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# Murder in McComb

## The Tina Andrews Case

### TRENT BROWN

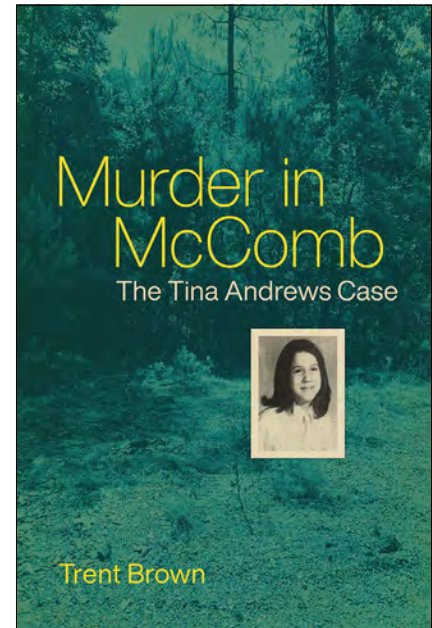
What remained of the badly decomposed body of twelve-year-old Tina Marie Andrews was discovered underneath a discarded sofa in the woods outside of McComb, Mississippi, on August 23, 1969. Ten days earlier, Andrews and a friend had accepted a ride home after leaving the Tiger's Den, a local teenage hangout, but they were driven instead to the remote area where Andrews was eventually murdered. Although eyewitness testimony pointed to two local police officers, no one was ever convicted of this brutal crime, and to this day the case remains officially unsolved. Contemporary local newspaper coverage notwithstanding, the story of Andrews's murder has not been told. Indeed, many people in the McComb community still, more than fifty years later, hesitate to speak of the tragedy.

Trent Brown's *Murder in McComb* is the first comprehensive examination of this case, the lengthy investigation into it, and the two extended trials that followed. Brown also explores the public shaming of the state's main witness, a fifteen-year-old unwed mother, and the subsequent desecration of Andrews's grave. Set against the uneasy backdrop of the civil rights movement, Brown's study deftly reconstructs various accounts of the murder, explains why the juries reached the verdicts they did, and

explores the broader forces that shaped the community in which Andrews lived and died.

Unlike so many other accounts of violence in the Jim Crow South, racial animus was not the driving force behind Andrews's murder; in fact, most of the individuals central to the case, from the sheriff to the judges to the victim, were white. Yet Andrews, as well as her friend Billie Jo Lambert, the state's key witness, were "girls of ill repute," as one defense attorney put it. To many people in McComb, Tina and Billie Jo were "trashy" children whose circumstances reflected their families' low socioeconomic standing. In the end, Brown suggests that Tina Andrews had the great misfortune to be murdered in a town where the locals were overly eager to support law, order, and stability—instead of true justice—amid the tense and uncertain times during and after the civil rights movement.

**TRENT BROWN**, a native of McComb, Mississippi, is professor of American studies at the Missouri University of Science and Technology. He is author (as Trent Watts) of *One Homogeneous People: Narratives of White Southern Identity, 1890–1920* and editor of *Sex and Sexuality in Modern Southern Culture*.



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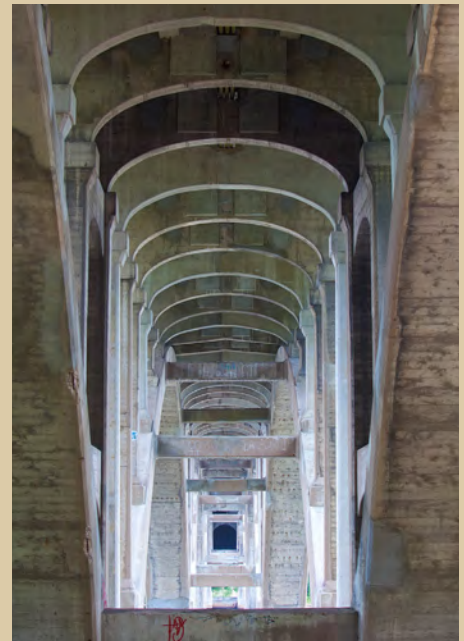
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True Crime / Southern History

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Photographs by Philip Gould

# Bridging the Mississippi

Spans across the Father of Waters

Photographs by **PHILIP GOULD**

Text by **MARGOT HASHA and PHILIP GOULD**

*Bridging the Mississippi: Spans across the Father of Waters* portrays in words and stunning photographs the manmade structures that cross the nation's most important and, during the mid-nineteenth century, most daunting natural waterway.

Philip Gould spent three years photographing Mississippi River bridges, from the Crescent City Connection in New Orleans to the span of boulders at the river's headwaters in Lake Itasca, Minnesota. In every season and from numerous angles, Gould captured images of historical, architectural, and engineering significance as well as dramatic natural beauty. These photos also reflect the many perspectives of people whose lives intersect with the bridges, including riverboat captains, construction workers, pedestrians, drivers, cyclists, wedding parties, recreational boaters and fishers, business owners, and train engineers. Seventy-five of the river's more than 130 spans are presented, progressing from south to north, in rural, small-town, and metropolitan settings.

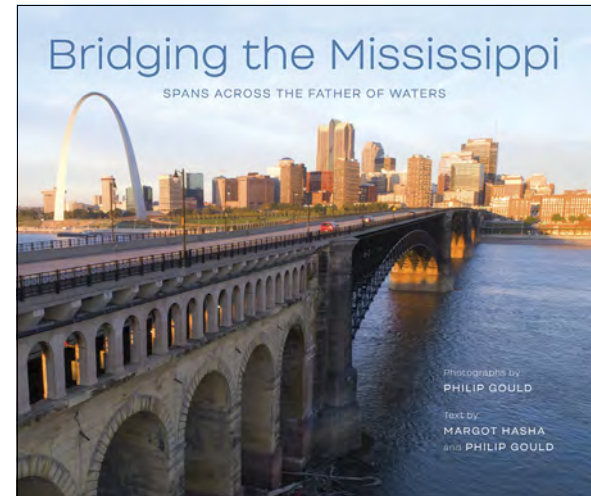
Margot Hasha offers a fascinating overview of bridge construction on the Mississippi, starting with the waterway's geology and the earliest-known Native American settlement along the banks of *misi-*

*ziibi*, or "father of waters." She discusses the impact of steel production on the expansion of railroad bridges, bridge hazards encountered by river pilots today, the preservation of vintage structures, and the latest bridge designs. Hasha and Gould profile bridges in eleven cities and towns, explaining each one's unique story and importance to its riverside community.

Architectural and engineering feats; focal points for urban renewal; essential links in the nation's transportation and commerce; aesthetic frames for parks, riverwalks, and levee trails—the Mississippi River's bridges come into full focus in this visual tribute.

**PHILIP GOULD** is a documentary and architectural photographer whose assignments have taken him throughout the United States, Europe, and the Caribbean. His photographs have been featured in more than a dozen books as well as in periodicals from around the world.

**MARGOT HASHA** is assistant professor of sociology at the University of Louisiana at Lafayette.



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**APRIL 2020**

200 pages, 10 ½ x 9, 142 color photos, 1 map

978-0-8071-7222-3

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Photography / Transportation / American Studies

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Publication of this book is made possible with support from the Paul and Lulu Hilliard University Art Museum, organizer of the companion exhibit *Bridging the Mississippi: Spans across the Father of Waters*.



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**JUNE 2020**

240 pages, 6 x 9

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Media Studies / Journalism

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Media and Public Affairs

Robert Mann, Series Editor

# Fake News!

## Misinformation in the Media

**Edited by JOSH GRIMM**

Whether used as a political tactic to discredit news stories and media outlets, or as a description of false information manufactured and circulated for profit, the term “fake news” holds a particularly caustic sway in twenty-first-century society. A frequent subject of cable news broadcasts, periodical coverage, and social media chatter—and a constant talking point for political pundits—its impact spans from shaping minor differences in partisanship to influencing elections. In *Fake News!* Josh Grimm gathers a range of critical approaches to provide an essential resource for readers, students, and teachers interested in understanding this ever-present feature of today’s media and political landscape.

The opening section surveys the long history of fake news, with examples ranging from seventeenth-century satires of early newspapers to propaganda efforts in Nazi Germany, and then traces the evolution of the term over time. The following section explores how exposure to fake news impacts individuals, with particular emphasis on changes in

popular discourse and the ability to assess sources critically. Essays in this section also highlight approaches developed by newsrooms and other organizations, including Facebook and Google, to fight the widespread dissemination of fake news. The volume pairs original research with articles from prominent scholarly journals, offering a wide-ranging and accessible discussion of debates central to the current post-truth era, covering topics such as social media, the *Onion*, InfoWars, media literacy, and the radicalization of white men.

By highlighting key components and practical methods for examining misinformation in the media, *Fake News!* presents in-depth analysis of a topic that remains more timely than ever.

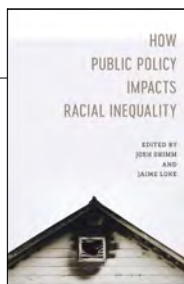
**JOSH GRIMM** is associate dean for undergraduate studies at the Manship School of Mass Communication at Louisiana State University. He coedited, with Jaime Loke, *How Public Policy Impacts Racial Inequality*.

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**ALSO OF INTEREST**

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# Jimmy Carter and the Birth of the Marathon Media Campaign

AMBER ROESSNER

With the rise of Jimmy Carter, a former Georgia governor and a relative newcomer to national politics, the 1976 presidential election proved a transformative moment in U.S. history, heralding a change in terms of how candidates run for public office and how the news media cover their campaigns.

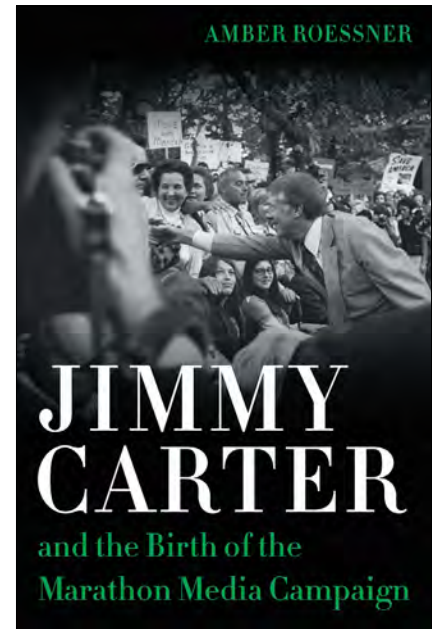
Amber Roessner's *Jimmy Carter and the Birth of the Marathon Media Campaign* chronicles a change in the negotiation of political imagecraft and the role it played in Carter's meteoric rise to the presidency. She contends that Carter's underdog victory signaled a transition from an older form of party politics focused on issues and platforms to a newer brand of personality politics driven by the manufacture of a political image.

Roessner offers a new perspective on the production and consumption of media images of the peanut farmer from Plains who became the thirty-ninth president of the United States. Carter's miraculous win transpired in part because of carefully cultivated publicity and advertising strategies that informed his official political persona as it evolved throughout the Democratic primary and general-election campaigns. To understand how media relations helped shape the first post-Watergate presidential election,

Roessner examines the practices and working conditions of the community of political reporters, public relations agents, and advertising specialists associated with the Carter bid. She draws on materials from campaign files and strategic memoranda; radio and TV advertisements; news and entertainment broadcasts; newspaper and magazine coverage; and recent interviews with Carter, prominent members of his campaign staff, and over a dozen journalists who reported on the 1976 election and his presidency.

With its focus on the inner workings of the bicentennial election, *Jimmy Carter and the Birth of the Marathon Media Campaign* offers an incisive view of the transition from the yearlong to the permanent campaign, from New Deal progressivism to New Right conservatism, from issues to soundbites, and from objective news analysis to partisan commentary.

**AMBER ROESSNER** is associate professor in the School of Journalism and Electronic Media at the University of Tennessee, Knoxville. She is the author of *Inventing Baseball Heroes: Ty Cobb, Christy Mathewson, and the Sporting Press in America*.



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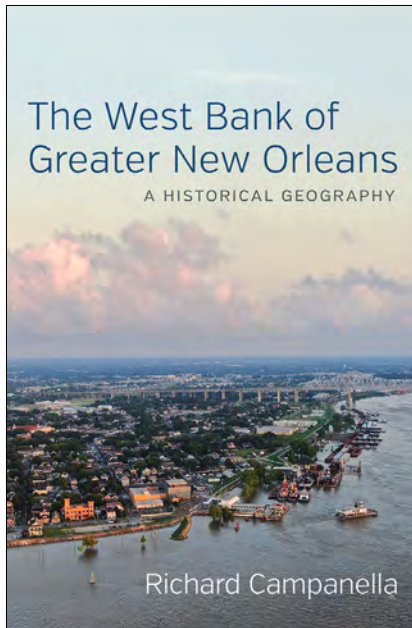
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U.S. History / Media Studies

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Media and Public Affairs  
Robert Mann, Series Editor

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Louisiana / Historical Geography

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**ALSO OF INTEREST**

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# The West Bank of Greater New Orleans

## A Historical Geography

**RICHARD CAMPANELLA**

The West Bank has been a vital part of greater New Orleans since the city's inception, serving as its breadbasket, foundry, shipbuilder, railroad terminal, train manufacturer, and even livestock hub. At one time it was the Gulf South's St. Louis, boasting a diversified industrial sector as well as a riverine, mercantilist, and agricultural economy. Today the mostly suburban West Bank is proud but not pretentious, pleasant if not prominent, and a distinct, affordable alternative to the more famous neighborhoods of the East Bank.

