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The Kent State University Press is a proud member of the Association of American University Presses.
The Insanity Defense and the Mad Murderess of Shaker Heights
Examining the Trial of Mariann Colby
William L. Tabac

*They have no witnesses. They have no case.* With this blunt observation, Mariann Colby—an attractive, church-going Shaker Heights, Ohio, mother and housewife—bet a defense psychiatrist that she would not be convicted of murder. A lack of witnesses was not the only problem that would confront the State of Ohio in 1966, which would seek to prosecute her for shooting to death Cremer Young Jr., her son’s nine-year-old playmate: Colby had deftly cleaned up after herself by hiding the child’s body miles from her home and concealing the weapon.

Thus, this “highly intelligent” woman, as she would be described at her trial, had hedged a little on her wager. Not only were there no witnesses to the crime, but there was not a shred of physical evidence to pin the slaying on her. Under the usual forensic standards, her wager was spot on; the probabilities were that she would get away with it. But as the Shaker Heights police found themselves stymied by an investigation that was going nowhere, Mariann Colby upped the ante a bit. Under intense questioning, she broke down, claiming the gun had accidentally discharged. The state thought it had its capital murder case, but Mariann Colby’s bet against it would be right on the money.

As her trial unfolds in the book, the imprecision of her insanity defense confounds the judges, and psychiatrists disagree about her diagnosis. To make matters worse, the panel of judges that initially tried Colby was so confused by what they’d heard that they did not reach a decision consistent with the law of the state. This led to a second trial and more conflicting psychiatric opinions, another controversial judgment, and clashing trial outcomes.

After reading *The Insanity Defense and the Mad Murderess of Shaker Heights*, readers—and the many childhood friends of the slain boy whose painful reminiscences are set forth in the book—will contemplate whether Mariann Colby did indeed get away with murder. In addition, those interested in legal history will find much of value in Tabac’s discussions of the case and its use of an insanity defense strategy.

**William L. Tabac** is a practicing lawyer and emeritus professor of law at Cleveland State University’s Cleveland Marshall College of Law. He has published several law journal articles on a wide range of subjects and written about legal matters for *The New York Times Magazine* and *The Plain Dealer*. He was the producer and host of *The Law and You*, an award-winning Cleveland radio program, and a legal commentator for WKYC-TV.
A small area of western Pennsylvania around Pittsburgh has produced almost 25 percent of the modern era quarterbacks enshrined in the Pro Football Hall of Fame. That percentage is wildly disproportionate to the number of superstar quarterbacks any one state might claim, let alone a mere sliver of a state—an area representing just one-fifth of one percent of the total country.

The list of the greats starts with George Blanda, the “old man” of the game, and continues with the incomparable Johnny Unitas, followed by “Broadway” Joe Namath, Joe “the Comeback Kid” Montana, Dan Marino, and Jim Kelly.

Their stories, feats, and statistics are brought to life in *America’s Football Factory* through riveting anecdotes, extensive research, and exclusive interviews with their coaches, friends, family, and peers. Readers will appreciate getting to know these athletes as people, not merely as football heroes. Stewart also explores the many theories as to why one part of the nation has churned out so many greats.

Hall of Famers Raymond Berry and Mike Ditka lavished praise on the first edition of this book. “Any fan of my era, of my friend Johnny Unitas, or, for that matter, any fan of football in general should enjoy Wayne Stewart’s book,” said Berry.

Ditka, himself a Western Pennsylvanian, wrote in the book’s introduction, “You can’t get much better than the primary six men featured in this book.” He’s correct—upon their retirement, all six of the book’s featured quarterbacks were in the top 12 for touchdown passes, and five of them were in the top 10.

*America’s Football Factory* also features other greats from the Pittsburgh vicinity, including Johnny Lujack, Babe Parilli, and Marc Bulger, and the area’s best high school programs for producing quarterbacks are also discussed.

