Reporting and has been featured in the *New York Times*, *Washington Post*, *Los Angeles Times*, and on CNN and NPR. Winner of the Payne Award for Ethics in Journalism from the University of Oregon School of Journalism and Communication, among many other honors, Nelson was one of seven reporters featured in the *Columbia Journalism Review's* 50th anniversary issue, "The Art of Great Reporting."



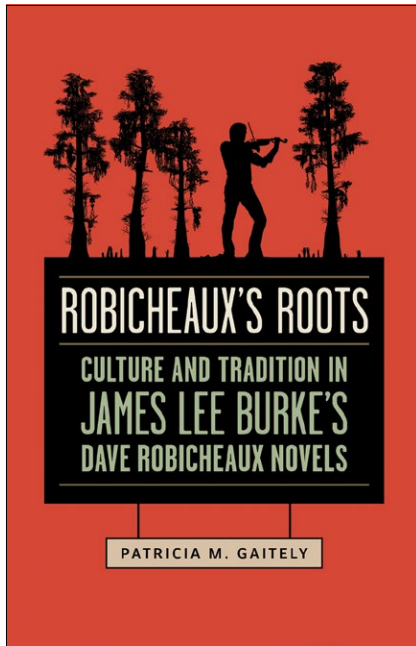
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Civil Rights / Southern History



AUGUST 2016

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

978-0-8071-6416-7

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Literary Studies / Louisiana Studies

Robicheaux's Roots

Culture and Tradition in James Lee Burke's
Dave Robicheaux Novels

PATRICIA M. GATELY

James Lee Burke developed the character of Cajun detective Dave Robicheaux through twenty mystery novels published over three decades. Despite readers' increasing interest in Detective Robicheaux, his habits and preferences originate from a culture still unfamiliar to many of the books' fans. In *Robicheaux's Roots*, Patricia M. Gately explores the music, food, language, and folklore of southwest Louisiana and illuminates the cultural sources that Burke incorporated into this gripping series.

Part of Robicheaux's appeal, Gately shows, rests in his connection to his hometown of New Iberia, with its faults, charm, and reliance on the old ways. Multiple cultural strands coexist in this region, including Creole and Cajun French dialect; African American folk sayings; swamp pop, zydeco, and blues music; and voodoo, Catholicism, evangelicalism, and faith healing. These aspects of Cajun life weave throughout Robicheaux's world. The comingling of so many traditions provides multiple

meanings for even the most common encounters—water can be both natural element and medium between living and dead; and gumbo, jambalaya, and crawfish may represent more than simply regional foods. Additionally, Gately demonstrates that beneath the pleasant veneer of southern hospitality, a persistent legacy of violence and vengeance leaves a lasting mark on the lives of Robicheaux and the other characters.

Robicheaux's Roots reveals how elements of south Louisiana's culture signal a sense of belonging but also recall the area's history of isolation. As a result, readers gain a deeper understanding of Robicheaux himself and an enhanced appreciation for Burke's acclaimed series.

PATRICIA M. GATELY is associate professor of English and folklore at Middle Tennessee State University.

Stepdaughters of History

Southern Women and the American Civil War

CATHERINE CLINTON

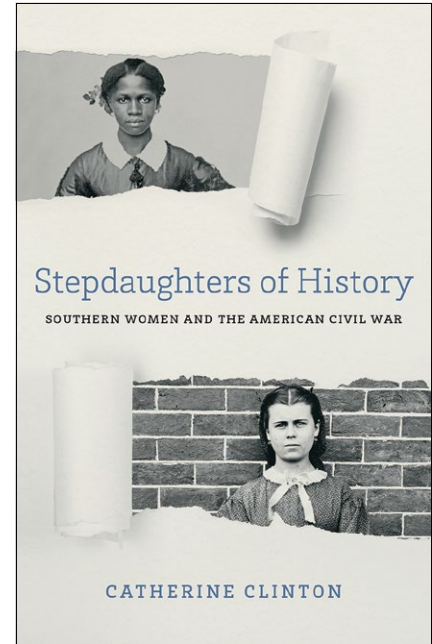
In *Stepdaughters of History*, noted scholar Catherine Clinton reflects on the roles of women as historical actors within the field of Civil War studies and examines the ways in which historians have redefined female wartime participation. Clinton contends that despite the recent attention, white and black women's contributions remain shrouded in myth and sidelined in traditional historical narratives. Her work tackles some of these well-worn assumptions, dismantling prevailing attitudes that consign women to the footnotes of Civil War texts.

Clinton highlights some of the debates, led by emerging and established Civil War scholars, which seek to demolish demeaning and limiting stereotypes of southern women as simpering belles, stoic Mammies, Rebel spitfires, or sultry spies. Such caricatures mask the more concrete and compelling struggles within the Confederacy, and in Clinton's telling, a far more balanced and vivid understanding of women's roles within the wartime South emerges. New historical evidence has given rise to fresh insights, including important revisionist literature on women's overt and covert participation in activities designed to challenge the rebellion and on white women's roles in reshaping the war's legacy in post-war narratives. Increasingly, Civil War scholarship

integrates those women who defied gender conventions to assume men's roles—including those few who gained notoriety as spies, scouts, or soldiers during the war.

As Clinton's work demonstrates, the larger questions of women's wartime contributions remain important correctives to our understanding of the war's impact. Through a fuller appreciation of the dynamics of sex and race, *Stepdaughters of History* promises a broader conversation in the twenty-first century, inviting readers to continue to confront the conundrums of the American Civil War.

CATHERINE CLINTON is Gilbert Denman Endowed Chair of American History at the University of Texas at San Antonio and International Research Professor at Queen's University Belfast. She is the author of over a dozen books, including *The Plantation Mistress: Woman's World in the Old South*; *The Other Civil War: American Women in the Nineteenth Century*; *Tara Revisited: Women, War, and the Plantation Legend*; *Fanny Kemble's Civil Wars*; *Harriet Tubman: The Road to Freedom*; and *Mrs. Lincoln: A Life*. She currently serves as president of the Southern Historical Association.



NOVEMBER 2016

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

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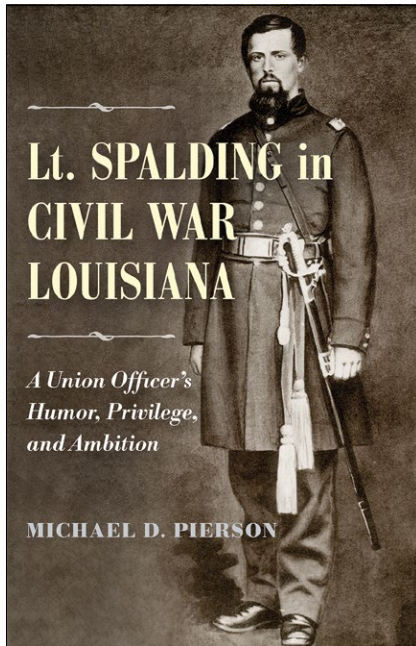
Cloth \$27.50, ebook available

Civil War / Gender Studies

Walter Lynwood Fleming Lectures in Southern History

Published with the assistance of the

V. Ray Cardozier Fund



NOVEMBER 2016

208 pages, 5 1/2 x 8 1/2, 13 halftones

978-0-8071-6439-6

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Civil War / Louisiana Studies

Lt. Spalding in Civil War Louisiana

A Union Officer's Humor, Privilege and Ambition

MICHAEL D. PIERSON

In July 1862, Union Lieutenant Stephen Spalding wrote a long letter from his post in Algiers, Louisiana, to his former college roommate. Equally fascinating and unsettling for modern readers, the comic cynicism of the young soldier's correspondence offers an unusually candid and intimate account of military life and social change on the southern front. A captivating primary source, Spalding's letter is reproduced here for the first time, along with contextual analysis and biographical detail, by Michael D. Pierson. *Lt. Spalding in Civil War Louisiana* lifts the curtain on the twenty-two-year-old's elitist social attitudes and his consuming ambition, examining the mind of a man of privilege as he turns to humor to cope with unwelcome realities.

Spalding and his correspondent, James Peck, both graduates of the University of Vermont, lived in a society dominated by elite young men, with advantages granted by wealth, gender, race, and birth. Caught in the middle of the Civil War, Spalding adopts a light-hearted tone in his letter, both to mask his most intimate thoughts and fears and distance himself from those he perceives as social inferiors.