Richard Campanella is the first to examine the West Bank holistically, as a legitimate subregion with its own story to tell. No other part of greater New Orleans has more diverse yet deeply rooted populations: folks who speak in local accents, who exhibit longstanding cultural traits, and, in some cases, who maintain family ownership of lands held since antebellum times—even as immigrants settle here in growing numbers. Campanella demonstrates that West Bankers have had great agency in their own place-making, and he challenges the notion that their story is subsidiary to a more important narrative across the river.

*The West Bank of Greater New Orleans* is not a traditional history, nor a cultural history, but rather a historical geography, a spatial explanation of how the West Bank's landscape formed: its terrain, environment, land use, jurisdictions, waterways, industries, infrastructure, neighborhoods, and settlement patterns, past and present. The book explores the drivers, conditions, and power structures behind those landscape transformations, using custom maps, aerial images, photographic montages, and a detailed historical timeline to help tell that complex geographical story. As Campanella shows, there is no "greater New Orleans" without its cross-river component. The West Bank is an essential part of this remarkable metropolis.

**RICHARD CAMPANELLA** is a geographer and associate dean for research at the Tulane School of Architecture. Author of eleven books and over two hundred articles, Campanella was named Chevalier dans l'Ordre des Palmes Académiques by the Government of France in 2016. In 2019 he received the Louisiana Writer Award from the Louisiana Center for the Book in the State Library of Louisiana.



# Encyclopedia of Louisiana Musicians

Jazz, Blues, Cajun, Creole, Zydeco, Swamp Pop, and Gospel

## GENE TOMKO

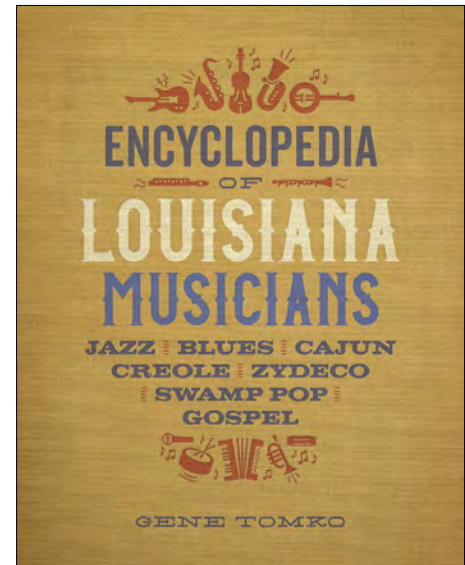
Louisiana's unique multicultural history has led to the development of more styles of American music than anywhere else in the country. *Encyclopedia of Louisiana Musicians* compiles over 1,600 native creators, performers, and recorders of the state's indigenous musical genres. The culmination of years of exhaustive research, Gene Tomko's comprehensive volume not only reviews major and influential artists but also documents for the first time hundreds of lesser-known notable musicians.

Arranged in accessible A–Z format—from Fernest “Man” Abshire to Zydeco Ray—Tomko's concise entries detail each musician's life and career, reflecting exciting new discoveries about many enigmatic and early artists: Country Jim, Henry Zeno, Douglas Bellard, Good Rockin' Bob, Blind Uncle Gaspard, Emma L. Jackson, and Rocket Morgan, to name just a few. A separate section features musicians from elsewhere who made an impact in Louisiana, such as Mississippi-born blues singer-songwriter-guitarist Eddie “Guitar Slim” Jones and celebrated jazz pia-

nist Billie Pierce, a native of Florida. The final section highlights key regional record producers and studio and label owners, like J. D. Miller, Stan Lewis, and Cosimo Matassa, who have enabled future generations to enjoy music of the Bayou State.

Written with both the casual fan and the scholar in mind, *Encyclopedia of Louisiana Musicians* is the definitive reference on Louisiana's rich musical legacy and the numerous important musicians it has produced.

**GENE TOMKO** is a writer, photographer, and artist who has documented roots music for more than twenty-five years, with a special interest in Louisiana music and culture. He created the Louisiana Music Map, and his work has appeared in numerous publications, including *Living Blues*, *DownBeat*, and *Juke*. He is coauthor of *What's the Use of Walking If There's a Freight Train Going Your Way? Black Hoboes & Their Songs*.



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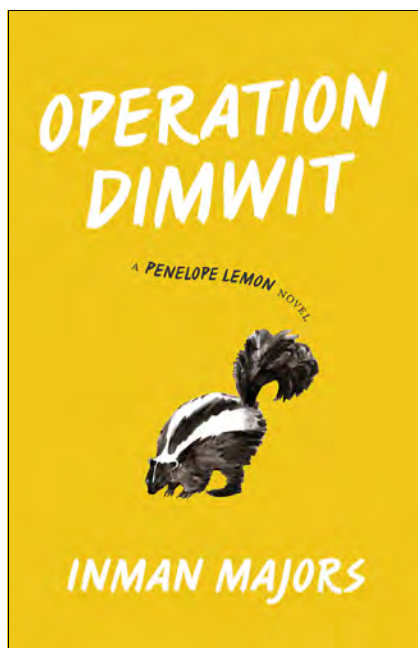


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Yellow Shoe Fiction

Michael Griffith, Series Editor

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# Operation Dimwit

A Penelope Lemon Novel

## INMAN MAJORS

### PRaise FOR PENELOPE LEMON

“A light and lively send-up of modern woes.”—*Kirkus Reviews*

“A laugh-out-loud funny tale of misfortune and female friendship. Majors’s latest is a riot from beginning to end.”

—*Booklist*

“Saucy and profane and funny on every page.”—*Nashville Scene*

“A stellar addition to Inman Majors’s growing body of southern comic novels.”—*Los Angeles Review of Books*

Penelope Lemon is back for more madcap mom adventures in Inman Majors’s hilariously unruly *Operation Dimwit*.

It’s summertime, and son Theo is away at camp. Feeling frisky, free, and tired of living vicariously through nighttime trysts with erotic novels, Penelope can begin phase two of her postdivorce life. First on the agenda is a date with the mysterious Fitzwilliam Darcy, who lives in a mansion with his snobbish cat, Algernon, and who spends his spare time painting massive nude portraits.

Meanwhile, back at the trailer-park office, Penelope’s boss, Missy, has become obsessed with get-

ting rid of Dimwit, the backwoods interloper who may be stealing personal items from female residents. A sting operation to catch him in the act is planned, something so kooky and ill-advised that only a legendary goofball such as Missy could set it into motion.

Throw in a bully trainer at Penelope’s new gym, plus an infestation of skunks that requires the services of a wildlife expert and homespun mystic known as the Critter Catcher, and it becomes clear that Penelope’s two weeks off from parenting won’t be as relaxing and incident-free as she hoped.

Building on the comedic hijinks of *Penelope Lemon: Game On!*, *Operation Dimwit* is a warm-hearted look at the challenges of being a single working mom trying to stay afloat in the middle class after a divorce. Zany, stylish, and uproariously funny, this southern comedy will have readers laughing out loud at familiar absurdities of life in the twenty-first-century USA.

A native of Tennessee, **INMAN MAJORS** now makes his home in Charlottesville, Virginia. He is the author of five previous novels, including *Love’s Winning Plays*, *The Millionaires*, and *Penelope Lemon: Game On!* He teaches fiction writing at James Madison University.

# Performing Jane

A Cultural History of Jane Austen Fandom

**SARAH GLOSSON**

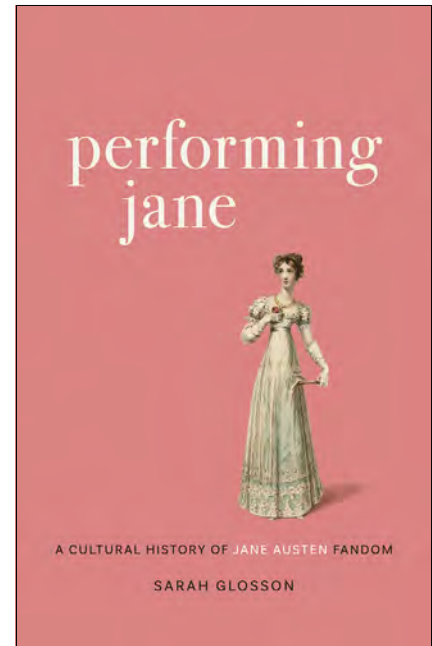
Jane Austen has resonated with readers across generations like no other writer. More than two hundred years after the publication of her most celebrated novel, *Pride and Prejudice*, people around the world continue to honor “dear Jane.” In *Performing Jane*, Sarah Glosson explores this vibrant fandom, examining a long history of Austen fans engaging with her work, from wearing hand-sewn bonnets and period-appropriate corsets to creating spirited fanfiction and comical gifsets. Sophisticated and engaging, this study demonstrates that Austen fans of today have a great deal in common with those who loved the English novelist long before the term “fan” came into use.

*Performing Jane* analyzes three ways fans engage with Austen and her work: collecting material related to the writer, whether in physical scrapbooks or on social-media platforms; creating and consuming imitative works, including fanfiction and modernized adaptations such as *The Lizzie Bennet Diaries*; and making pilgrimages to Steventon, Hampshire, Chawton Cottage, and even to annual meetings of Jane Austen societies. Key to Glosson’s exploration of Austen fans is the notion that all of these activities, whether occurring in private or in

public, are fundamentally performative. And in counterbalance to studies that center on fans with a tendency to transform and disrupt the original text, this study provides much-needed understanding of a fandom that predominantly reaffirms Austen’s works.

Because Austen’s writing has bridged the realms of both literary and popular culture, this fandom serves as an excellent case study to understand the ways in which we draw distinctions between fandom and other forms of intensive engagement and, more importantly, to appreciate how fluid those distinctions can be. *Performing Jane* embraces a holistic view of the long history of Austen fandom, relying on archival research, literary and visual analyses, and ethnographic study. This groundbreaking book not only demonstrates the ways in which fan practices, today and in the past, are performative, but also provides fresh perspectives into fandom and contributes to our understanding of the ways readers engage with literature.

**SARAH GLOSSON** is director of the Arts & Sciences Graduate Center at the College of William & Mary in Virginia.



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256 pages, 5 ½ x 8 ½, 8 halftones

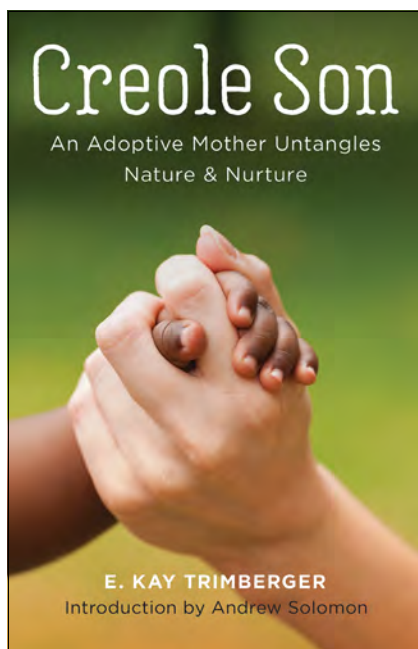
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Fan Studies / Literary Studies / Popular Culture

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216 pages, 5 ½ x 8 ½, 6 halftones

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Memoir / Adoption / Addiction

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## Creole Son

An Adoptive Mother Untangles Nature and Nurture

**E. KAY TRIMBERGER**

**Introduction by ANDREW SOLOMON**

*Creole Son* is the compelling memoir of a single white mother searching to understand why her adopted biracial son grew from a happy child into a troubled young adult who struggled with addiction for decades. The answers, E. Kay Trimberger finds, lie in both nature and nurture.

When five-day-old Marco is flown from Louisiana to California and placed in Trimberger's arms, she assumes her values and example will be the determining influences upon her new son's life. Twenty-six years later, when she helps him make contact with his Cajun and Creole biological relatives, she discovers that many of his cognitive and psychological strengths and difficulties mirror theirs. Using her training as a sociologist, Trimberger explores behavioral genetics research on adoptive families. To her relief as well as distress, she learns that both biological heritage and the environment—and their interaction—shape adult outcomes.

Trimberger shares deeply personal reflections about raising Marco in Berkeley in the 1980s and 1990s, with its easy access to drugs and a culture that condoned their use. She examines her own ignorance about substance abuse, and also a failed experiment in an alternative family lifestyle. In an

afterword, Marc Trimberger contributes his perspective, noting a better understanding of his life journey gained through his mother's research.

By telling her story, Trimberger provides knowledge and support to all parents—biological and adoptive—with troubled offspring. She ends by suggesting a new adoption model, one that creates an extended, integrated family of both biological and adoptive kin.

**E. KAY TRIMBERGER** is professor emerita of women's and gender studies at Sonoma State University and an affiliated scholar at the Institute for the Study of Social Issues at the University of California, Berkeley. She is the author of *The New Single Woman*, among other books, and writes the blog *Adoption Diaries for Psychology Today*.

**ANDREW SOLOMON** is a professor of clinical psychology at Columbia University Medical Center and the author of the *New York Times* bestseller *Far from the Tree: Parents, Children, and the Search for Identity*, winner of the National Book Critics Circle Award, among other books.