Wayne Stewart, born in Pittsburgh and raised in Donora, Pennsylvania, has been covering the world of sports since 1978. He has written for numerous national publications, such as *Baseball Digest*, and is the author of more than 30 books.
Redemption in ’64
The Champion Cleveland Browns
John M. Harris

The Cleveland Browns set the standard by which all professional football teams were measured in the 1940s and ’50s, but when they won the National Football League championship in 1964 it came as a surprise. Sports Illustrated called it “one of the biggest of all football upsets.” Redemption in ’64 tells the story of these 1964 NFL champion Browns, focusing on four individuals who were redeemed by the team’s 27–0 win over the Baltimore Colts: owner Art Modell, head coach Blanton Collier, superstar running back Jim Brown, and quarterback Frank Ryan.

Following the 1962 season, Modell fired Paul Brown, the team’s first and (then) only head coach and the man for whom the team was named. Modell was an outsider, a New York ad man, and the move elicited much criticism. The team’s turnaround in 1963—it improved from seven wins to 10 under Collier—and the 1964 championship proved Modell right.

Collier, a longtime assistant of Paul Brown, helped build the Browns into professional football’s premier franchise. The Kentucky native left the club in 1954 for his dream job, head coach of the University of Kentucky Wildcats, but he was fired following the 1961 season. He returned to Cleveland and was Modell’s surprise choice to replace Brown. Collier led Cleveland to the NFL title in just his second year as head coach.

Jim Brown had established himself as the greatest running back in NFL history, but Cleveland hadn’t won a championship in his seven years with the team. Frustrated with playing in Paul Brown’s system, he criticized the coach publicly. Many believed the rebellious running back was to blame for Paul Brown’s dismissal.

Frank Ryan was a second-string quarterback for the first six years of his NFL career. He was a backup even while playing at Rice Institute where he was pursuing a doctorate in mathematics. In 1963 and ’64, however, he blossomed into a first-stringer and a championship quarterback—one of only two in Cleveland Browns history, along with Otto Graham.

Redemption in ’64 entertains readers with the growing excitement of the Browns’ turnaround seasons. It concludes with play-by-play action of Cleveland’s thrilling victory over Johnny Unitas’s Baltimore Colts in the 1964 NFL championship contest, still one of the greatest professional football upsets of all time.

John M. Harris grew up in Coshocton, Ohio, and watched the Browns win the 1964 championship on television in his grandparents’ basement. He lives in Bellingham, Washington, and is an associate professor of journalism at Western Washington University.
How the Dodgers’ and Giants’ historic moves to California revitalized baseball

Baseball Goes West
The Dodgers, the Giants, and the Shaping of the Major Leagues
Lincoln A. Mitchell

Following the 1957 season, two of baseball’s most famous teams, the Brooklyn Dodgers and the New York Giants, left the city they had called home since the 19th century and headed west. The Dodgers went to Los Angeles and the Giants to San Francisco. Those events have entered baseball lore, and indeed the larger culture, as acts of betrayal committed by greedy owners Walter O’Malley of the Dodgers and Horace Stoneham of the Giants. The departure of these two teams, but especially the Dodgers, has not been forgotten by those communities. Even six decades later, it is not hard to find older Brooklynnites who are still angry about losing the Dodgers.

This is one side of the story. Baseball Goes West seeks to tell another side. Lincoln A. Mitchell argues that the moves to California, second only to Jackie Robinson’s debut in 1947, forged Major League Baseball (MLB) as we know it today. By moving two famous teams with national reputations and many well-known players, MLB benefited tremendously, increasing its national profile and broadening its fan base. This was particularly important following a decade that, despite often being described as baseball’s golden age, was plagued with moribund franchises, low wages for many players, and a difficult dismantling of the apartheid system that had been part of big league baseball since its inception.

In the years immediately following the moves, the two most iconic players of the 1960s, Sandy Koufax and Willie Mays, had their best years, bringing even greater status and fame to their respective ball clubs. The Giants played an instrumental role in the first phase of baseball’s globalization by leading the effort to bring players from Latin America to the big leagues, while the Dodgers set attendance records and pioneered new ways to market the game.