His jokes show us an unpleasantly stratified America, with blacks, women, and the men in the ranks subjected to ridicule and even physical abuse by an officer with more assertiveness than experience. His longest story, a wild escapade in New Orleans that included abundant drinking and visits to two brothels, gives us a glimpse of a world in which men bonded through excess and indulgence. More poignantly, tactless jests about death, told as his unit suffers its first casualties, reveal a man struggling to come to terms with mortality. Evidence of Spalding's unfulfilled aspirations, like his sometimes-disturbing wit, allows readers to see past his entitlement to his human weaknesses. An engrossing picture of a charismatic but flawed young officer, *Lt. Spalding in Civil War Louisiana* offers new ways to look at the society that shaped him.

MICHAEL D. PIERSON is professor of history at the University of Massachusetts at Lowell and the author of *Mutiny at Fort Jackson: The Untold Story of the Fall of New Orleans* and *Free Hearts and Free Homes: Gender and American Antislavery Politics*.

Occupied Vicksburg

BRADLEY R. CLAMPITT

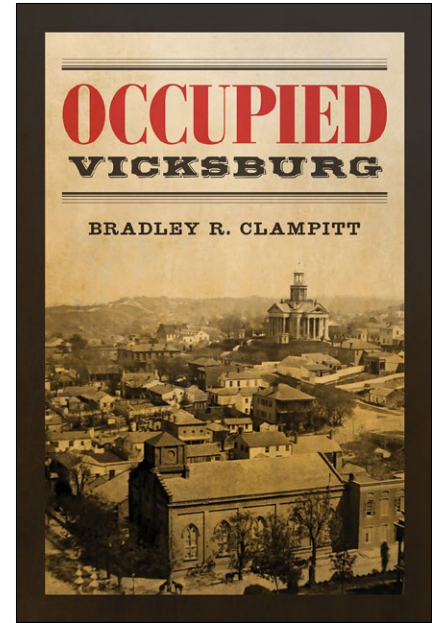
During the Civil War, Vicksburg, Mississippi, assumed almost mythic importance in the minds of Americans: northerners and southerners, soldier and civilian. The city occupied a strategic and commanding position atop rocky cliffs above the Mississippi River, from which it controlled the great waterway. As a result, Federal forces expended enormous effort, expense, and troops in many attempts to capture Vicksburg. The immense struggle for this southern bastion ultimately heightened its importance beyond its physical and strategic value. Its psychological significance elevated the town's status to one of the war's most important locations. Vicksburg's defiance dismayed northerners and delighted Confederates, who saw command of the river as a badge of honor. Finally, after a six-week siege that involved intense military and civilian suffering amid heavy artillery bombardment, Union forces captured the "Gibraltar of the Confederacy," ending the bloody campaign.

While many historians have told the story of the fall of Vicksburg, Bradley R. Clampitt is the first to offer a comprehensive examination of life there after its capture by the United States military. In

the war-ravaged town, indiscriminate hardships befell soldiers and civilians alike during the last two years of the conflict and immediately after its end. In *Occupied Vicksburg*, Clampitt shows that following the Confederate withdrawal, Federal forces confronted myriad challenges in the city including filth, disease, and a never-ending stream of black and white refugees. Union leaders also responded to the pressures of newly free people and persistent guerrilla violence in the surrounding countryside.

Detailing the trials of blacks, whites, northerners, and southerners, *Occupied Vicksburg* stands as a significant contribution to Civil War studies, adding to our understanding of military events and the home front. Clampitt's astute research provides insight into the very nature of the war and enhances existing scholarship on the experiences of common people during America's most cataclysmic event.

BRADLEY R. CLAMPITT is associate professor and chair of the Department of History and Native American Studies at East Central University and the author of *The Confederate Heartland: Military and Civilian Morale in the Western Confederacy*.



OCTOBER 2016

304 pages, 6 x 9

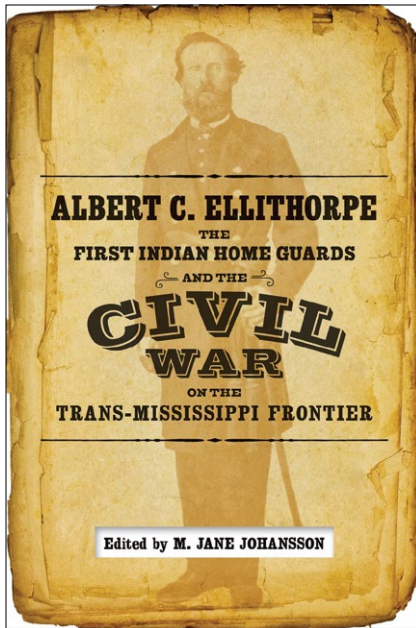
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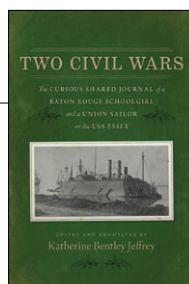
Civil War

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ALSO OF INTEREST

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Albert C. Ellithorpe, the First Indian Home Guards, and the Civil War on the Trans-Mississippi Frontier

Edited by **M. JANE JOHANSSON**

The Civil War experiences of Albert C. Ellithorpe, a Caucasian Union Army officer commanding the tri-racial First Indian Home Guards, illuminate remarkable and understudied facets of campaigning west of the Mississippi River. Major Ellithorpe's unit—comprised primarily of refugee Muscogee Creek and Seminole Indians and African Americans who served as interpreters—fought principally in Arkansas and Indian Territory, isolated from the larger currents of the Civil War. Using Ellithorpe's journal and his series of *Chicago Evening Journal* articles as her main sources, M. Jane Johansson unravels this exceptional account, providing one of the fullest examinations available on a mixed-race Union regiment serving in the border region of the West.

Ellithorpe's insightful observations on Indians and civilians as well as the war in the trans-Mississippi theater provide a rare glimpse into a

largely forgotten aspect of the conflict. He wrote extensively about the role of Indian troops, who served primarily as scouts and skirmishers, and on the nature of guerrilla warfare in the West. Ellithorpe also exposed internal problems in his regiment; some of his most dramatic entries concern his own charges against Caucasian officers, one of whom allegedly stole money from the unit's African American interpreters. Compiled here for the first time, Ellithorpe's commentary on the war adds a new chapter to our understanding of America's most complicated and tragic conflict.

M. JANE JOHANSSON is professor of history at Rogers State University and the author of *Widows by the Thousand: The Civil War Letters of Theophilus and Harriet Perry, 1862–1864* and *Peculiar Honor: A History of the 28th Texas Cavalry, 1862–1865*.

Designing Gotham

West Point Engineers and the Rise of Modern
New York, 1817–1898

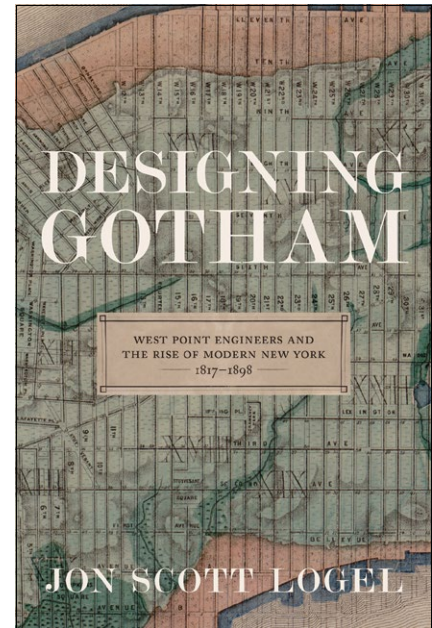
JON SCOTT LOGEL

Between 1817 and 1898, New York City evolved from a vital Atlantic port of trade to the center of American commerce and culture. With this rapid commercial growth and cultural development, New York came to epitomize a nineteenth-century metropolis. Although this important urban transformation is well documented, the critical role of select Union soldiers turned New York engineers has, until now, remained largely unexplored. In *Designing Gotham*, Jon Scott Logel examines the fascinating careers of George S. Greene, Egbert L. Viele, John Newton, Henry Warner Slocum, and Fitz John Porter, all of whom studied engineering at West Point, served in the United States Army during the Civil War, and later advanced their civilian careers and status through the creation of Victorian New York.

These influential cadets trained at West Point in the nation's first engineering school, a program designed by Sylvanus Thayer and Dennis Hart Mahan that would shape civil engineering in New York and beyond. After the war, these industrious profes-

sionals leveraged their education and military experience to wield significant influence during New York's social, economic, and political transformation. Logel examines how each engineer's Civil War service shaped his contributions to postwar activities in the city, including the construction of the Croton Aqueduct, the creation of Central Park, and the building of the Brooklyn Bridge. Logel also delves into the administration of New York's municipal departments, in which Military Academy alumni interacted with New York elites, politicians, and civilian-trained engineers. Examining the West Pointers' experiences—as cadets, military officers during the war, and New Yorkers—Logel assesses how these men impacted the growing metropolis, the rise of professionalization, and the advent of Progressivism at the end of the century.