# Navigating the Fiction of Ernest J. Gaines

A Roadmap for Readers

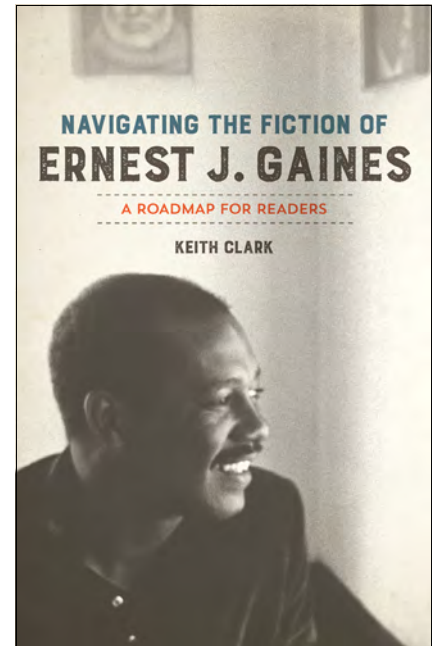
**KEITH CLARK**

One of the South's most revered writers, Ernest J. Gaines attracts both popular and academic audiences. Gaines's unique literary style, depiction of the African American experience, and celebration of the rural South's oral tradition have brought him critical praise and numerous accolades, including a MacArthur Fellowship, a National Humanities Medal, and a National Book Critics Circle Award for his novel *A Lesson before Dying*. In this welcome guide to Gaines's fiction, Keith Clark offers insightful analyses of his novels and short stories. Clark's close readings elucidate Gaines's more acclaimed works—including *The Autobiography of Miss Jane Pittman* and *A Gathering of Old Men*—while also introducing lesser-known but masterfully crafted pieces, such as the story "Three Men" and the civil rights novel *In My Father's House*. Gaines's most recent work, *The Tragedy of Brady Sims*, receives here one of its first critical examinations.

Clark shows how the themes of Gaines's literary oeuvre, produced over the past fifty years, dovetail

with issues reverberating in twenty-first-century America: race and the criminal justice system; black masculinity; the environment; the enduring impact of slavery; black southern women's voices; and blacks' and whites' interpretation of history. In addition to textual discussions, the book includes an interview Clark conducted with Gaines at the writer's home in New Roads, Louisiana, in 2014, further illuminating the inner workings and personality of this eminent literary artist.

**KEITH CLARK** is the author of *Black Manhood in James Baldwin, Ernest J. Gaines, and August Wilson* and *The Radical Fiction of Ann Petry*, and the editor of *Contemporary Black Men's Fiction and Drama*. He is professor of English and African and African American studies at George Mason University, focusing on African American fiction and drama, black literary masculinity studies, and African American LGBT literature and criticism.



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**MARCH 2020**

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Literary Studies / African American Studies

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**MAY 2020**

528 pages, 6 x 9, 10 halftones

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U.S. History / Biography

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# President without a Party

The Life of John Tyler

**CHRISTOPHER J. LEAHY**

Historians have long viewed President John Tyler as one of the nation's least effective heads of state. In *President without a Party*—the first full-scale biography of Tyler in more than fifty years and the first new academic study of him in eight decades—Christopher J. Leahy explores the life of the tenth chief executive of the United States.

Born in the Virginia Tidewater into an elite family sympathetic to the ideals of the American Revolution, Tyler, like his father, worked as an attorney before entering politics. Leahy uses a wealth of primary source materials to chart Tyler's early political path, from his election to the Virginia legislature in 1811, through his stints as a congressman and senator, to his vice-presidential nomination on the Whig ticket for the campaign of 1840. When William Henry Harrison died unexpectedly a mere month after assuming the presidency, Tyler became the first vice president to become president because of the death of the incumbent. Leahy traces Tyler's ascent to the highest office in the land and unpacks the fraught dynamics between Tyler and his fellow Whigs, who ultimately banished the beleaguered president from their ranks and stymied his election bid three years later.

Leahy also examines the president's personal life, especially his relationships with his wives and

children. In the end, Leahy suggests, politics fulfilled Tyler the most, often to the detriment of his family. Such was true even after his presidency, when Virginians elected him to the Confederate Congress in 1861, and northerners and Unionists branded him a "traitor president."

The most complete accounting of Tyler's life and career, Leahy's biography makes an original contribution to the fields of politics, family life, and slavery in the antebellum South. Moving beyond the standard, often shortsighted studies that describe Tyler as simply a defender of the Old South's dominant ideology of states' rights and strict construction of the Constitution, Leahy offers a nuanced portrayal of a president who favored a middle-of-the-road, bipartisan approach to the nation's problems. This strategy did not make Tyler popular with either the Whigs or the opposition Democrats while he was in office, or with historians and biographers ever since. Moreover, his most significant achievement as president—the annexation of Texas—exacerbated sectional tensions and put the United States on the road to civil war.

**CHRISTOPHER J. LEAHY** is professor of history at Keuka College in New York.



WINNER OF THE 2020 JULES AND FRANCES LANDRY AWARD

# Reinterpreting Southern Histories

Essays in Historiography

Edited by **CRAIG THOMPSON FRIEND** and **LORRI GLOVER**

A sweeping historiographical collection, *Reinterpreting Southern Histories* updates and expands upon the iconic volumes *Writing Southern History* and *Interpreting Southern History*, both published by Louisiana State University Press. With nineteen original essays cowritten by some of the most prominent historians working in southern history today, this volume explores the current state, methods, innovations, and prospects of the richly diverse and transforming field of southern history.

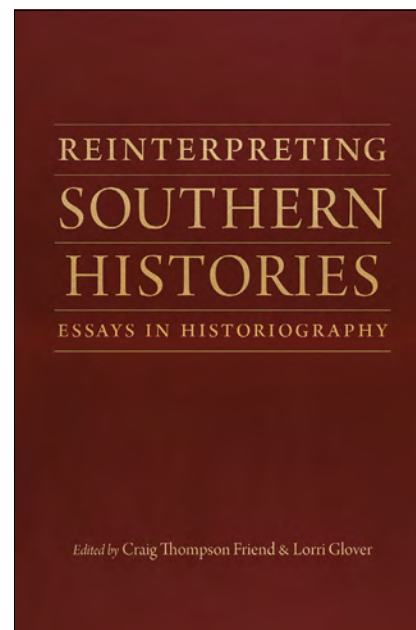
Two scholars at different stages of their careers coauthor each essay, working collaboratively to provide broad knowledge of the most recent historiography and an expansive vision for historiographical contexts. This innovative approach provides an intellectual connection with the earlier volumes while reflecting cutting-edge scholarship in the field. Underlying each essay is the cultural turn of the 1980s and 1990s, which introduced the use of language and cultural symbols and the influence of gender studies, postcolonial studies, and memory studies. The essays also rely less on framing the South as

a distinct region and more on contextualizing it within national and global conversations.

*Reinterpreting Southern Histories*, like the two classic volumes that preceded it, serves as both a comprehensive analysis of the current historiography of the South and a reinterpretation of that history, reaching new conclusions for enduring questions and establishing the parameters of future debates.

**CRAIG THOMPSON FRIEND** is Alumni Association Distinguished Graduate Professor of History at North Carolina State University and the author or editor of nine books, including *Southern Manhood*, *Death and the American South*, and *Family Values in the Old South*.

**LORRI GLOVER** is the John Francis Bannon Endowed Chair in History at Saint Louis University and the author of six books, including *The Fate of the Revolution: Virginians Debate the Constitution* and *Founders as Fathers: The Private Lives and Politics of the American Revolutionaries*.



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Southern History / Historiography

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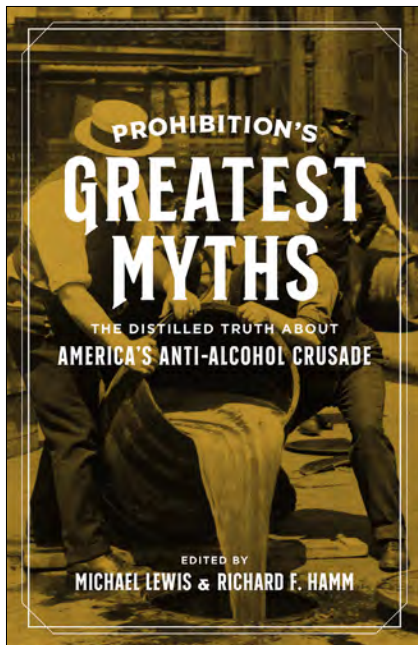
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U.S. History

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# Prohibition's Greatest Myths

The Distilled Truth about America's Anti-Alcohol Crusade

Edited by **MICHAEL LEWIS** and **RICHARD F. HAMM**

The word “prohibition” tends to conjure up images of smoky basement speakeasies, dancing flappers, and hardened gangsters bootlegging whiskey. Such stereotypes, a prominent historian recently noted in the *Washington Post*, confirm that Americans’ “common understanding of the prohibition era is based more on folklore than fact.” Popular culture has given us a very strong, and very wrong, picture of what the period was like. *Prohibition's Greatest Myths: The Distilled Truth about America's Anti-Alcohol Crusade* aims to correct common misperceptions with ten essays by scholars who have spent their careers studying different aspects of the era. Each contributor unravels one myth, revealing the historical evidence that supports, complicates, or refutes our long-held beliefs about the Eighteenth Amendment.

H. Paul Thompson Jr., Joe L. Coker, Lisa M. F. Andersen, and Ann-Marie E. Szymanski examine the political and religious factors in early twentieth-century America that led to the push for prohibition, including the temperance movement, the influences of religious conservatism and liberalism, the legislation of individual behavior, and the lingering effects of World War I. From there, several contributors analyze how the laws of prohibition were enforced. Michael Lewis discredits the idea that alcohol consumption increased during the era, while Richard F. Hamm clarifies the connections between prohibi-

tion and organized crime, and Thomas R. Pegram demonstrates that issues other than the failure of prohibition contributed to the amendment’s repeal. Finally, contributors turn to prohibition’s legacy. Mark Lawrence Schrad, Garrett Peck, and Bob L. Beach discuss the reach of prohibition beyond the United States, the influence of anti-alcohol legislation on Americans’ long-term drinking habits, and efforts to link prohibition with today’s debates over the legalization of marijuana.

Together, these essays debunk many of the myths surrounding “the Noble Experiment,” not only providing a more in-depth analysis of prohibition but also allowing readers to engage more meaningfully in contemporary debates about alcohol and drug policy.

**MICHAEL LEWIS** is professor of sociology at Christopher Newport University in Virginia and author of *The Coming of Southern Prohibition: The Dispensary System and the Battle over Liquor in South Carolina, 1907–1915*.

**RICHARD F. HAMM** is professor of history at the University at Albany, State University of New York, and author of *Murder, Honor, and Law: Four Virginia Homicides from Reconstruction to the Great Depression*.

# Southern Comforts

Drinking and the U.S. South

Edited by **CONOR PICKEN** and **MATTHEW DISCHINGER**

Moving beyond familiar myths about moonshiners, bootleggers, and hard-drinking writers, *Southern Comforts* explores how alcohol and drinking helped shape the literature and culture of the U.S. South.

Edited by Conor Picken and Matthew Dischinger, this collection of seventeen thought-provoking essays proposes that discussions about drinking in southern culture often orbit around familiar figures and mythologies that obscure what alcohol consumption has meant over time. Complexities of race, class, and gender remain hidden amid familiar images, catchy slogans, and convenient stories.

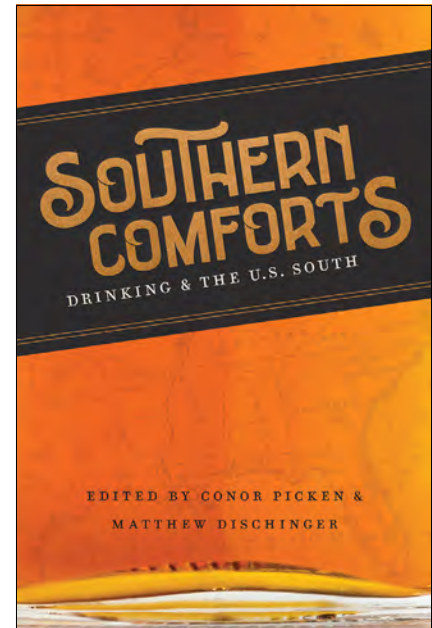
As the first collection of scholarship that investigates the relationship between drinking and the South, *Southern Comforts* challenges popular assumptions by examining evocative topics drawn from literature, music, film, city life, and cocktail culture. Taken together, the essays collected here

illustrate that exaggerated representations of drinking oversimplify the South's relationship to alcohol, in effect absorbing it into narratives of southern exceptionalism that persist to this day.

From Edgar Allan Poe to Richard Wright, Bessie Smith to Johnny Cash, Bourbon Street tourism to post-Katrina disaster capitalism and more, *Southern Comforts: Drinking and the U.S. South* uncovers the reciprocal relationship between mythologies of drinking and mythologies of region.

**CONOR PICKEN** is assistant professor of English and the faculty director of the Compassio Learning Community at Bellarmine University.