Sports historians, baseball fans, and historians of American culture on a broader scale will appreciate Mitchell’s reframing of baseball’s move west and his insights into the impacts felt throughout baseball and beyond.

Lincoln A. Mitchell is a scholar and writer in New York City. He is an adjunct research scholar at Columbia University’s Arnold A. Salesman Institute of War and Peace Studies and the author of four books, most recently Will Big League Baseball Survive?: Globalization, the End of Television, Youth Sport and the Future of Major League Baseball.
Small Town, Big Music
The Outsized Influence of Kent, Ohio, on the History of Rock and Roll

Jason Prufer
Foreword by Joe Walsh

Relying on oral histories, hundreds of rare photographs, and original music reviews, this book explores the countercultural fringes of Kent, Ohio, over four decades. Firsthand reminiscences from musicians, promoters, friends, and fans recount arena shows featuring acts like Pink Floyd, The Clash, and Paul Simon as well as the grungy corners of town where Joe Walsh, Patrick Carney, Chrissie Hynde, and DEVO refined their crafts. From back stages, hotel rooms, and the saloons of Kent, readers will travel back in time to the great rockin’ nights hosted in this small town.

More than just a retrospective on performances that occurred in one midwestern college town, Prufer’s book illuminates a fascinating phenomenon: both up-and-coming and major artists knew Kent was a place to play—fertile ground for creativity, spontaneity, and innovation. From the formation of Joe Walsh’s first band, The Measles, and the creation of DEVO in Kent State University’s art department to original performances of Pink Floyd’s Dark Side of the Moon and serendipitous collaborations like Emmylou Harris and Good Company in the Water Street Saloon, the influence of Kent’s music scene has been powerful. Previously overshadowed by our attention to Cleveland as a true music epicenter, Prufer’s book is an excellent and corrective addition.

Extensively researched for eight years and lavishly illustrated, Small Town, Big Music is the most comprehensive telling of any of these stories in one place. Rock historians and fans alike will want to own this book.

Jason Prufer received his bachelor’s degree in art history from Kent State University and has been employed by the Kent State University Library for nearly 20 years. He has written for the Cleveland Free Times, Kent Patch, and numerous historical rock and roll blogs. Since 2011 Prufer has also worked as publicist and social media manager for the Numbers Band, an experimental rock band formed in Kent in 1969.
The absence of medical licensing laws in most states during the years following the American Civil War made it possible for unscrupulous individuals to exploit the weak oversight and unregulated state issuance of school charters. *Diploma Mill* traces the rise and spectacular fall of Dr. John Buchanan—educator, author, and criminal—and the Eclectic Medical College of Pennsylvania (EMC) over the course of its three decades’ existence. Founded as a legitimate educational institution, the EMC aspired to carry the banner of eclectic medicine in the eastern United States.

Enter Dr. Buchanan, who during his tenure at the EMC assumed control of this small Philadelphia school and issued thousands of dubiously earned diplomas. Buchanan’s political connections shielded his activities at the school for more than a decade. His ambitions for the EMC carried both him and the school into a criminal enterprise, representing the largest and most notorious medical diploma mill in 19th-century America. Despite multiple arrests on various charges during the mid-1870s, Buchanan’s operations at the EMC continued unchecked until an elaborate sting operation in 1880 secured evidence for federal and state charges against him. Hoping to relocate his operations, Buchanan faked his own death and fled the country.

The story of John Buchanan and the EMC contains unusually dramatic elements more typical of a novel than a work of history but does not undermine its importance. His activities ultimately resulted in stronger medical licensing laws and cast a shadow upon the minority of physicians practicing eclectic medicine. By relating the history of a criminal enterprise arising within the confines of a legitimate medical school, *Diploma Mill* represents a unique contribution in the literature of 19th-century American medicine.