JON SCOTT LOGEL is an associate professor in war gaming at the United States Naval War College.



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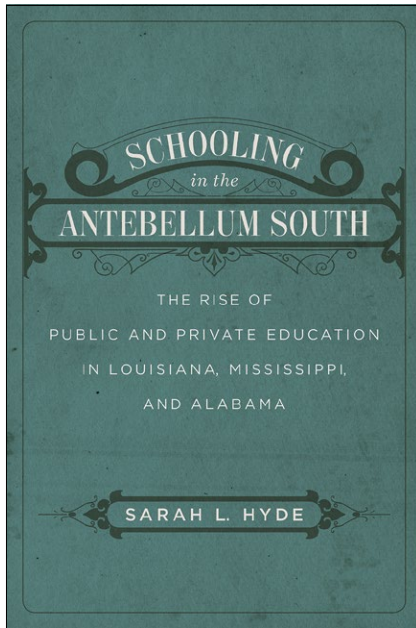
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Civil War / Urban Studies / Architecture

Conflicting Worlds: New Dimensions of the
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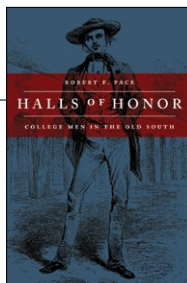
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History of Education / Southern History

ALSO OF INTEREST

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Schooling in the Antebellum South

The Rise of Public and Private Education
in Louisiana, Mississippi, and Alabama

SARAH L. HYDE

In *Schooling in the Antebellum South*, Sarah L. Hyde analyzes educational development in the Gulf South before the Civil War, not only revealing a thriving private and public education system, but also offering insight into the worldview and aspirations of the people inhabiting the region. While historians have tended to emphasize that much of the antebellum South had no public school system and offered education only to elites in private institutions, Hyde's work suggests a different pattern of development in Louisiana, Mississippi, and Alabama, where citizens actually worked to extend schooling across the region. As a result, students learned in a variety of settings—in their own homes with a family member or hired tutor, at private or parochial schools, and in public free schools. Regardless of the venue, Hyde shows that the ubiquity of learning in the region proves how highly southerners valued education.

As early as the 1820s and 1830s, legislators in these states sought to increase access to education for less wealthy residents through financial assistance to private schools. Urban governments in the region were the first to acquiesce to voters' demands, establishing public schools in New Orleans, Natchez, and Mobile. The success of these schools led

residents in rural areas to lobby their local legislatures for similar opportunities. Despite an economic downturn in the late 1830s that limited legislative appropriations for education, the economic recovery of the 1840s ushered in a new era of educational progress.

The return of prosperity, Hyde suggests, coincided with the maturation of Jacksonian democracy—a political philosophy that led southerners to demand access to privileges formerly reserved for the elite, including schooling. Hyde explains that while Jacksonian ideology inspired voters to lobby for schools, the value southerners placed on learning was rooted in republicanism: they believed a representative democracy needed an educated populace to survive. Consequently, by 1860 all three states had established statewide public school systems. *Schooling in the Antebellum South* successfully challenges the conventional wisdom that an elitist educational system prevailed in the South and adds historical depth to an understanding of the value placed on public schooling in the region.

SARAH L. HYDE is assistant professor of history at River Parishes Community College.

Surveying the Early Republic

The Journal of Andrew Ellicott, U.S. Boundary Commissioner
in the Old Southwest, 1796–1800

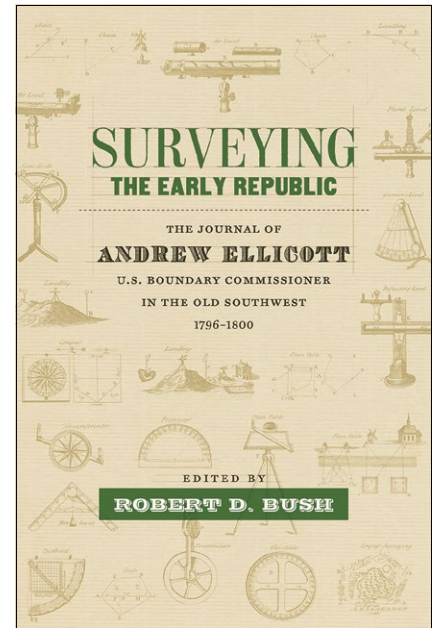
Edited by **ROBERT D. BUSH**

In *Surveying the Early Republic*, Robert D. Bush contextualizes the firsthand account of Andrew Ellicott, the United States Boundary Commissioner appointed by President George Washington in 1796. Ellicott and his Spanish counterparts established the boundary line between the United States and Spanish territory in North America after the United States and Spain signed the Treaty of San Lorenzo, opening the door to navigation of the Mississippi River and the export of American goods from the Spanish-held port of New Orleans. Over the course of this multiyear surveying project (1796–1800), Ellicott found himself entangled in the politics of these frontier lands, including an insurrection by inhabitants who favored the United States against the existing Spanish regime. He also reported to his superiors on various rumors, plots, and political intrigues as well as on the secret activities of individuals in the pay of Spain, including U.S. Army General James Wilkinson.

Regrettably, the widespread acclaim that followed

the publication of Ellicott's journal in 1803, a year prior to the commencement of Lewis and Clark's expedition, faded over time. In this first edited and annotated version of that journal, Bush illuminates the commissioner's day-to-day narrative of events in what later became the Mississippi Territory and thus deepens our understanding of early American expansionism. In addition, Ellicott's accounts of personalities, plots, counter-plots, and Indian affairs depict with unparalleled clarity the tumultuous diplomatic experiences faced by President John Adams's administration as it pushed the bounds of America's frontier. Bush's deft treatment of this valuable primary source provides a critical contribution to the study of the history of early America.

ROBERT D. BUSH is the author of *The Louisiana Purchase: A Global Context*, and editor of *Memoirs of My Life: Pierre Clément de Laussat and Observations on the Colony of Louisiana, 1796–1802*, by James Pitot.



OCTOBER 2016

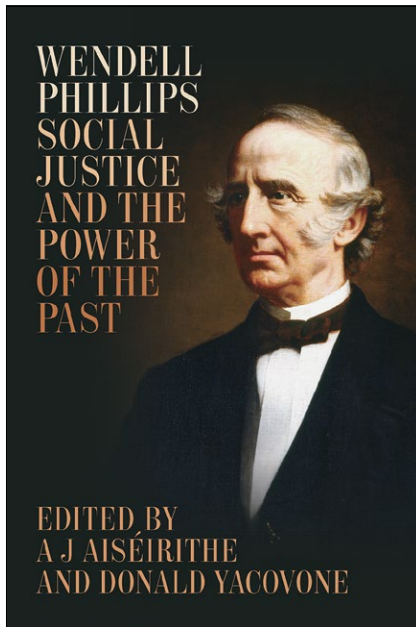
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U.S. History / Slavery Studies

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

Wendell Phillips, Social Justice, and the Power of the Past

Edited by **A J AISÉIRITHE** and **DONALD YACOVONE**

Born into an elite Boston family and a graduate of both Harvard College and Harvard Law School, white Massachusetts aristocrat Wendell Phillips's path seemed clear. Yet he rejected his family's and society's expectations and gave away most of his great wealth by the time of his death in 1884. Instead he embraced the most incendiary causes of his era and became a radical advocate for abolitionism and reform. Only William Lloyd Garrison rivaled Phillips's importance to the antislavery and reform movements, and no one equaled his eloquence or intellectual depth. His presence on the lecture circuit brought him great celebrity both in America and in Europe and helped ensure that his reputation as an advocate for social justice extended for generations after his death.

In *Wendell Phillips, Social Justice, and the Power of the Past*, the world's leading Phillips scholars explore the themes and ideas that animated this activist and his colleagues. These essays shed new light on the reform movement after the Civil War, especially regarding Phillips's sustained role in Native

American rights and the labor movement, subjects largely neglected by contemporary historical literature. In this collection, Phillips's views on matters related to race, ethnicity, gender, and class serve as a lens through which the contributors examine crucial social justice questions that remain powerful to this day. Tackling a range of subjects that emerged during Phillips's career, from the effectiveness of agitation, the dilemmas of democratic politics, and antislavery constitutional theory, to religion, violence, interracial friendships, women's rights, Native American rights, labor rights, and historical memory, these essays offer a portrait of a man whose deep sense of fairness and justice shaped the course of American history.