**MATTHEW DISCHINGER** is a lecturer in English at Georgia State University.



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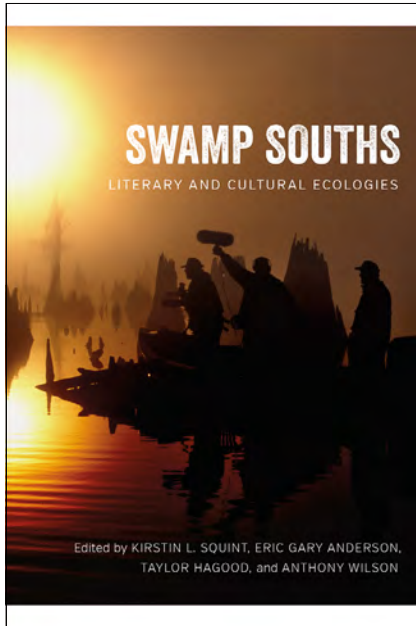
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Literary Studies / Environmental Studies

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Southern Literary Studies

Scott Romine, Series Editor

# Swamp Souths

Literary and Cultural Ecologies

**Edited by KIRSTIN L. SQUINT, ERIC GARY ANDERSON,  
TAYLOR HAGOOD, and ANTHONY WILSON**

*Swamp Souths: Literary and Cultural Ecologies* expands the geographical scope of scholarship about southern swamps. Although the physical environments that form its central subjects are scattered throughout the southeastern United States—the Atchafalaya, the Okefenokee, the Mississippi River delta, the Everglades, and the Great Dismal Swamp—this evocative collection challenges fixed notions of place and foregrounds the ways in which ecosystems shape cultures and creations on both local and global scales.

Across seventeen scholarly essays, along with a critical introduction and afterword, *Swamp Souths* introduces new frameworks for thinking about swamps in the South and beyond, with an emphasis on subjects including Indigenous studies, ecocriticism, intersectional feminism, and the tropical sublime. The volume analyzes canonical writers such as William Faulkner, Zora Neale Hurston, and Eudora Welty, but it also investigates contemporary literary works by Randall Kenan and Karen Russell, the films *Beasts of the Southern Wild* and *My Louisiana Love*, and music ranging from swamp rock and zydeco to Beyoncé’s visual album *Lemonade*.

Navigating a complex assemblage of places and ecosystems, the contributors argue with passion and critical rigor for considering anew the literary and cultural work that swamps do. This dynamic collec-

tion of scholarship proves that swampy approaches to southern spaces possess increased relevance in an era of climate change and political crisis.

**KIRSTIN L. SQUINT** is associate professor of English at High Point University and holds the Whichard Visiting Distinguished Professorship in the Humanities at East Carolina University. She is the author of *LeAnne Howe at the Intersections of Southern and Native American Literature*.

**ERIC GARY ANDERSON**, associate professor of English at George Mason University, is the author of *American Indian Literature and the Southwest: Contexts and Dispositions*. With Taylor Hagood and Daniel Cross Turner, he coedited *Undead Souths: The Gothic and Beyond in Southern Literature and Culture*.

**TAYLOR HAGOOD**, professor of American literature at Florida Atlantic University, is the author of *Faulkner’s Imperialism: Space, Place, and the Materiality of Myth and Faulkner, Writer of Disability*.

**ANTHONY WILSON**, associate professor of English at LaGrange College, is the author of *Shadow and Shelter: The Swamp in Southern Culture* and *Swamp: Nature and Culture*.

# The Place with No Edge

An Intimate History of People, Technology, and the Mississippi River Delta

**ADAM MANDELMAN**

In *The Place with No Edge*, Adam Mandelman follows three centuries of human efforts to inhabit and control the lower Mississippi River delta, the vast watery flatlands spreading across much of southern Louisiana. He finds that people's use of technology to tame unruly nature in the region has produced interdependence with—rather than independence from—the environment.

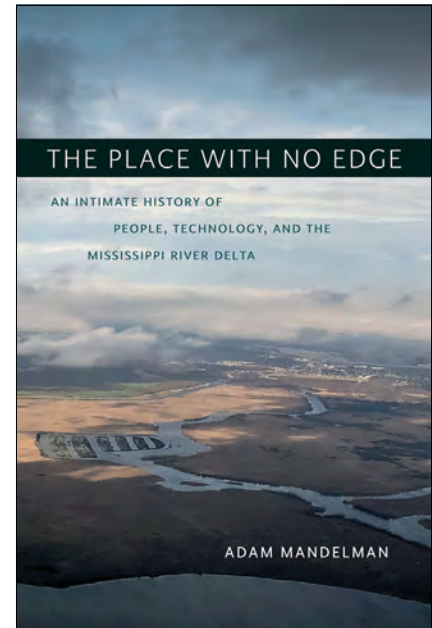
Created over millennia by deposits of silt and sand, the Mississippi River delta is one of the most dynamic landscapes in North America. From the eighteenth-century establishment of the first French fort below New Orleans to the creation of Louisiana's Coastal Master Plan in the 2000s, people have attempted to harness and master the landscape through technology. Mandelman examines six specific interventions employed in the delta over time: levees, rice flumes, pullboats, geophysical surveys, dredgers, and petroleum cracking. He demonstrates that even as people seemed to gain control over the environment, they grew more deeply intertwined with—and vulnerable to—it.

The greatest folly, Mandelman argues, is to believe that technology affords mastery. Environmen-

tal catastrophes of coastal land loss and petrochemical pollution may appear to be disconnected, but both emerged from the same fantasy of harnessing nature to technology. Similarly, the levee system's failures and the subsequent deluge after Hurricane Katrina owe as much to centuries of human entanglement with the delta as to global warming's rising seas and strengthening storms.

*The Place with No Edge* advocates for a deeper understanding of humans' relationship with nature. It provides compelling evidence that altering the environment—whether to make it habitable, profitable, or navigable—inevitably brings a response, sometimes with unanticipated consequences. Mandelman encourages a mindfulness of the ways that our inventions engage with nature and a willingness to intervene in responsible, respectful ways.

**ADAM MANDELMAN** is an environmental historian and experience designer. He earned his PhD in geography from the University of Wisconsin–Madison and currently lives in Amsterdam, where he works on user research and experience design in the cultural sector.



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The Natural World of the Gulf South  
Craig E. Colten, Series Editor

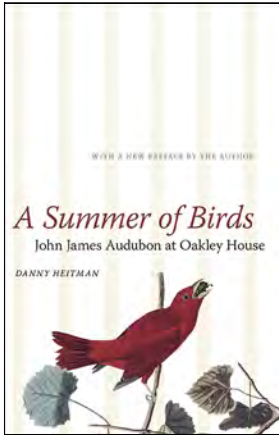


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NEW IN PAPER

## A Summer of Birds

John James Audubon  
at Oakley House

**DANNY HEITMAN**

With a New Preface by the Author

"If all historians wrote as beautifully as Danny Heitman, history would be everyone's favorite subject. . . . Filled with all the color, texture, and detail of an Audubon painting."—*Louisiana History*

Over the summer of 1821, a cash-strapped John James Audubon worked as a tutor at Oakley Plantation in Louisiana's rural West Feliciana Parish. This move initiated a profound change in direction for the struggling artist. Oakley's woods teemed with life, galvanizing Audubon to undertake one of the most extraordinary endeavors in the annals of art: a comprehensive pictorial record of America's birds. That summer, Audubon began what would eventually become his four-volume opus, *Birds of America*.

In *A Summer of Birds*, Danny Heitman recounts the season that shaped Audubon's destiny, sorting facts from romance to give an intimate view of the world's most famous bird artist. A new preface marks the two-hundredth anniversary of that eventful interlude, reflecting on Audubon's enduring legacy among artists, aesthetes, and nature lovers in Louisiana and around the world.

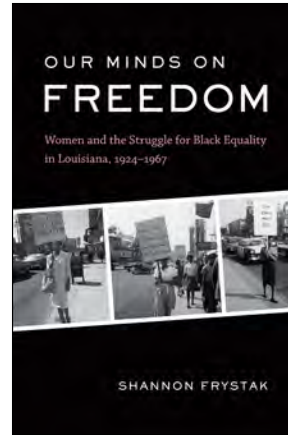
**DANNY HEITMAN** is an award-winning columnist and the editorial page editor for *The Advocate* newspaper in Louisiana. His essays and book reviews have appeared in the *Wall Street Journal*, the *New York Times*, the *Smithsonian*, and elsewhere.

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NEW IN PAPER

## Our Minds on Freedom

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

**SHANNON FRYSTAK**

"Inspiring, elucidating, chilling at times, and definitely well worth reading."  
—*Journal of Southern History*

In *Our Minds on Freedom*, Shannon Frystak explores the roles women played in civil rights activism in Louisiana from the 1920s through the 1960s. Women in Louisiana led unions and civil rights organizations and agitated for voting rights and equal treatment in public and private arenas. Black and white women worked together to organize the 1953 Baton Rouge bus boycott, which inspired the famous Montgomery bus boycott two years later; alter the system of unequal education throughout the state; and integrate New Orleans schools after the 1954 *Brown* decision. Frystak vividly describes the dangers women faced hosting civil rights workers, teaching in Freedom Schools, and canvassing for voter registration.

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

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

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NEW ABRIDGED EDITION

# Louisiana during World War II

Politics and Society, 1939–1945

**JERRY PURVIS SANSON**

“This is a meticulously researched, readable work; would that every state had a comparable study of the war years!”  
—*Journal of American History*

“Sanson draws on a diverse array of primary sources to explain what happened in Louisiana during World War II. He offers a fascinating look at how Louisiana experienced the greatest war of the twentieth century.”—*Journal of Southern History*

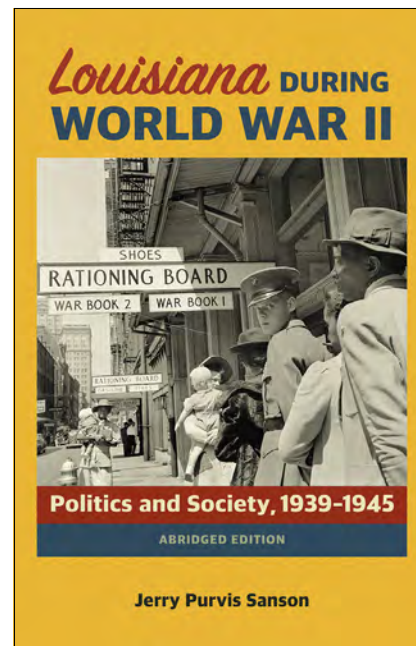
While the impact of World War II on America and other countries has been exhaustively chronicled, few historians have investigated the experiences of individual states during the tumultuous war years. In his study of Louisiana’s home front from 1939 to 1945, Jerry Purvis Sanson examines changes in politics, education, agriculture, industry, and society that forever altered the Pelican State.

The war era was a particularly important time in Louisiana’s colorful political history. The gubernatorial victories of prominent anti-Huey Long candidates Sam Jones in 1940 and Jimmie Davis in 1944 reflected shifting sentiments toward politicians and heralded a changing of the guard in the statehouse. This created a system of active dual-faction politics that continued for the next decade. The war also transformed the state’s economy: agricultural mechanization accelerated to compensate for labor

shortages, and industries increased production to meet military demands. Louisiana’s educational system modified its curriculum in response to the war, providing technical training and sponsoring scrap-metal collections and war-stamp sales drives.

Sanson explores the war’s effect on the everyday lives of Louisianians, showing how their actions at home provided them with a sense of personal participation in the titanic effort against the Axis powers. He also points out that, while many found their lives limited by war, two groups—African Americans and women—experienced increased opportunities as they moved from low-paying jobs to more lucrative positions vacated by white males who had departed for the service. Now condensed for easy and efficient access, Sanson’s historical account provides a wide-ranging yet intimate look at how the war was brought home to the people of the Bayou State.

**JERRY PURVIS SANSON** is Frances Holt Freedman Endowed Professor of History at Louisiana State University at Alexandria and author of *Louisiana State and Local Government* and *LSU—Alexandria, 1960–2010: Celebrating 50 Years*. He is a former president of the Louisiana Historical Association and a member of the LHA Company of Fellows.

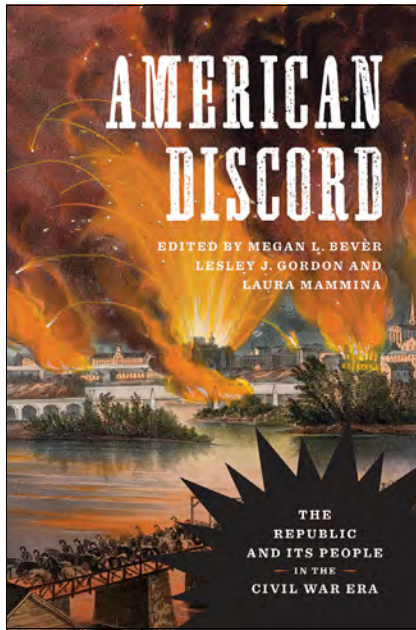


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Civil War / U.S. History

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Conflicting Worlds: New Dimensions of  
the American Civil War

T. Michael Parrish, Series Editor

# American Discord

The Republic and Its People in the Civil War Era

Edited by **MEGAN L. BEVER, LESLEY J. GORDON, and LAURA MAMMINA**

A panoramic collection of essays written by both established and emerging scholars, *American Discord* examines critical aspects of the Civil War era, including rhetoric and nationalism, politics and violence, gender, race, and religion. Beginning with an overview of the political culture of the 1860s, the collection reveals that most Americans entered the decade opposed to political compromise. Essays from Megan L. Bever, Glenn David Brasher, Lawrence A. Kreiser Jr., and Christian McWhirter discuss the rancorous political climate of the day and the sense of racial superiority woven into the political fabric of the era.

Shifting focus to the actual war, Rachel K. Deale, Lindsay Rae Privette, Adam H. Petty, and A. Wilson Greene contribute essays on internal conflict, lack of compromise, and commitment to white supremacy. Here, contributors adopt a broad understanding of “battle,” considering environmental effects and the impact of the war after the battles were over. Essays by Laura Mamma and Charity Rakestraw and Kristopher A. Teters reveal that while the war blurred the boundaries, it ultimately prompted Americans to grasp for the familiar established hierarchies of gender and race.