DONALD YACOVONE is an associate at the Hutchins Center for African and African American Research at Harvard University.

A J AISÉIRITHE is director of the Wendell Phillips Bicentennial Project.

The Slaveholding Crisis

Fear of Insurrection and the Coming of the Civil War

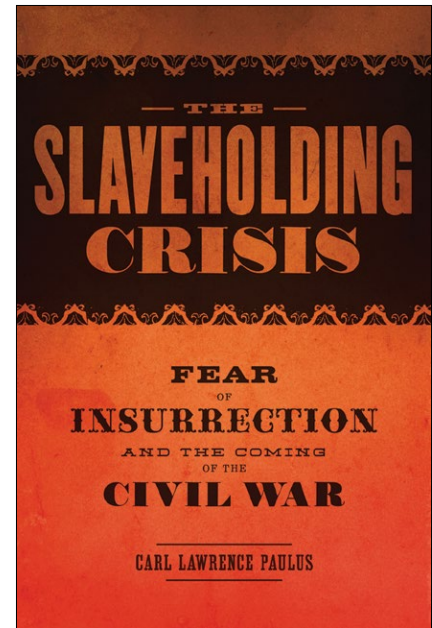
CARL LAWRENCE PAULUS

In December 1860, South Carolinians voted to abandon the Union, sparking the deadliest war in American history. Led by a proslavery movement that viewed Abraham Lincoln's place at the helm of the federal government as a real and present danger to the security of the South, southerners—both slaveholders and nonslaveholders—willingly risked civil war by seceding from the United States. Radical proslavery activists contended that without defending slavery's westward expansion American planters would, like their former counterparts in the West Indies, become greatly outnumbered by those they enslaved. The result would transform the South into a mere colony within the federal government and make white southerners reliant on anti-slavery outsiders for protection of their personal safety and wealth. Faith in American exceptionalism played an important role in the reasoning of the antebellum American public, shaping how those in both the free and slave states viewed the world. Questions about who might share the bounty of the exceptional nature of the country became the battleground over which Americans fought, first with words, then with guns.

Carl Lawrence Paulus's *The Slaveholding Crisis* examines how, due to the fear of insurrection by

the enslaved, southerners created their own version of American exceptionalism—one that placed the perpetuation of slavery at its forefront. Feeling a loss of power in the years before the Civil War, the planter elite no longer saw the Union, as a whole, fulfilling that vision of exceptionalism. As a result, Paulus contends, slaveholders and nonslaveholding southerners believed that the white South could anticipate racial conflict and brutal warfare. This narrative postulated that limiting slavery's expansion within the Union was a riskier proposition than fighting a war of secession. In the end, Paulus argues, by insisting that the new party in control of the federal government promoted this very insurrection, the planter elite gained enough popular support to create the Confederate States of America. In doing so, they established a thoroughly proslavery, modern state with the military capability to quell massive resistance by the enslaved, expand its territorial borders, and war against the forces of the Atlantic antislavery movement.

CARL LAWRENCE PAULUS has worked as senior staff on Capitol Hill and on political campaigns ranging from local to presidential. Paulus holds a PhD in history from Rice University.



JANUARY 2017

328 pages, 6 x 9

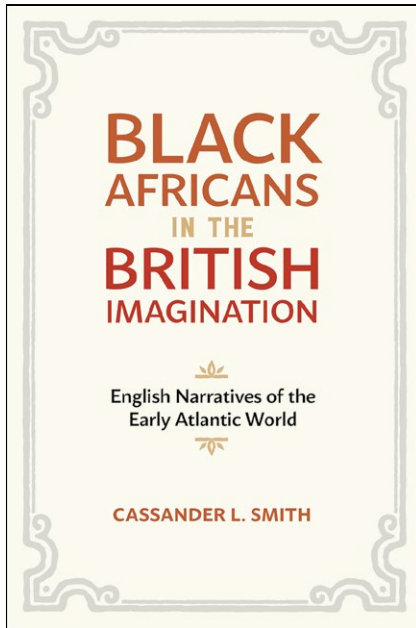
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Atlantic World Studies / Literary Studies

Black Africans in the British Imagination

English Narratives of the Early Atlantic World

CASSANDER L. SMITH

As Spain and England vied for dominance of the Atlantic world during the sixteenth and seventeenth centuries, mounting political and religious tensions between the two empires raised a troubling specter for contemporary British writers attempting to justify early English imperial efforts. Specifically, these writers focused on encounters with black Africans throughout the Atlantic world, attempting to use these points of contact to articulate and defend England's global ambitions. In *Black Africans in the British Imagination*, Cassander L. Smith investigates how the physical presence of black Africans both enabled and disrupted English literary responses to Spanish imperialism. By examining the extent to which this population helped to shape early English narratives, from political pamphlets to travelogues, Smith offers new perspectives on the literary, social, and political impact of black Africans in the early Atlantic world.

With detailed analysis of the earliest English-language accounts from the Atlantic world, including writings by Sir Francis Drake, Sir Walter Raleigh,

and Richard Ligon, Smith approaches contact narratives from the perspective of black Africans, recovering figures often relegated to the margins. This interdisciplinary study explores understandings of race and cross-cultural interaction and revises notions of whiteness, blackness, and indigeneity. Smith reveals the extent to which contact with black Africans impeded English efforts to stigmatize the Spanish empire as villainous and to malign Spain's administration of its colonies. In addition, her study illustrates how black presences influenced the narrative choices of European (and later Euro-American) writers, providing a more nuanced understanding of black Africans' role in contemporary literary productions of the region.

CASSANDER L. SMITH is assistant professor of English at the University of Alabama at Tuscaloosa. Her essays have appeared in *Early American Literature*, *Studies in Travel Writing*, and other edited collections and journals.

An Artisan Intellectual

James Carter and the Rise of Modern Britain, 1792–1853

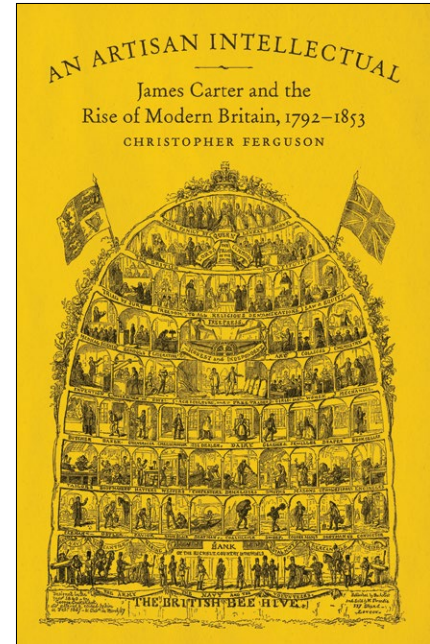
CHRISTOPHER FERGUSON

In *An Artisan Intellectual*, Christopher Ferguson examines the life and ideas of English tailor and writer James Carter, one of countless and largely anonymous citizens whose lives dramatically transformed during Britain's long march to modernity. Carter began his working life at age thirteen as an apprentice and continued to work as a tailor throughout the first half of the nineteenth century, first in Colchester and then in London. As the Industrial Revolution brought innovations to every aspect of British life, Carter took advantage of opportunities to push against the boundaries of his working-class background. He supplemented his income through his writing, publishing often unsigned books, articles,

and poems on subjects as diverse as religion, death, nature, aesthetics, and theories of civilization.

Carter's words give us a fascinating window into the revolutionary forces that upended the world of ordinary citizens in this era and demonstrate how the changes in daily life impacted personal experiences and intellectual pursuits as well as labor practices and living and working environments. Ferguson deftly explores a forgotten tailor's varied responses to the many transformations that produced the world's first modern society.

CHRISTOPHER FERGUSON is assistant professor of history at Auburn University.



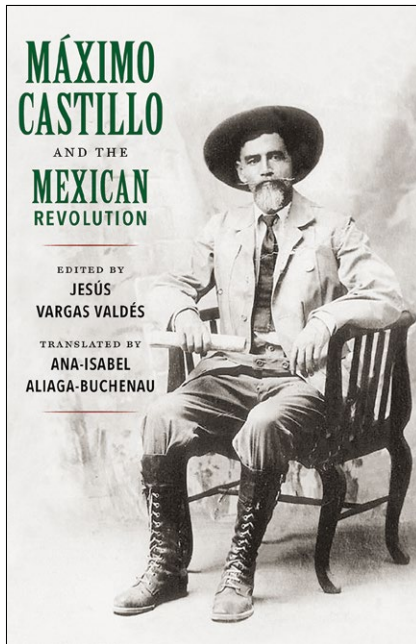
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British History



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Latin American and Caribbean Studies / Military Studies

Máximo Castillo and the Mexican Revolution

Edited by **JESÚS VARGAS VALDÉS**

Translated by **ANA-ISABEL ALIAGA-BUCHENAU**

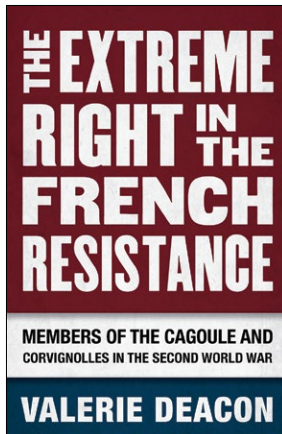
Máximo Castillo and the Mexican Revolution is the first English-language translation of the memoirs of General Máximo Castillo of Chihuahua, a pivotal figure in the civil war that consumed Mexico between 1910 and 1920. Born into rural poverty, Castillo experienced first-hand the repression of Porfirio Díaz's autocratic regime. When the wealthy statesman and author Francisco I. Madero challenged Díaz for the Mexican presidency, campaigning on an idealistic platform of democratic reforms, Castillo joined the many Mexicans who supported Madero's candidacy. As the campaign progressed and political tensions escalated, liberal democrats, including Castillo, organized a widespread popular revolt against Díaz and his followers. Thereafter, Castillo quickly rose in the ranks, becoming the leader of a revolutionary faction in Chihuahua similar to the one headed by General Emiliano Zapata in the state of Morelos.

Castillo's role in the Mexican Revolution, in which he emerged as an influential leader who

fought for land reform before being imprisoned and exiled, was largely forgotten by history until the discovery of his memoirs. A Spanish-language edition of Castillo's writings, edited by Jesús Vargas Valdés and published in 2009, conveys the movement's tenets, triumphs, and setbacks in the words of one of its most passionate leaders. Ana-Isabel Aliaga-Buchenaу's translation of this critical work into English expands the reach of Castillo's valuable, but often overlooked, perspective on the events of the Revolution.

JESÚS VARGAS VALDÉS is research professor of history at the Universidad Autónoma de Ciudad Juárez in Chihuahua, Mexico.

ANA-ISABEL ALIAGA-BUCHENAU is associate professor in the Department of Languages and Culture Studies at the University of North Carolina at Charlotte.



The Extreme Right in the French Resistance

Members of the Cagoule
and Corvignolles in the
Second World War

VALERIE DEACON

In the aftermath of World War II, historical accounts and public commentaries enshrined the French Resistance as an apolitical, unified movement committed to upholding human rights, equality, and republican values during the dark period of German occupation. Valerie Deacon complicates that conventional view by uncovering extreme-right participants in the Resistance, specifically those who engaged in conspiratorial, anti-republican, and quasi-fascist activities in the 1930s, but later devoted themselves to freeing the country from Nazi control.

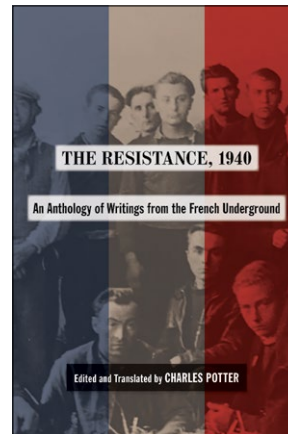
The political campaigns of the 1930s—against communism, republicanism, freemasonry, and the government—taught France’s ultra-right-wing groups to organize underground movements. When France fell to the Germans in 1940, many activists unabashedly cited previous participation in groups of the extreme right as their motive for joining the Resistance.

Deacon’s analysis of extreme-right participation in the Resistance supports the view that the domestic situation in Nazi-controlled France was more complex than had previously been suggested. Extending beyond past narratives, Deacon details how rightist resisters navigated between different options in the changing political context. In the process, she refutes the established view of the Resistance as apolitical, united, and Gaullist.

The Extreme Right in the French Resistance highlights the complexities of the French Resistance, what it meant to be a resister, and how the experiences of the extreme right proved incompatible with the postwar resistance narrative.

VALERIE DEACON is the Elihu Rose Visiting Assistant Professor at New York University.

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The Resistance, 1940

An Anthology of Writings from
the French Underground

**Edited and Translated by
CHARLES POTTER**

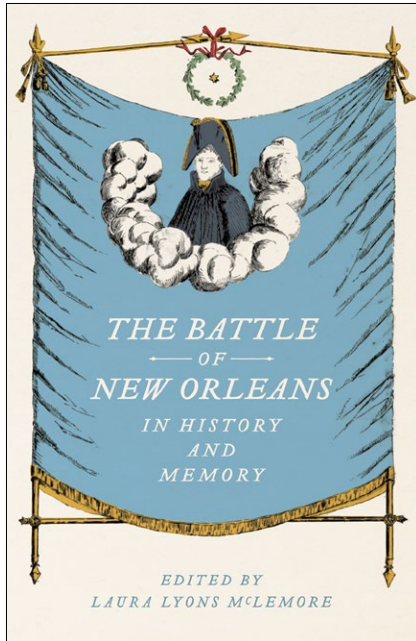
The Resistance, 1940 illuminates the early phase of the French Resistance through first-hand accounts, describing how movements organized themselves in opposition to both German occupation and the collaborationist Vichy government. Translated and annotated by Charles Potter, these writings, composed by French men and women, reveal how the Resistance fighters experienced defeat and resurrection in the pivotal year of 1940.

This primary source reader opens with “First Fight,” by Jean Moulin, which offers a vivid eyewitness recounting of the collapse of France, penned by arguably the greatest hero of the Resistance. This major historical document is supplemented by three additional accounts of subsequent events. “First Resistance,” by Germaine Tillion, who was arrested in 1942 and sent to Ravensbrück concentration camp for the duration of the war, depicts the formation of the Groupe du Musée de l’Homme. “National Liberation,” by Henri Frenay, who originally supported the Vichy government but quickly became disillusioned, offers details on the planning of the vast resistance network later known as Combat. Finally, “We Were Terrorists,” by Jean Garcin, excerpts the memoir of a young Socialist in the southern zone who later headed resistance efforts in the city of Marseilles.

Along with these annotated texts, Potter includes an informative introduction and contextualizes each source, positioning the documents within the timeline of events. Taken together, these four seminal accounts from four individual perspectives offer compelling evidence about how and when the French Resistance began.

CHARLES POTTER is professor of history at the Institute for American Universities at Aix-en-Provence.

DECEMBER 2016 | 280 pages, 6 x 9, 1 map | 978-0-8071-6392-4 | Paper \$35.00s,
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NOVEMBER 2016

232 pages, 5 1/2 x 8 1/2, 15 halftones,

2 line illustrations

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Military History / Louisiana Studies

The Battle of New Orleans in History and Memory

Edited by **LAURA LYONS McLEMORE**

The Battle of New Orleans proved a critical victory for the United States, a young nation defending its nascent borders, but over the past two hundred years, myths have obscured the facts about the conflict. In *The Battle of New Orleans in History and Memory*, distinguished experts in military, social, art, and music history sift the real from the remembered, illuminating the battle's lasting significance across multiple disciplines.

Laura Lyons McLemore sets the stage by reviewing the origins of the War of 1812, followed by essays that explore how history and memory intermingle. Donald R. Hickey examines leading myths found in the collective memory—some, embellishments originating with actual participants, and others invented out of whole cloth. Other essayists focus on specific figures: Mark R. Cheatham explores how Andrew Jackson's sensational reputation derived from contemporary anecdotes and was perpetuated by respected historians, and Leslie Gregory Gruesbeck considers the role visual imagery played in popular perception and public memory of battle hero Jackson.

Other contributors unpack the broad social and historical significance of the battle, from Gene Allen

Smith's analysis of black participation in the War of 1812 and the subsequent worsening of American racial relations, to Blake Dunnavent's examination of leadership lessons from the war that can benefit the U.S. military today. Paul Gelpi makes the case that the Creole Battalion d'Orleans became protectors of American liberty in the course of defending New Orleans from the British. Examining the European context, Alexander Mikaberidze shows that America's second conflict with Britain was more complex than many realize or remember. Joseph F. Stoltz III illustrates how commemorations of the battle, from memorials to schoolbooks, were employed over the years to promote various civic and social goals. Finally, Tracey E. W. Laird analyzes variations of the tune "The Battle of New Orleans," revealing how it has come to epitomize the battle in the collective memory.