Examinations of chaos and internal division suggest that the political culture of Reconstruction was every bit as contentious as the war itself. Former Confederates decried the barbarity of their Yankee

conquerors, while Republicans portrayed Democrats as backward rubes in need of civilizing. Essays by Kevin L. Hughes, Daniel J. Burge, T. Robert Hart, John F. Marszalek, and T. Michael Parrish highlight Americans’ continued reliance on hyperbolic rhetoric.

*American Discord* embraces a multifaceted view of the Civil War and its aftermath, attempting to capture the complicated human experiences of the men and women caught in the conflict. These essays acknowledge that ordinary people and their experiences matter, and the dynamics among family members, friends, and enemies have far-reaching consequences.

**MEGAN L. BEVER** is associate professor of history at Missouri Southern University. She is coeditor of *The Historian behind the History: Conversations with Southern Historians*.

**LESLEY J. GORDON** is the Charles G. Summersell Chair of Southern History at the University of Alabama and author of *A Broken Regiment: The 16th Connecticut’s Civil War* and *General George E. Pickett in Life and Legend*.

**LAURA MAMMINA** is assistant professor of history at the University of Houston–Victoria.

# The War Went On

Reconsidering the Lives of Civil War Veterans

Edited by **BRIAN MATTHEW JORDAN** and **EVAN C. ROTHERA**

In recent years, Civil War veterans have emerged from historical obscurity. Inspired by recent interest in memory studies and energized by the ongoing neorevisionist turn, a vibrant new literature has given the lie to the once-obligatory lament that the postbellum lives of Civil War soldiers were irretrievable. Despite this flood of historical scholarship, fundamental questions about the essential character of Civil War veteranhood remain unanswered. Moreover, because work on veterans has often proceeded from a preoccupation with cultural memory, the Civil War's ex-soldiers have typically been analyzed as either symbols or producers of texts. In *The War Went On: Reconsidering the Lives of Civil War Veterans*, fifteen of the field's top scholars provide a more nuanced and intimate look at the lives and experiences of these former soldiers.

Essays in this collection approach Civil War veterans from oblique angles, including theater, political, and disability history, as well as borderlands and memory studies. Contributors examine the lives of Union and Confederate veterans, African American veterans, former prisoners of war, amputees, and

ex-guerrilla fighters. They also consider postwar political elections, veterans' business dealings, and even literary contests between onetime enemies and among former comrades.

**BRIAN MATTHEW JORDAN** is assistant professor of history at Sam Houston State University and the author of *Marching Home: Union Veterans and Their Unending Civil War*.

**EVAN C. ROTHERA** is assistant professor of history at the University of Arkansas–Fort Smith.

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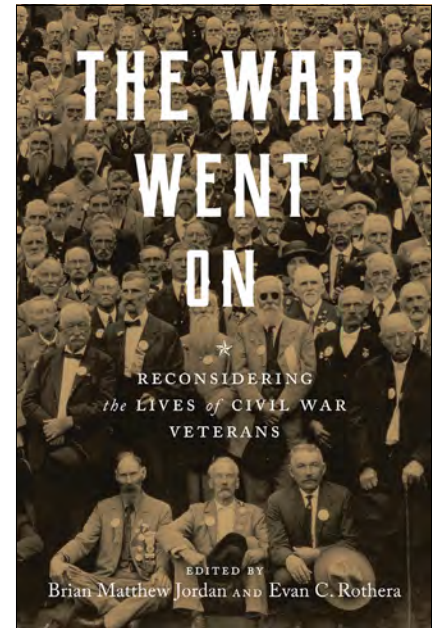
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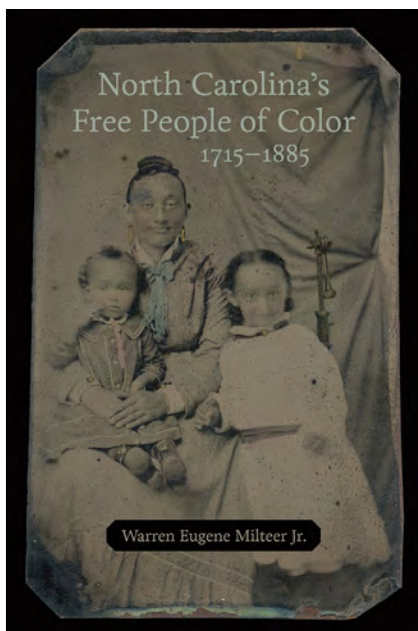
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Conflicting Worlds: New Dimensions of  
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Southern History / African American History

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# North Carolina's Free People of Color, 1715–1885

**WARREN EUGENE MILTEER JR.**

In *North Carolina's Free People of Color, 1715–1885*, Warren Eugene Milteer Jr. examines the lives of free persons categorized by their communities as “negroes,” “mulattoes,” “mustees,” “Indians,” “mixed-bloods,” or simply “free people of color.” From the colonial period through Reconstruction, lawmakers passed legislation that curbed the rights and privileges of these nonenslaved residents, from prohibiting their testimony against whites to barring them from the ballot box. While such laws suggest that most white North Carolinians desired to limit the freedoms and civil liberties enjoyed by free people of color, Milteer reveals that the two groups often interacted—praying together, working the same land, and occasionally sharing households and starting families. Some free people of color also rose to prominence in their communities, becoming successful businesspeople and winning the respect of their white neighbors.

Milteer's innovative study moves beyond depictions of the American South as a region controlled by a strict racial hierarchy. He contends that although North Carolinians frequently sorted themselves into races imbued with legal and social entitlements—with whites placing themselves above

persons of color—those efforts regularly clashed with their concurrent recognition of class, gender, kinship, and occupational distinctions. Whites often determined the position of free nonwhites by designating them as either valuable or expendable members of society. In early North Carolina, free people of color of certain statuses enjoyed access to institutions unavailable even to some whites. Prior to 1835, for instance, some free men of color possessed the right to vote while the law disenfranchised all women, white and nonwhite included.

*North Carolina's Free People of Color, 1715–1885* demonstrates that conceptions of race were complex and fluid, defying easy characterization. Despite the reductive labels often assigned to them by whites, free people of color in the state emerged from an array of backgrounds, lived widely varied lives, and created distinct cultures—all of which, Milteer suggests, allowed them to adjust to and counter ever-evolving forms of racial discrimination.

**WARREN EUGENE MILTEER JR.** is assistant professor of history at the University of North Carolina at Greensboro.

# Dixie's Italians

Sicilians, Race, and Citizenship in the Jim Crow Gulf South

**JESSICA BARBATA JACKSON**

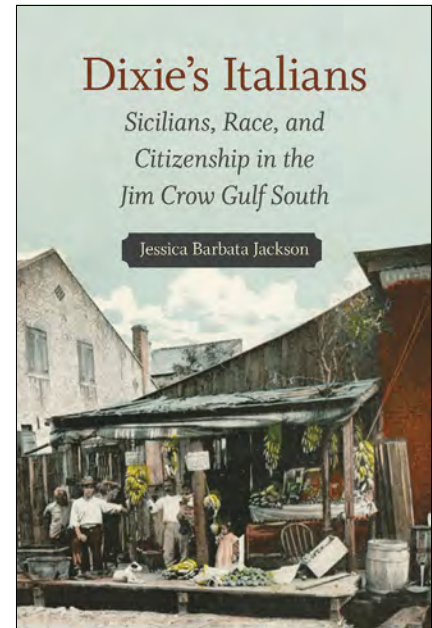
In the late nineteenth and early twentieth centuries, tens of thousands of Southern Italians and Sicilians immigrated to the American Gulf South. Arriving during the Jim Crow era at a time when races were being rigidly categorized, these immigrants occupied a racially ambiguous place in society: they were not considered to be of mixed race, nor were they “people of color” or “white.” In *Dixie's Italians: Sicilians, Race, and Citizenship in the Jim Crow Gulf South*, Jessica Barbata Jackson shows that these Italian and Sicilian newcomers used their undefined status to become racially transient, moving among and between racial groups as both “white southerners” and “people of color” across communal and state-monitored color lines.

*Dixie's Italians* is the first book-length study of Sicilians and other Italians in the Jim Crow Gulf South. Through case studies involving lynchings, disenfranchisement efforts, attempts to segregate Sicilian schoolchildren, and turn-of-the-century miscegenation disputes, Jackson explores the ra-

cial mobility that Italians and Sicilians experienced. Depending on the location and circumstance, Italians in the Gulf South were sometimes viewed as white and sometimes not, occasionally offered access to informal citizenship and in other moments denied it.

Jackson expands scholarship on the immigrant experience in the American South and explorations of the gray area within the traditionally black/white narrative. Bridging the previously disconnected fields of immigration history, southern history, and modern Italian history, this groundbreaking study shows how Sicilians and other Italians helped to both disrupt and consolidate the region's racially binary discourse and profoundly alter the legal and ideological landscape of the Gulf South at the turn of the century.

**JESSICA BARBATA JACKSON** is assistant professor of history at Colorado State University.



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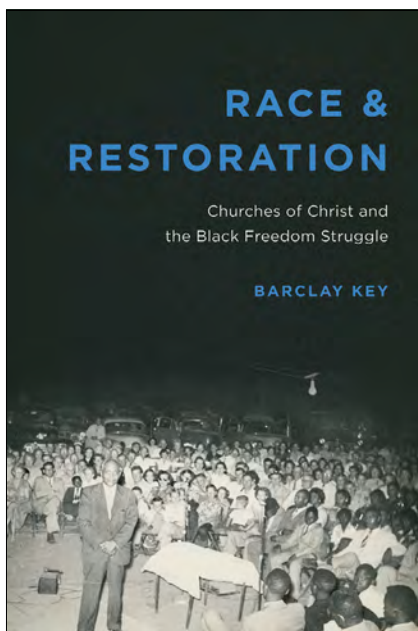
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Making the Modern South  
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# Race and Restoration

## Churches of Christ and the Black Freedom Struggle

### BARCLAY KEY

From the late nineteenth century to the dawn of the civil rights era, the Churches of Christ operated outside of conventional racial customs. Many of their congregations, even deep in the South, counted whites and blacks among their numbers. As the civil rights movement began to challenge pervasive social views about race, Church of Christ leaders and congregants found themselves in the midst of turmoil. In *Race and Restoration: Churches of Christ and the Black Freedom Struggle*, Barclay Key focuses on how these churches managed race relations during the Jim Crow era and how they adapted to the dramatic changes of the 1960s.

Although most religious organizations grappled with changing attitudes toward race, the Churches of Christ had singular struggles. Fundamentally “restorationist,” these exclusionary churches perceived themselves as the only authentic expression of Christianity, compelling them to embrace peoples of different races, even as they succumbed to prevailing racial attitudes. The Churches of Christ thus offer a unique perspective for observing how Chris-

tian fellowship and human equality intersected during the civil rights era. Key reveals how racial attitudes and practices within individual congregations elude the simple categorizations often employed by historians. Public forums, designed by churches to bridge racial divides, offered insight into the minds of members while revealing the limited progress made by individual churches.

Although the Churches of Christ did have a more racially diverse composition than many other denominations in the Jim Crow era, Key shows that their members were subject to many of the same aversions, prejudices, and fears of other churches of the time. Ironically, the tentative biracial relationships that had formed within and between congregations prior to World War II began to dissolve as leading voices of the civil rights movement prioritized desegregation.

**BARCLAY KEY** is associate professor of history at the University of Arkansas at Little Rock.

# To Preach Deliverance to the Captives

Freedom and Slavery in the Protestant Mind of  
George Bourne, 1780–1845

**RYAN C. McILHENNY**

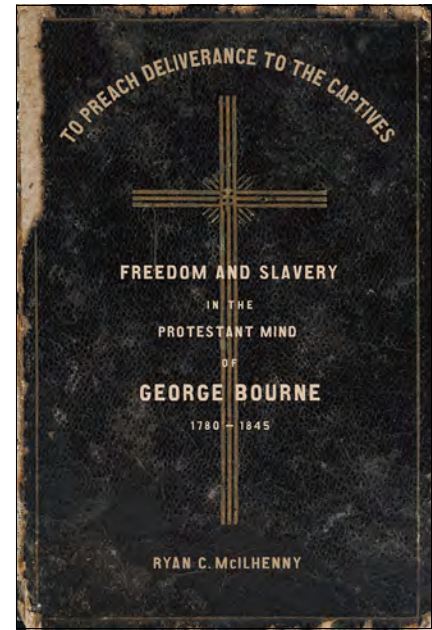
George Bourne was one of the early American republic's first immediate abolitionists, an influential figure who paved the way for the campaign against slavery in the antebellum period. His approach to reform was shaped by a conservative Protestant outlook that became increasingly hostile to Catholicism. In *To Preach Deliverance to the Captives*, Ryan C. McIlhenny examines the interplay of Bourne's pioneering efforts in abolitionism and his intensely anti-Catholic views.

McIlhenny portrays Bourne as both a radical and a conservative, a reformer who desired to get back to the roots of Christianity for the purpose of completely dismantling slavery. Bourne's commentary on a variety of controversial topics—slavery, race, and citizenship; the role of women; Christianity and republicanism; the importance of the Bible; and the place of the church in civil society—put him at the

center of many debates. He remains a complex figure: a polymath situated within the political, social, and cultural possibilities of an early republic that he was eager to play a part in shaping.