LAURA LYONS McLEMORE is the author of *Inventing Texas: Early Historians of the Lone Star State* and other works on history and memory. She is William B. Wiener, Jr., Professor of Archives and Historic Preservation at Louisiana State University, Shreveport.

Waterlines

Poems

ALISON PELEGRIN

In *Waterlines*, Louisiana native Alison Pelegrin gives us poems that describe the terrible power of nature even as they underscore the state's beauty. The poet moves from the familiar gaudy delights of life in New Orleans to immerse the reader in the vastly different experience of living north of Lake Pontchartrain. In this fractured world, the Bogue Falaya River becomes a highway paved with benedictions, psalms, and praise for ordinary things, as Pelegrin searches the unfamiliar for an incarnation of home.

Water—the threat of hurricanes and floods, as well as the tangled geographies and histories of the rivers and lakes themselves—sustains the poet as she settles into the casual beauty of “the daily route,” finding spiritual depth and delight in both human and natural wonders.

The author of three previous poetry collections, **ALISON PELEGRIN** has received fellowships from the National Endowment for the Arts and the Louisi-

ana Division of the Arts. Her poems have appeared in *Poetry*, *Ploughshares*, and *The Southern Review*. She teaches at Southeastern Louisiana University in Covington.

In another life, in Japan, I could write
that I have begun the descent down Mt. Fuji,
only to find that snow is the same on both sides.
Here, I'm bound to heat and words of water,
because even as the world loosens its hold
on me, the rivers are slow to release.
What else is worth saying?

The days wind down, I drag my hand
through the moon's golden scribble
on the river.

I'm amazed yet again by frog song
and snowfall stars, but there's no more changing
the words inked on my paper boat.

—from “Bogue Falaya Death Barge”



AUGUST 2016

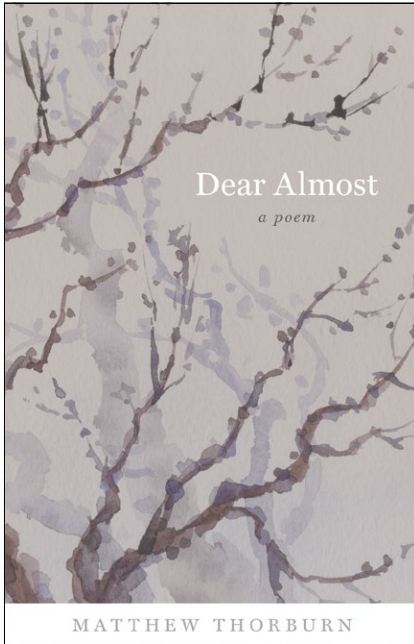
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Poetry

Barataria Poetry

Ava Leavell Haymon, Series Editor

Dear Almost

A Poem

MATTHEW THORBURN

Dear Almost is a book-length poem addressed to an unborn child lost in miscarriage. Beginning with the hope and promise of springtime, poet Matthew Thorburn traces the course of a year with sections set in each of the four seasons. Part book of days, part meditative prayer, part travelogue, the poem details a would-be father's wanderings through the figurative landscapes of memory and imagination as well as the literal landscapes of the Bronx, Shanghai, suburban New Jersey, and the Japanese island of Miyajima.

As the speaker navigates his days, he attempts to show his unborn daughter "what life is like / here where you ought to be / with us, but aren't." His experiences recall other deaths and uncover the different ways we remember and forget. Grief forces him to consider a question he never imagined asking: how do you mourn for someone you loved but never truly knew, never met or saw? In candid, meditative verse *Dear Almost* seeks to resolve this painful question, honoring the memory of a child who both was and wasn't there.

MATTHEW THORBURN is the author of six collections of poetry, including *This Time Tomorrow* and *Every Possible Blue*. He lives in New York City, where he works in corporate communications.

I walk until I feel the cold
through my boots.

I walk and keep coming back

to that miner's helmet,
the keyhole of its fading light.

All they found. And all they—
the other *they*, the *they*

I hate to imagine and can't help

imagining—left behind.

Where did they go? Do you
decide, when all hope's
flickered out, to turn around
and walk back deeper
into the mine?

—from "The Day Winter Gives Way"

The 13th Sunday after Pentecost

Poems

JOSEPH BATHANTI

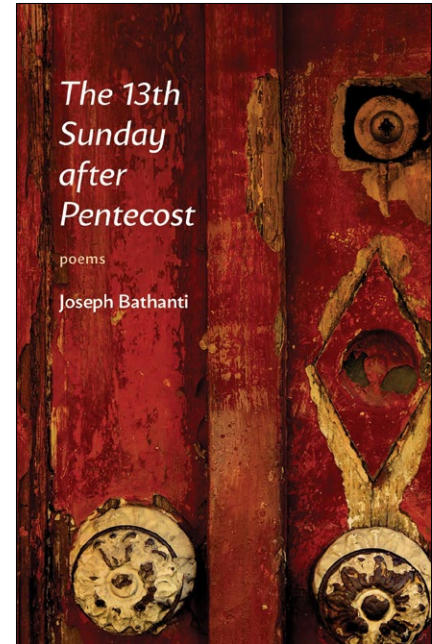
In *The 13th Sunday after Pentecost*, Joseph Bathanti offers poems that delve deep into a life reimagined through a mythologized past. Moving from his childhood to the present, weaving through the Italian immigrant streets of Pittsburgh, Pennsylvania, to his parochial school, from the ballpark to church and home again, these contemplative poems present a situation unique to the poet but familiar to us all.

As Bathanti recalls the joys, struggles, and confusion of his formative years in the late fifties and into the sixties, he gains a deeper understanding of the often surreal, always paradoxical world around him. He explores the perceived injustices of childhood, observes the mysteries of religious rituals, and examines the complex emotions families experience as children grow up and parents grow old. These poems divulge an eventful life, compelling us to reflect on our own as we confront a world of wonder and uncertainty.

JOSEPH BATHANTI is professor of creative writing at Appalachian State University. He has published novels, nonfiction, and ten poetry collections. He served as the Poet Laureate for North Carolina from 2012 to 2014.

Across the strike zone swoops a dove,
maybe an angel. You're in Pittsburgh,
March; it's snowing. All week
you've seen angels; everyone's tired,
proclaiming even horrid things angels,
intimating miracles. Johnson's pitch
obliterates the bird—
a hail of feathers and dander,
as if inside a tiny bomb detonated.
Like a cartoon. Thoroughly unbelievable.
Around you, people are dying.
But you ignore it.
You laugh at the massacred dove.
It's not funny, but you laugh.
You could cry, rip your hair out, your clothes off,
crash through the seventh-floor window
into the slushy black streets of the city.
It's funny because it's not.

—from "Angels"



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Poetry

Southern Messenger Poets

Dave Smith, Series Editor

A Horse with Holes in It

Poems

GREG ALAN BROWNDERVILLE

PRAISE FOR GREG ALAN BROWNDERVILLE

"If Yeats was from the Mississippi Delta, he would try to write like this: soulfully, sensually, accurately, with a painter's eye, with the pitch-perfect ear of a musician, and with more than a little leavening humor."—Beth Ann Fennelly

"Greg Alan Brownderville's verse recalls the voices of those who've seen inside other dimensions of a place that's southern and familiar."—Tyehimba Jess

A Horse with Holes in It, Greg Alan Brownderville's third collection of poetry, employs inventive phrasing and vivid imagery to construct a particular life marked by religion, confused by desire, dulled by alcohol, and darkened by death. But Brownderville also skillfully uses humor to soften the disquieting images that haunt these stanzas. Strange stories wind through these poems: Two method actors live as lovers in a war-torn city and take the stage in an empty playhouse. A poet confesses to killing thousands of Arkansas blackbirds via folk magic. A preteen boy, deeply involved in an underground religion, is pressured into marrying a dangerous demon. Brownderville's poems examine a soulscape wrecked almost beyond recognition and dig deeply through the ruins.

GREG ALAN BROWNDERVILLE, associate professor of English at Southern Methodist University, teaches creative writing and edits the *Southwest Review*. He has published two previous poetry books and received several awards, including fellowships and prizes from the Sewanee Writers' Conference, the *Missouri Review*, and *Prairie Schooner*.

Elegy on the Creme Drop

Chocolate thimbles filled
with vanilla, right there on the kitchen table—
his mother's mother kept them around
when he was little.
Old Fashioned Creme Drops.
He loved to say
creme
drop
or only roll it
in his mind mouth. Such good words.
He didn't know. Always
there were creme drops
on his mother's mother's table.
The creme drop was an old-time sweet.
But God drove out the man
and placed at the east
Cherubims,
and a flaming sword which turned every way.

Enamel Eyes, a Fantasia on Paris, 1870

Poems

JAY ROGOFF

In lyric poetry with the dramatic sweep of a historical novel, Jay Rogoff's *Enamel Eyes, a Fantasia on Paris, 1870* reimagines "the terrible year" when the Franco-Prussian War shook the City of Lights. The great comic ballet *Coppélia* had dazzled Paris and Emperor Napoleon III mere weeks before war erupted; in retrospect, the ballet's obsession with a mechanical woman anticipated the conflict's mechanized violence.

Using multiple voices and poetic forms, Rogoff skillfully recreates the wonder and horror of these months of siege through the eyes of both ordinary and famous Parisians. From political figures like Empress Eugénie and artists including Edgar Degas and Édouard Manet to sixteen-year-old Giuseppina Bozzacchi and other dancers in the premiere of *Coppélia*, the characters of *Enamel Eyes* bear witness to a surreal year that changed Paris and the lives of its citizens forever.

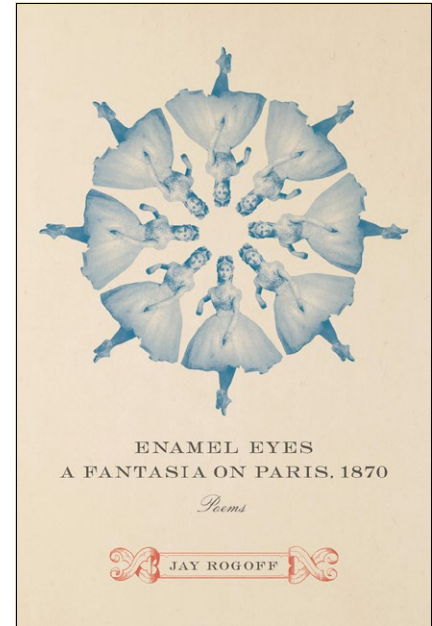
JAY ROGOFF has published five previous books of poetry, including *Venera*, *The Art of Gravity*, and *The Long Fault*. His poetry and criticism appear widely,

and he writes about dance for the *Hopkins Review* and *Ballet Review*. He lives in Saratoga Springs, New York, where he teaches at Skidmore College.

What does it mean? What can it mean? A man
so lonely he goes mad and builds a girl
furnished with everything, and yes, I mean
everything, just look: right down to the curl
of our disputed provinces, she's my twin,
Alsace to my Lorraine, no blood but oil
for beaus who blanch, or stick at human friction.
And her eyes, miracles of darkened vision,

glow tough and glossy, unlike mine—enamel
like a tooth: I can tap them with my fingers,
click click like a machine. Mine can't dissemble
so well, though Franz ensures they're washed with tears.
He stares upon her stupid stare as simple
as a china plate, moaning and mooing. She wears
stupidity like genius: in blank reflection
her eyes shine, repulsive in attraction.

—from "Swanilda Meets Her Twin"



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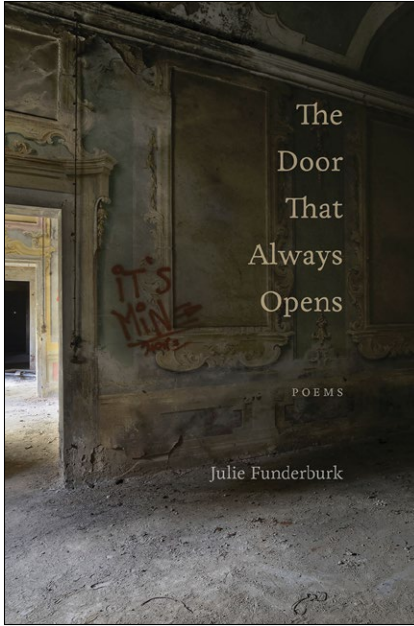
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Poetry



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Poetry

The Door That Always Opens

Poems

JULIE FUNDERBURK

Julie Funderburk's debut poetry collection, *The Door That Always Opens*, braids together poems of sharp lyrical imagery and experimental narrative focused frequently on houses: houses under construction or demolition, inhabited, abandoned, and vandalized. Sparkling with details of landscapes and seascapes, her poems depict a state of isometric tension as people struggle to communicate and connect, pulled by feeling and pushed by logic, trapped between choices and mixed loyalties.

Despite what is unknown or misunderstood, however, the poems in *The Door That Always Opens* retain hope, as life persists in the beauty of the visible world.

JULIE FUNDERBURK's poetry has appeared in *Ploughshares*, *Best New Poets*, *The Cincinnati Review*, *The Greensboro Review*, *32 Poems*, and *Hayden's Ferry Review*. She is assistant professor of creative writing at Queens University in Charlotte, North Carolina.

Zuma #8

After a photograph by John Divola, Zuma Beach, Malibu

Smashed windows, a ruined house facing the sea.
Without it, this view wouldn't be framed—
a sunset-silver water. As for the thin walls,
they're mostly white, though somebody sprayed
red paint. Somebody used a crow bar.
This is no cause for pity. With the glass gone,
the stories from the rooms were freed—birds
snapped up plump mouthfuls. Now all of that
sails into the pink. So what if there are vandals.
So what, the hard suitcase on sodden carpeting.
Even in this state, a house offers an inside.
The entrance to board shut. Somewhere to leave.

From Nothing

Poems

ANYA KRUGOVOY SILVER

PRAISE FOR ANYA KRUGOVOY SILVER

"You will be immeasurably better and stronger for having faced the dark and held the joy in Silver's poems."—*Image*

"An unflinching, riveting exploration of her own spiritual journey."—*Bellevue Literary Review*

In her third collection, *From Nothing*, Anya Krugovoy Silver follows a mother, wife, and artist as illness and loss of loved ones disrupt the peaceful flow of life. Grounded in the traditions of meditative and contemplative poetry, *From Nothing* confronts disease and mortality with the healing possibilities of verse. Whether remembering the sound of whispered secrets on a family vacation or celebrating a favorable PET scan, in Silver's keen observations of seemingly mundane moments we glimpse the divine.

As she addresses profound questions about how to make meaning out of suffering, Silver's poems attest to the power of art to help us face difficult realities in an often painful world.

ANYA KRUGOVOY SILVER is the author of *The Ninety-Third Name of God* and *I Watched You Disappear*. Her work has been featured in *Best American Poetry* and in many other anthologies and journals. She is professor of English at Mercer University and lives in Macon, Georgia, with her husband and son.

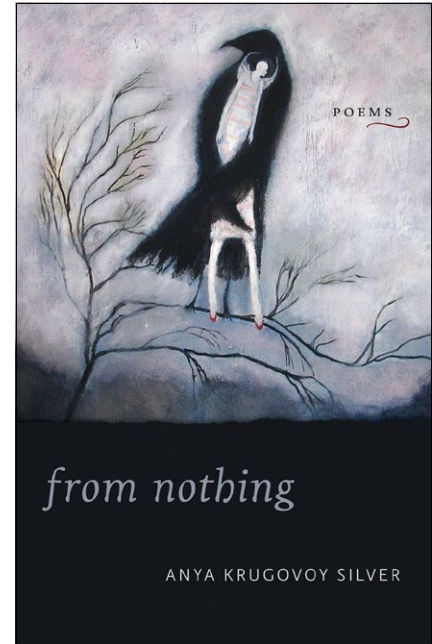
From Nothing

Again and again, from nothingness I'm born.

Each death I witness makes me more my own.

I imagine each excess line of mine erased,
each muscle shredded, each bone sheared.

One day, my spine's long spar will snap,
ribs tumbling loose; my face will droop and drop.
Then I'll be re-begot—the air will shimmer
and my molecules will vault, emerging free.
From darkening days, the light will surge and flee.