Bourne's religious radicalism gave rise to his hope for an emerging postrevolutionary republic that would focus mainly on its religious foundations. The strength of the American nation, in Bourne's mind, rested not only on institutions indicative of a republican form of government but also on a pure Christianity, exemplified best in historical Protestantism. To Bourne, the future of the fledgling nation depended not only on principles and institutions but also on the activism of Protestant leaders like himself.

**RYAN C. McILHENNY** is professor of liberal arts and humanities at Xing Wei College in Shanghai, China.



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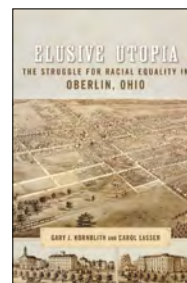
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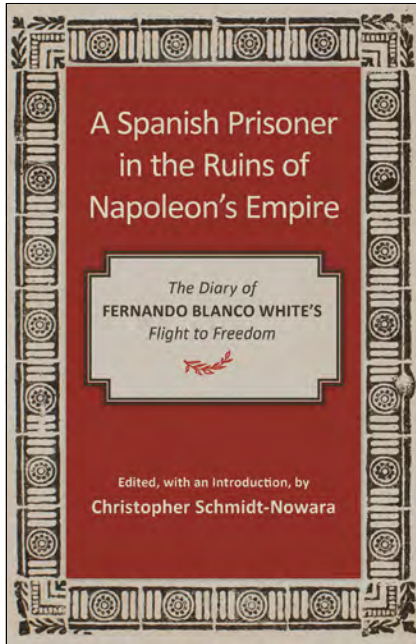


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European History

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NEW IN PAPER

# A Spanish Prisoner in the Ruins of Napoleon's Empire

The Diary of Fernando Blanco White's Flight to Freedom

Edited, with an Introduction, by **CHRISTOPHER SCHMIDT-NOWARA**

“Christopher Schmidt-Nowara's introduction to Fernando Blanco White's journal is a model of its kind. He draws on Fernando's letters to his parents from Chalon to provide a rare glimpse of the hardships undergone there by prisoners. More importantly, he sets the narrative in a much broader context, relating it to more general themes of freedom, slavery, honor, and masculinity.”—*Cuadernos de Ilustración y Romanticismo (Journal of Enlightenment and Romanticism)*

*A Spanish Prisoner in the Ruins of Napoleon's Empire* offers a rare primary document from an important moment in history: the Spanish War of Independence, which culminated in the expulsion of France from the Iberian Peninsula in 1814. Fernando Blanco White, a Spaniard whose family made its fortune in trade in Seville—historically Spain's vital link to its American empire—experienced the turmoil of this time period, both as a prisoner of war and as a free man. Blanco White's diary offers personal insights into how people in Europe and across its global empires coped with these profound transformations.

Taken prisoner by the French in 1809, Blanco White finally fled from captivity in 1814. Along with other Spanish escapees, he crossed Switzerland,

the Rhineland, and the Netherlands before finally setting sail for England. Unlike most of his countrymen, who were quickly whisked back to Spain, Blanco White stayed in England for two years, during which time he composed his account of his flight across Europe. His diary offers gripping, witty, and sometimes cranky accounts of this time, as he records rich descriptions of places he passed through, his companions and fellow Spaniards, and his many encounters with soldiers and civilians. He writes vividly about his imprisonment, his fear of recapture, his renewed exercise of autonomy, and the inverse, his “slavery”—a term he employs in evocative fashion to describe both his captivity at the hands of the French and the condition of Spaniards more generally under the absolutist Bourbon monarchy.

Now available in paperback, Blanco White's diary tracks firsthand the Spanish experience of war, captivity, and flight during the War of Independence.

Author of *Slavery, Freedom, and Abolition in Latin America and the Atlantic World*, **CHRISTOPHER SCHMIDT-NOWARA** was professor of history and Prince of Asturias Chair in Spanish Culture & Civilization at Tufts University until his death in 2015.

# Southern Hyperboles

## Metafigurative Strategies of Narration

**MICHAŁ CHOIŃSKI**

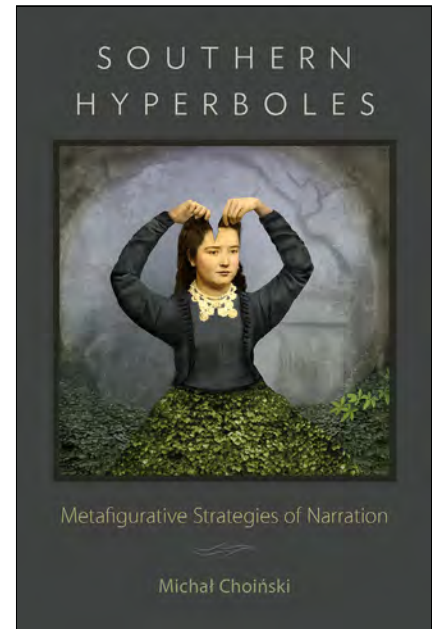
In *Southern Hyperboles: Metafigurative Strategies of Narration*, Michał Choiński confronts the often paradoxical and excessive elements of southern literature, focusing on dominant narrative modes and representation strategies in works produced from the early 1930s to the late 1950s. With renewed attention to renderings of the gothic and grotesque, Choiński argues that modernist literature from the U.S. South often deploys the trope of hyperbole, which escalates contrasts and disrupts the sense of the normal.

By focusing on how writers processed the South via narratives of hyperbolic excess, *Southern Hyperboles* explores a mode of comprehension forged from the tensions of a segregated, patriarchal society driven by racial and social decorum. Moving chronologically, Choiński traces distinct manifestations of hyperbolic metalogic in the works of seven authors: Katherine Anne Porter, William Faulkner, Lillian Smith, Katherine Du Pre Lumpkin, Tennessee Williams, Flannery O'Connor, and Harper Lee.

The mode of hyperbole identified by Choiński relies on a clash of opposites, along with the rapid intensification of disharmonious ideas pushed to extremes, leading to an ultimate break in established decorum. The shock produced by hyperbole generates a momentary state of confusion that soon dissipates, allowing recipients to reach a new understanding of their surrounding world.

Melding an innovative use of rhetorical theory with fine-grained analysis of literary texts, *Southern Hyperboles* elucidates contradictory and interlocking issues related to memory, social trauma, grotesquerie, and troubled mythologies that permeate the U.S. South.

**MICHAŁ CHOIŃSKI** is assistant professor in the Institute of English Studies at Jagiellonian University in Kraków, Poland. His previous books include *The Rhetoric of the Revival: The Language of the Great Awakening Preachers*.



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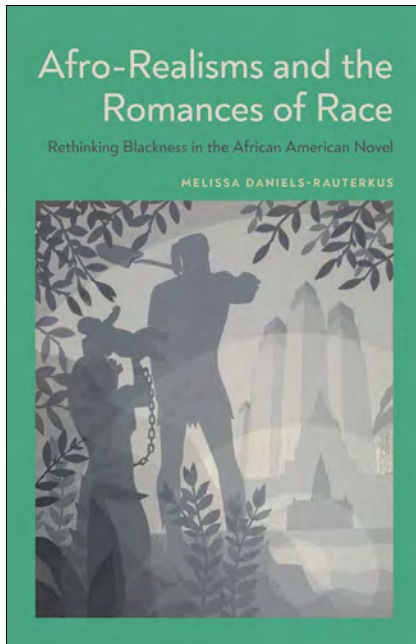
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Literary Studies / African American Studies

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# Afro-Realisms and the Romances of Race

## Rethinking Blackness in the African American Novel

**MELISSA DANIELS-RAUTERKUS**

From the 1880s to the early 1900s, a particularly turbulent period of U.S. race relations, the African American novel provided a powerful counternarrative to dominant and pejorative ideas about blackness. In *Afro-Realisms and the Romances of Race*, Melissa Daniels-Rauterkus uncovers how black and white writers experimented with innovative narrative strategies to revise static and stereotypical views of black identity and experience.

In this provocative and challenging book, Daniels-Rauterkus contests the long-standing idea that African Americans did not write literary realism, along with the inverse misconception that white writers did not make important contributions to African American literature. Taking up key works by Charles W. Chesnutt, Frances E. W. Harper, Pauline Hopkins, William Dean Howells, and Mark Twain, Daniels-Rauterkus argues that authors blended realism with romance, often merging mimetic and melodramatic conventions to advocate on behalf of African Americans, challenge popular theories of racial identity, disrupt the expectations of the literary marketplace, and widen the possibilities for black representation in fiction.

Combining literary history with close textual analysis, Daniels-Rauterkus reads black and white writers alongside each other to demonstrate the reciprocal nature of literary production. Moving beyond discourses of racial authenticity and cultural property, Daniels-Rauterkus stresses the need to organize African American literature around black writers and their meditations on blackness, but she also proposes leaving space for nonblack writers whose use of comparable narrative strategies can facilitate reconsiderations of the complex social order that constitutes race in America.

With *Afro-Realisms and the Romances of Race*, Daniels-Rauterkus expands critical understandings of American literary realism and African American literature by destabilizing the rigid binaries that too often define discussions of race, genre, and periodization.

**MELISSA DANIELS-RAUTERKUS** is assistant professor of English at the University of Southern California.

# Approximate Gestures

Infinite Spaces in the Fiction of Percival Everett

**ANTHONY STEWART**

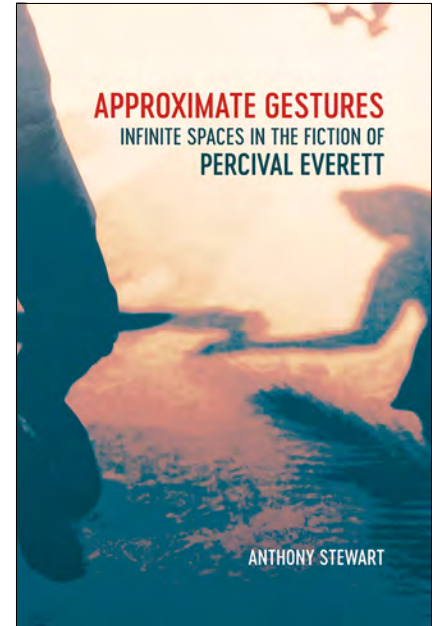
In *Approximate Gestures*, Anthony Stewart argues that the writing of Percival Everett, the acclaimed author of *Erasure* and more than twenty other works of fiction, compels readers to retrain their thinking habits and to value uncertainty. Stewart maintains that Everett's fiction challenges its interpreters to question their assumptions, consider the spaces in between categories, and embrace the potential of a larger, more uncertain world in an effort to confront bigotry and similarly limiting patterns of thought.

Drawing on the work of Gilles Deleuze and Félix Guattari, Stewart proposes that their notion of the schizorevolutionary figure captures the in-between status of many of Everett's characters as they refuse the constraints of the binary, categorical structures that govern so much of human life. *Approximate Gestures* engages specifically with the vexed question of discussing race in Everett's fiction. Stewart frames the stakes of analyzing such subject matter in the writing of an African American novelist whose work rigorously questions critical approaches to race. Requiring readers to engage with black males who are hydrologists, ranchers, college professors, romance novelists, and in one case, a toddler, means

entering a world released from habitual frames of reference. Through an examination of a broad selection of novels, Stewart demonstrates the extent to which Everett's characters inhabit "infinite spaces in between conventional categories" and understand themselves as subjects attempting to navigate social and psychological worlds.

*Approximate Gestures: Infinite Spaces in the Fiction of Percival Everett* encourages readers and critics to think more deeply about how they position themselves in and engage with the world around them. As one of the first books of literary criticism devoted to Everett's fiction, Stewart's pathbreaking study models a method for reading the formidable body of work being produced by a major contemporary writer.

**ANTHONY STEWART**, the John P. Crozer Chair of English Literature at Bucknell University, is the author of *George Orwell, Doubteness, and the Value of Decency*; *You Must Be a Basketball Player: Rethinking Integration in the University*; and *Visitor: My Life in Canada*.



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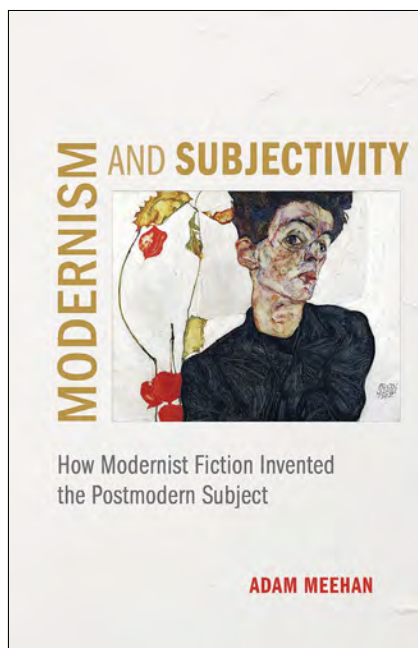


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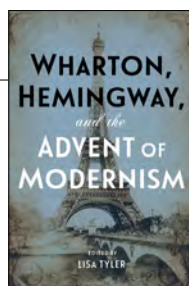
Literary Studies

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# Modernism and Subjectivity

How Modernist Fiction Invented the Postmodern Subject

**ADAM MEEHAN**

“Meehan takes up perhaps the key problem of twentieth-century theory and traces its roots in modernist prose fiction’s initial explorations. Developing the increasingly accepted notion that literature thinks—that novels do theory—he opens up the conversation so that we may begin at last to consider modernist novels as vital precursors to late-century philosophy. This is an important book that will make a timely contribution to modernist studies.”—Stephen Ross, general editor of the *Routledge Encyclopedia of Modernism*

In *Modernism and Subjectivity: How Modernist Fiction Invented the Postmodern Subject*, Adam Meehan argues that theories of subjectivity coming out of psychoanalytic, poststructuralist, and adjacent late-twentieth-century intellectual traditions had already been articulated in modernist fiction before 1945. Offering a bold new genealogy for literary modernism, Meehan finds versions of a postmodern subject embodied in works by authors who intently undermine attempts to stabilize conceptions of identity and who draw attention to the role of language in shaping conceptions of the self.