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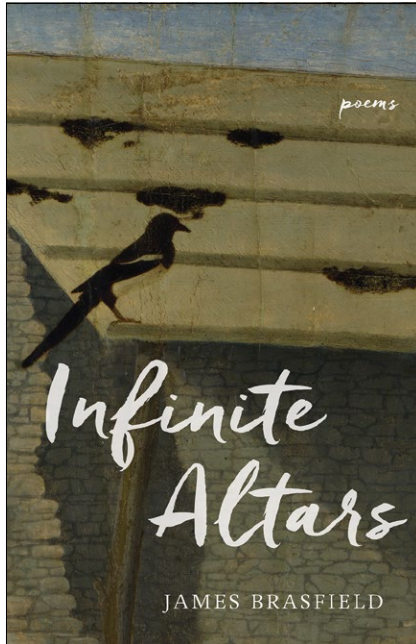
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Poetry

Infinite Altars

Poems

JAMES BRASFIELD

In his second poetry collection, *Infinite Altars*, James Brasfield tracks restless interplays of light on a fallen feather outside an Italian chapel, the surface of the Gowanus Canal, and a forest footpath after an evening of rain. Atmospheric and reflective, these poems travel with equal ease through the world of fine arts and the places where we live, highlighting the vivid sights and sounds of each in turn.

At a sudden encounter with everyday beauty, serenity suffuses through the author: “Something of that calmness goes with us / back into the world.” Brasfield’s poems invite readers to embrace these unexpected and arresting experiences.

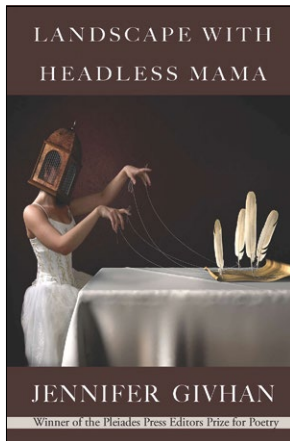
JAMES BRASFIELD received fellowships in poetry from the National Endowment for the Arts and the Pennsylvania Council on the Arts. He is a recipient of a Pushcart Prize, the American Association for Ukrainian Studies Prize in Translation, and the PEN Award for Poetry in Translation. He is the author of *Ledger of Crossroads*.

I was a shadow cast
by a bare bulb
burning without a light switch.

Upstairs,
my scream for the hell of it yawned a silent O
at the shrieking machines,
each a city block long.

I tried to decipher
what seemed a secret kept by that fraternal noise
or by the hands of millwrights
never to shape the alphabet
of their knowing—the palindrome
of indelible hours—
digits given up to the woodchipper’s blades.

—from “The Incorporation”



Landscape with Headless Mama

Poems

JENNIFER GIVHAN

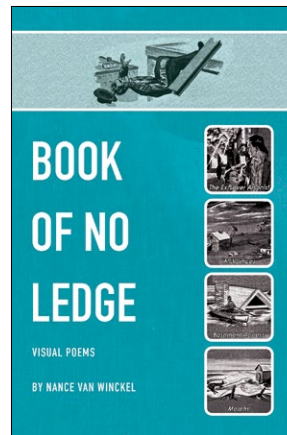
“These are true border poems, restlessly crossing between the real and the surreal, the loved and the used up, the fertile and the infertile, and the hungry and the sated. Jennifer Givhan is a dangerous poet in all the necessary ways.”—Connie Voisine

Landscape with Headless Mama explores the experiences of becoming and being a mother through the lens of dark fairy tales. Describing the book as “a surreal survival guide,” Givhan draws from the southwestern desert, incorporating Latin American fine art and folkloric influences. Drawing inspiration from Gloria Anzaldúa, Frida Kahlo, Leonora Carrington, tattoo artists, and comic book heroes, among other sources, this is a book of intelligence, humor, deep feeling, and, above all, *duende*.

JENNIFER GIVHAN is a Mexican American poet who grew up in the Imperial Valley in Southern California. She earned her MFA in Poetry from Warren Wilson College in North Carolina and an MA in English Literature at California State University, Fullerton. Her writing has appeared widely in literary journals and anthologies, including *Best New Poets 2013*, *AGNI*, *Prairie Schooner*, *Indiana Review*, *Rattle*, and *The Collagist*. She was also the recipient of a 2015 NEA individual artist’s grant.

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Book of No Ledge

Visual Poems

NANCE VAN WINCKEL

“*Book of No Ledge* reconfigures a book of knowledge into a book of wonder, just as life does, for many of us wonder what it was we ever knew—its long sigh issues through you and all the wild in you will be loosed.” —Mary Ruefle

“As usual, it starts with love. I had my heart set on the door-to-door encyclopedia salesboy.” So begins Nance Van Winckel’s latest collection of poetically altered encyclopedia entries that feature a mixture of quirky social satire and absurdist wit.

Entries like “The Importance of Mood to Man” use an encyclopedic tone to insist: “Your body is two-thirds water. Mood is one-third body” and “Life and health depend on the mood taken into the body each day.” An anatomic diagram of the nose is accompanied by the promise, “A nose can smell rain coming.” Alongside illustrations of the vestibule, the meatus, and the conchus can be found lines of text like, “As the one you love steps onto / your stoop / a widening wind / underscores the sky’s pummel.” Reminiscent of recent visual-poetic hybrids by such writers as Matthea Harvey and Bianca Stone, Van Winckel’s ground-breaking innovations must be seen to be believed.

NANCE VAN WINCKEL, a recipient of two NEA Poetry Fellowships, the Paterson Fiction Prize, the American Short Fiction Award, and many other honors, is the author of six collections of poems and five books of fiction. A professor in Eastern Washington University’s Inland Northwest Center for Writers, Van Winckel lives in Spokane, Washington.

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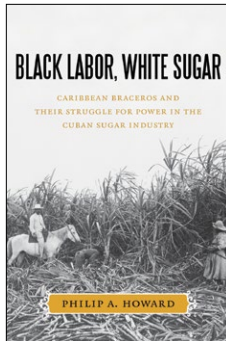
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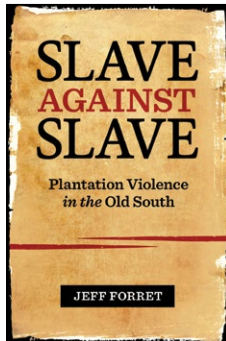
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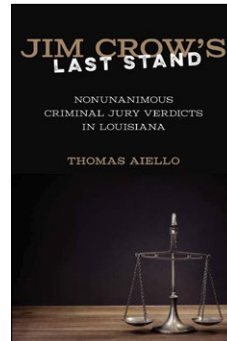
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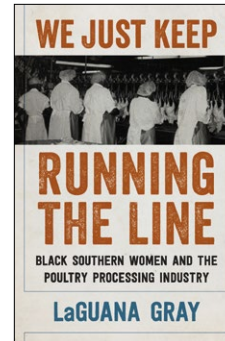
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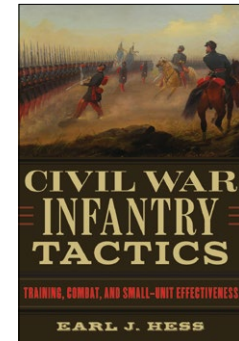
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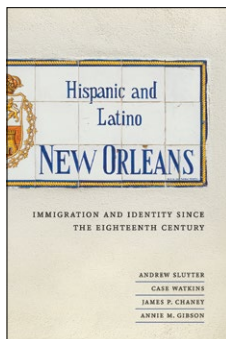
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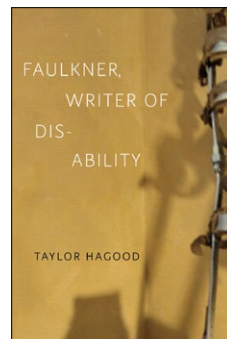
5937-8 (c), \$45.00
Lincoln Prize finalist



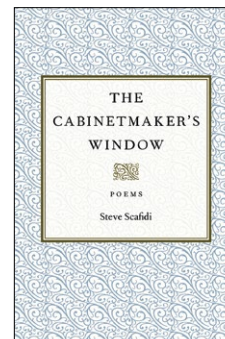
5944-6 (c), \$45.00s
CHOICE Outstanding Title



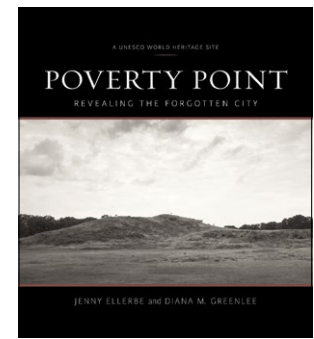
6087-9 (p), \$32.50s
AAG John Brinckerhoff
Jackson Prize



5726-8 (c), \$45.00s
SSSL C. Hugh Holman
Award



5449-6 (p), \$17.95
Library of Virginia Award
for Poetry



6021-3 (c), \$39.95
LEH Humanities Book of the Year
Award / CHOICE Outstanding Title