Focusing on the philosophical registers of literary texts, Meehan traces the development of modernist attitudes toward subjectivity, particularly in relation to issues of ideology, spatiality, and violence. His analysis explores a selection of works published between 1904 and 1941, beginning with Joseph Conrad’s prescient portrait of the subject interpolated by ideology and culminating with Samuel Beckett’s categorical disavowal of the subjective “I.” Additional close readings of novels by F. Scott Fitzgerald, Aldous Huxley, James Joyce, Nathanael West, and Virginia Woolf establish that modernist texts conceptualize subjectivity as an ideological and linguistic construction that reverberates across understandings of consciousness, race, place, and identity.

By reconsidering the movement’s function and scope, *Modernism and Subjectivity* charts how profoundly modernist literature shaped the intellectual climate of the twentieth century.

**ADAM MEEHAN** is associate professor of English at Palomar College in San Marcos, California.

# Warren, Jarrell, and Lowell

Collaboration in the Reshaping of American Poetry

**JOAN ROMANO SHIFFLETT**

Robert Penn Warren, Randall Jarrell, and Robert Lowell maintained lifelong, well-documented friendships with one another, often discussing each other's work in private correspondence and published reviews. Joan Romano Shifflett's *Warren, Jarrell, and Lowell: Collaboration in the Reshaping of American Poetry* traces the artistic and personal connections between the three writers. Her study uncovers the significance of their parallel literary development and reevaluates dominant views of how American poetry evolved during the mid-twentieth century.

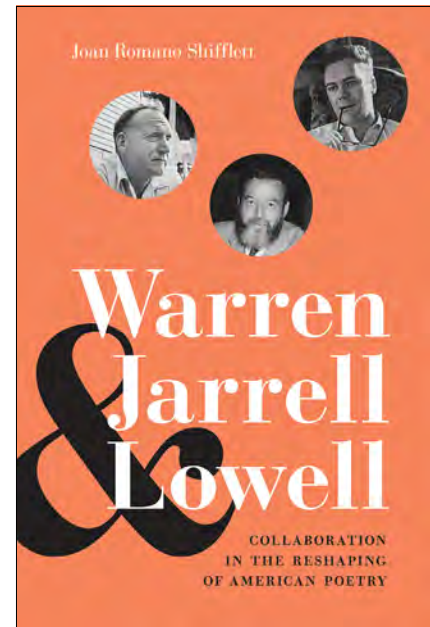
Familiar accounts of literary history, most prominently the celebration of Lowell's *Life Studies* as a revolutionary breakthrough into confessional poetry, have obscured the significance of the deep connections that Lowell shared with Warren and Jarrell. They all became quite close in the 1930s, with the content and style of their early poetry revealing the impact of their mentors John Crowe Ransom and Allen Tate, whose aesthetics the three would ultimately modify and transform. The three poets achieved professional maturity and success in the 1940s, during which time they relied on one another's honest critiques as they experimented with changes in subject matter and modes of expression.

Shifflett shows that their works of the late 1940s were heavily influenced by Robert Frost. This period found Warren, Jarrell, and Lowell infusing ostensibly simple verse with multifaceted layers of meaning, capturing the language of speech in diction and rhythm, and striving to raise human experience to a universal level.

During the 1950s, the three poets became public figures, producing major works that addressed the nation's postwar need to reconnect with humanity. Warren, Jarrell, and Lowell continued to respond in interlocking ways throughout the 1960s, with each writer using innovative stylistic techniques to create a colloquy with readers that directed attention away from superficial matters and toward the important work of self-reflection.

Drawing from biographical materials and correspondence, along with detailed readings of many poems, *Warren, Jarrell, and Lowell* offers a compelling new perspective on the shaping of twentieth-century American poetry.

**JOAN ROMANO SHIFFLETT** teaches at the United States Naval Academy. She serves as coeditor of the journal *Robert Penn Warren Studies*.



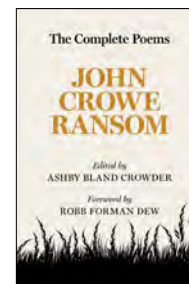
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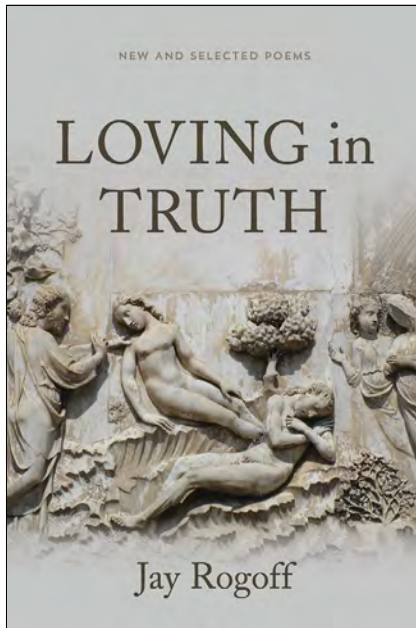


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Poetry

Published with the assistance of the Sea Cliff Fund

# Loving in Truth

New and Selected Poems

**JAY ROGOFF**

“We would be hard-pressed to find a poetics more animated by the paradoxes of love; more adept at giving flesh to metaphysics and weightless longing; more pinned, by sharp and radiant detail, to a retreating past. A stunning book.”—Bruce Bond

Drawing on forty years of published work, Jay Rogoff’s *Loving in Truth: New and Selected Poems* marks a milestone in the career of this confident, wise, and rigorous poet. The volume presents over one hundred poems from earlier collections alongside forty-seven poems previously unavailable in book form. Throughout his body of work, Rogoff skillfully interweaves craft and feeling as he contemplates immigrant ancestors, foreign adventures, baseball, ballet, and the uncanny entwinings of art and life.

The new poems form three sharply etched sequences. In turn, Rogoff presents a series of short, wry poems in tribute to his wife and muse; reimagines Genesis’s story of the creation and fall in a progression of enigmatic ballads inspired by Lorenzo Maitani’s reliefs on the façade of Orvieto Cathedral; and expands upon a theme that has always suffused his art, the interconnectedness of love and death.

Both a valuable compendium of his finest work and a powerful introduction to his range of gifts, *Loving in Truth* offers a thorough immersion in the poetry of Jay Rogoff.

**JAY ROGOFF** is the author of six previous collections of poetry, including *The Art of Gravity* and *Venera*. His poems and criticism have appeared in numerous journals, and he serves as dance critic for the *Hopkins Review*. He lives in Saratoga Springs, New York.

## Wear

The birds wear air  
and the fish wear water.

Once we knew  
the soul wore matter  
but now, no matter,  
the soul wears down.

The duckling’s down  
lets it wear water  
in wearying weather.

The weather wears  
the sun’s fire  
that warms the earth  
in its wrap of air.

Earth wears the moon  
and the moon wears water,  
pulling the tides  
from their coastal harbor

and wearing them down  
upon the sand  
where the tides wear land,  
where we wore each other  
like winter clothing.

We watched our breath  
and into the ground  
we wore each other,  
honeymooners

on a train  
squabbling over  
the lower berth.

Christ, how can you  
lie, my darling,  
naked under  
cover in the winter,  
wearing earth?

# Mothers of Ireland

Poems

**JULIE KANE**

## PRAISE FOR JULIE KANE

“The physical in Julie Kane’s poetry is so intensely, humanly physical that it shines, a shining that attracts the feelings and lights the mind.”—A. R. Ammons

“Those who have seen Kane perform her poems . . . will have enjoyed her girlish, mischievous, and charmingly self-deprecating presence onstage. But to be alone in a room with the poems is a rather different experience—you realize the voice has more of the sass and wisecracks of a film noir dame—smart, unsentimental, funny, sexually frank, alternately vulnerable and dangerous.”—A. E. Stallings, *Light Magazine*

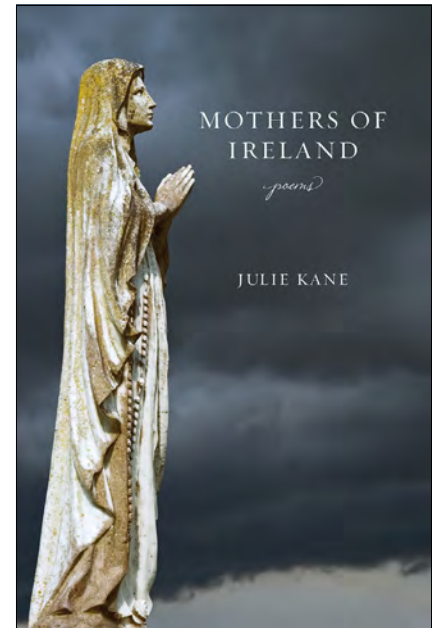
Celebrated poet Julie Kane returns to her Boston Irish Catholic roots in this collection about mothers and daughters shaped by the forces of Irish history and Irish-American culture. *Mothers of Ireland* confronts how the legacy of personal trauma gets passed down to subsequent generations, with a focus on women from her family history and their paths of both pain and endurance. Kane’s verse reverberates with the lives of her ancestors and the lasting impacts of famine, poverty, repressive religion, ethnic prejudice, and alcoholism. The poems are formal—villanelles, ghazals, sonnets, sestinas, and the like—but their language is fresh and rich

with the sound of contemporary spoken English. Coming from a culture that values music, storytelling, and the oral poetic tradition, Kane uses rhyme and rhythm to move the body as well as the mind. Even at their darkest, these haunting poems flash with resilient Irish wit.

The great-grandchild of eight Irish immigrants, **JULIE KANE** is a native of Boston but a longtime resident of Louisiana. Her previous poetry collections include *Jazz Funeral* and *Rhythm & Booze*. A past National Poetry Series winner, Fulbright scholar, and Louisiana poet laureate, she teaches in the low-residency MFA program at Western Colorado University.

Like spools of film with horror movie scenes  
in which our own progenitors performed,  
those spiral loops of thymines, adenines  
roll on inside us, soundless and unseen.  
There’s no escape, except not being born  
from trauma not our own but in our genes:  
The Hunger, coffin ships, 1916.

—from “Inheritance”



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72 pages, 6 x 9

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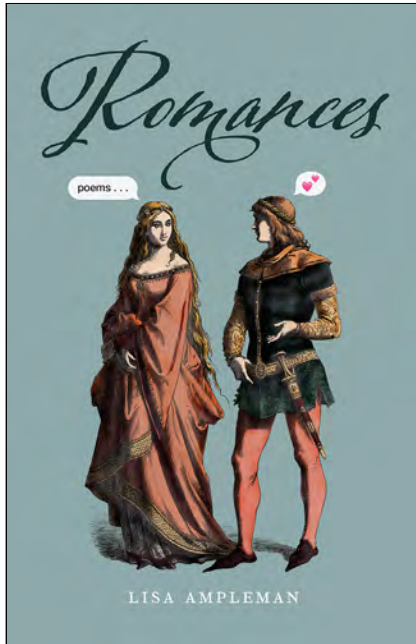
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Poetry

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# Romances

Poems

LISA AMPLEMAN

## PRAISE FOR LISA AMPLEMAN

“Lisa Ampleman’s poems are born out of hard time and heartbreak.”—Maggie Anderson

“A voice at once authentic and lyrical.”—Don Bogen

“Ampleman’s [poems] don’t flinch, and the reward of their acute seeing is a song that’s sustenance itself.”—Kerri Webster

In this subtle and candid collection, Lisa Ampleman mixes contemporary elements and historical materials as she speaks back to the literary tradition of courtly love. Instead of bachelor knights bemoaning their allegedly cruel beloveds, *Romances* emphasizes the voices of female troubadours, along with those of historical figures such as Dante’s wife, Petrarch’s Laura, and Anne Boleyn. Ampleman also incorporates the work of the Italian Renaissance poet Gaspara Stampa, mentioned in Rilke’s *Duino Elegies*, through a series of adaptations of her verse. Elsewhere, a contemporary sonnet sequence dedicated to Courtney Love shows the 1990s grunge rocker as subject, object, performer, and mother. As her poems reflect on popular romantic ideas about the past, the means by which elegies romanticize the dead, or the conventional romance of a happy marriage, Ampleman addresses a range of romantic entanglements: courtly and commonplace, sentimental and prosaic, toxic and mutual.

**LISA AMPLEMAN** is the author of *Full Cry*. Her poetry has appeared in the *Kenyon Review Online*, *Image*, the *Massachusetts Review*, *Poetry*, and elsewhere. She lives in Ohio, where she is the managing editor of the *Cincinnati Review* and the poetry series editor for Acre Books.

... But I perspire,  
like some medieval woman

winnowing wheat. My hair is ridiculous,  
waves amplified by humidity.

And after an oceanfront massage,  
I feel only faint and dehydrated.

Captivity is the greatest evil  
that can befall men, the book’s man

tells his friend, and here you are,  
yoked to me, who wants to sit alone

for twenty minutes, send you to the ATM  
on your own, return to the woebegone knight.

The beloved in literature is a construct;  
the one next to you in paradise

has the vinyl lounge chair  
stuck to her back with sweat.

—from “Reading *Don Quixote* on Our Honeymoon”

# Refusal

Poems

**JENNY MOLBERG**

“The poems contend with desire’s insidious urge for possession and the dangerous attraction between forgiveness and cruelty. This book is my heart’s hospital, my anthem of refusal.”—Traci Brimhall

“Jenny Molberg’s *Refusal* is a book that maps the difficult journey to the top of the head, the chakra of ushering light. Molberg issues her own epistles to the world, sent off from the narrow beds that stand between obsession and freedom, trauma and resilience, memory and letting go. *Refusal* establishes her as one of the leading poets of her generation.”—David Keplinger

In *Refusal*, her searing new collection of poetry, Jenny Molberg draws on elements of the uncanny—invented hospitals, the Demogorgon of Dungeons & Dragons, an Ophelia character who refuses suicide—to investigate trauma, addiction, and forces of oppression. Exposing the effects of widespread toxic misogyny, this confrontational volume examines societal, cultural, and personal gaslighting in situations of domestic abuse. As Molberg writes in “Loving Ophelia Is,” “love and hate simultaneously is the trick of abuse / and the trick of abuse is a vexation of the mind.” A sequence of epistolary poems looks to friendship as a safe haven from violent romantic relationships, while another series on a mother’s struggle with addiction captures the complicated nature of a parent-child relationship affected by alcoholism. *Refusal* seeks to break si-

lences and to interrogate a cultural misogyny that weighs heavily on a woman’s position in the world.

**JENNY MOLBERG** is the author of *Marvels of the Invisible*. Her poems have appeared in *Ploughshares*, *Third Coast*, *Tupelo Quarterly*, and many other publications. She is the recipient of fellowships and scholarships from the National Endowment for the Arts, the Sewanee Writers’ Conference, and the Vermont Studio Center. She teaches at the University of Central Missouri, where she directs Pleiades Press and edits *Pleiades: Literature in Context*.

I know you love to watch the end  
of me. I vanish beyond the field

whose borders I built  
with your thousand barbed unsaids.

I vanish into the sky.  
I vanish into the moon,

this lemon slice of dead volcano.  
Here I wait, my fingerless ears

poised as satellites, projecting my rabbit-  
shaped silence on space’s blank walls.

Something I don’t understand about myself  
makes people want to hurt me.

—from “Epistle from the Hospital for Text Messaging”



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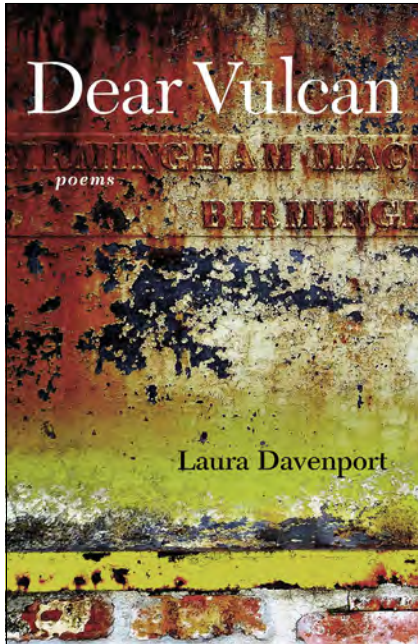
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# Dear Vulcan

Poems

**LAURA DAVENPORT**

In *Dear Vulcan*, Laura Davenport confronts the vexing possibilities of human intimacy, confessing, “The question is what keeps me coming back.” The crisp narrative style and confiding voice of these poems invite readers to consider the ways in which unspoken expectations shape identities and relationships. Located in settings that range from distinct places in the South, such as the Birmingham skyline or a Nashville liquor store, to the imagined landscape of “City without Women,” the poems in this scorching collection measure again and again the distance between men and women.

Throughout its pages, *Dear Vulcan* captures an underlying tension experienced by a young woman coming of age amid the traditional patriarchy of the South, delineating connections between physical bodies, constructed selves, and landscapes that allow them to flourish. Often beginning midconversation, Davenport’s poems draw in readers with precisely rendered details as they question assumptions about the lines between memory and reality, and between identity and intimacy.

**LAURA DAVENPORT**’s poems have appeared in *Best New Poets 2009*, *Crab Orchard Review*, *Meridian*, *New South*, and elsewhere. She lives in Savannah, Georgia.

Pause with me awhile in this thick, sweet hangover:  
a rail straight down the river’s back,

brown Mississippi stinking in August heat.  
Our streetcar whines along the track,

passes its twin: green-gold car  
packed with tourists, cameras held high

to capture light. Our stale breath  
flowers the glass.

—from “Sermon: New Orleans”

# Naming the Leper

Poems

**CHRISTOPHER LEE MANES**

Between 1919 and 1941, five relatives of Christopher Lee Manes were diagnosed with an illness then referred to as “leprosy” and now known as Hansen’s disease. After their diagnosis, the five Landry siblings were separated from their loved ones and sent to the National Leprosarium in Carville, Louisiana, where they remained in quarantine until their deaths. Drawing on historical documents and imaginative reconstructions, *Naming the Leper* tells through poetry this family’s haunting story of exile and human suffering.

While confined at Carville, the Landry siblings attempted to keep some connection to the outside world by writing letters to family members and other loved ones. Manes incorporates materials from this correspondence, along with medical records, the leprosarium newsletter, and personal interviews, as he crafts poems that reconstruct his relatives’ daily lives at Carville. Although much can only be imagined, their words remain factual and their feelings of loneliness, abandonment, and pain become explicit. Poetry cannot bring Manes’s relatives back to life, nor can it heal wounds nearly a century old, but it can capture the sufferings and traumas caused by disease and exile. As a work of documentary poetry, *Naming the Leper* demonstrates that a term like “leper,” whether a stigma attached to patients suffering from illness or a word inscribed on the caskets of the deceased, cannot define the lives of individuals or encompass the full extent of their legacies.

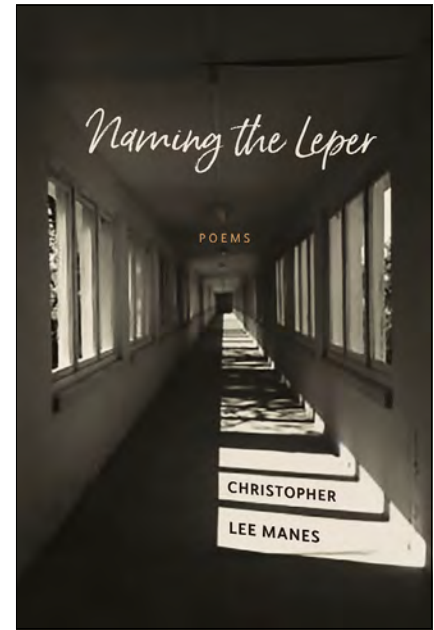
**CHRISTOPHER LEE MANES** is a poet, scholar, and educator whose work has appeared in *Louisiana History*, the *Southwestern Review*, and *Carville: Remembering Leprosy in America*. He lives in Dallas, Texas.

Dear Claire,

The trouble with this place  
is getting out of bed to live  
through the corpse of another day;  
letting the world roll as God wants it,  
while we sit on the front porch  
and wave flies  
from our face.

*Isn't it a wonder  
more of us do not go crazy,  
forced to live brooding over these unfortunate  
conditions;  
thrown into a contact so intimate and prolonged  
we let go our reflections in the river,  
and our loved ones—but most importantly,  
the very children we've begotten—  
forget us.*

—“The trouble with this place”



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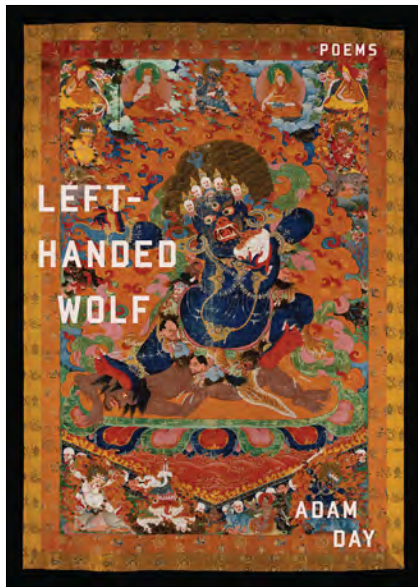
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# Left-Handed Wolf

Poems

**ADAM DAY**

## PRAISE FOR ADAM DAY

“Day navigates the tensions between breadth and precision, and between the historical and the personal.”—*Publishers Weekly*

“[Day’s] poems have great range, great texture, and great unpredictable pleasures.”—*Bruce Smith*

“As Day’s poems gather, taking stock, making inventory, he reveals the fundamental paradox of his method: familiarity crossed with estranging clarity produces . . . an eerie intensity and a distinguishing grace.”—*David Baker*

Adam Day’s *Left-Handed Wolf* offers short lyrical meditations and narratives that wrestle with contemporary issues of the environment, spirituality, and the social. These compact, imagistic poems welcome space and silence as a way of addressing both the commonality and complexity of people and experience. Day’s poems—influenced by meditation practice, as well as by classical Japanese and Chinese verse—are serious and bawdy, reverential and impertinent, accessible and eclectic, yet unified in their tone, atmosphere, and sensibility.

**ADAM DAY** is the author of *Model of a City in Civil War*. He is the recipient of a PEN Emerging Writers Prize, a Poetry Society of America Chapbook Fellowship, and an AI Smith Fellowship from the Kentucky Arts Council. His poems have appeared in the *American Poetry Review*, *Boston Review*, *Kenyon Review*, and elsewhere. He lives in Louisville, Kentucky, where he directs the Baltic Writing Residency.

## Jamyang

At night the babies  
passed down

the cots, suckling  
useless tits

of men. They favored  
the fattest among us.

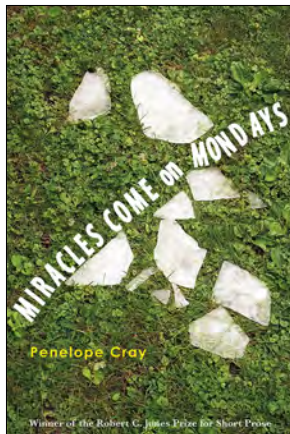
We could hear  
soldiers coming

from some desert  
of frost, eating

their own light, driving  
flocks of oryx

before them.

ROBERT C. JONES PRIZE FOR SHORT PROSE



## Miracles Come on Mondays

Stories

**PENELOPE CRAY**

“What is the shape of progress inside a subpar environment, when escape is not possible, and life must be measured as the relative extremity of multiple misfortunes? Is it the shape of a bird?” *Miracles Come on Mondays* begins with a voice—stark, chilling, totally captivating—that searches a barren landscape for a single receptive ear. With echoes of Italo Calvino, Jorge Luis Borges, and Lydia Davis, Penelope Cray creates dark and sometimes darkly funny scenes that most resemble the works of Kafka. Cray’s characters strain against the indifference of everyday life until, too tired to yearn anymore, they begin the systematic work of making their worlds mentally and spiritually tolerable. And yet, somehow, there’s joy. This book asks us to let go of our ideas of sense and replace them with something better, something that somehow makes more sense than sense. Cray has written a debut work of fiction that feels entirely new and deeply true.

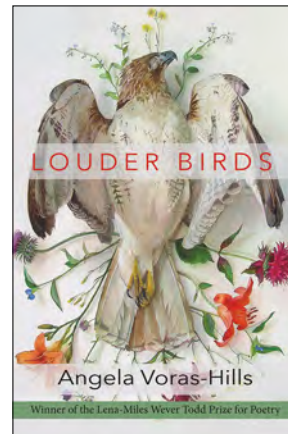
Born in Australia, **PENELOPE CRAY** was naturalized as a U.S. citizen on September 11, 2018. Her poems and short fiction have appeared in journals such as *Harvard Review*, *New England Review*, *Bartleby Snopes*, *elima*, *Pleiades*, and *American Letters & Commentary* and in the anthology *Please Do Not Remove*. She holds an MFA from the New School and has been a fellow at the Vermont Studio Center. She lives with her family in northern Vermont, where she runs an editorial business.

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LENA-MILES WEVER TODD PRIZE FOR POETRY



## Louder Birds

Poems

**ANGELA VORAS-HILLS**

Angela Voras-Hills’s *Louder Birds*, her debut collection of poetry, is a beautiful study of the natural world, motherhood, and the inherent desire for meaning. This collection of complex lyric poems holds a haunting absence at its center, an absence that is “impossible to navigate.” Yet Voras-Hills presses on, untangling the distinctions that surround her (human and animal, domestic and wild) with both bravery and respect. She writes, “The boundaries between home and the road / are insecure: it’s impossible to navigate this landscape. / We’ve all been in the presence of something dark / and have chosen not to seek shelter.” As the poet hones in on naming the void, her surroundings grow more threatening—but not once does she surrender or turn back. Voras-Hills’s poems are smart enough to know the distinctions themselves are tenuous at best, and wise enough to know that we must always pay our dues to the world beyond our door. Wondrous, ruminative, and revelatory, *Louder Birds* is a collection that is not to be missed.

**ANGELA VORAS-HILLS** lives with her family in Milwaukee, Wisconsin. Her work has appeared in the *Kenyon Review*, *Best New Poets*, *Memorious*, *Hayden’s Ferry Review*, and *New Ohio Review*, among others. She has received grants from the Sustainable Arts Foundation and the Key West Literary Seminar, as well as a fellowship from the Writers’ Room of Boston.

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