**David Alan Johnson** serves as senior vice president at the Federation of State Medical Boards. His published works on various aspects of medical regulation and its history have appeared in multiple journals, including the *Bulletin of History of Medicine, JAMA, Journal of Medical Regulation, Academic Medicine,* and *Annals of Internal Medicine.* He is the lead author of *Medical Licensing and Discipline in America: A History of the Federation of State Medical Boards.*
In 1903 Orville and Wilbur Wright returned to their hometown of Dayton, Ohio, from North Carolina, where they had piloted their powered flying machine for several short flights. They wanted to continue their research closer to home and chose a flat expanse called Huffman Prairie, eight miles east of Dayton, to continue their experiments. Here, in 1904 and 1905, the brothers refined their machine, creating the world’s first practical powered aircraft.

Huffman Prairie was one of many large grasslands in the valley of the Mad River of southwestern Ohio when the area was settled in the 1790s. These untamed fields of tall grasses and wildflowers were a product of the region’s geology, climate, and ecology. This 2,000-acre grassland became part of a large, innovative flood control project, the Miami Conservancy District, and subsequently one of the country’s first military aviation fields, which has evolved into a major air force base, Wright-Patterson. These achievements have provided great benefits to the citizens of the Dayton area and the United States, but at the cost of a diverse and beautiful landscape that was largely forgotten.

In 1984 the author discovered that a piece of this prairie still existed, although it had been damaged by decades of overgrazing by livestock and then by regular mowing. Since then, efforts by private, local, state, and federal agencies, with the help of volunteers, have restored a 114-acre fragment of Huffman Prairie to something that recalls its original glory.

*Discovery and Renewal on Huffman Prairie* tells the region’s story from before the time when great continental glaciers covered much of what is now Ohio to the present. Along the way it covers the natural and human history of the site and the changes made to it by Native Americans, early settlers, farmers, flood control engineers, and the U.S. government. It goes on to explore how part of the prairie survived, leading to the restoration effort. Abundantly illustrated, this book includes a color photographic tour of the varied life of the prairie, as well as an overview of the Dayton Aviation National Historical Park that protects and interprets the Wright brothers’ flying field.

**David Nolin** served as director of conservation for Five Rivers MetroParks in the Dayton area, where he led the land acquisition and habitat management programs. He retired in 2015 after 32 years with this popular park agency. He has been actively involved in the protection and restoration of the Huffman Prairie State Natural Landmark since 1984 and the Beaver Creek wetlands since 1988.
The gospel is a thing of terror—and triumph

The Lion in the Waste Land
Fearsome Redemption in the Work of C. S. Lewis, Dorothy L. Sayers, and T. S. Eliot

Janice Brown

As bombs fell on London almost nightly from the autumn of 1940 through the summer of 1941, the lives of ordinary people were altered beyond recognition. A reclusive Oxford lecturer found himself speaking, not about Renaissance literature to a roomful of students but about Christian doctrine into a BBC microphone. A writer of popular fiction found herself exploring not the intricacies of the whodunit but the mysteries of suffering and grace. An erudite poet and literary critic found himself patrolling the dark streets and piecing together images of fire and redemption. C. S. Lewis, Dorothy L. Sayers, and T. S. Eliot became something they had not been before the war: bearers of a terrible, yet triumphant, message that people could not expect to be spared from pain and suffering, but they would be redeemed through pain and suffering.

The Lion in the Waste Land initially explores the personal dynamic between these three writers and their misgivings about taking on the role of Christian apologist. Brown goes on to examine the congruency in their depictions of the nature of Christ, of conversion, and of angelic beings; and she highlights the similarity in their views of war and suffering, their portrayals of life as a pilgrimage to heaven, and their arguments for the value of walking in the “old paths” described in Scripture.

Eliot depicted the world as a treacherous Waste Land where spiritual quests are fraught with disappointment and danger. Sayers recognized that the message of redemption through Christ is a thing of terror. Lewis’s Narnia books depicted the nature of Christ through the lion Aslan, who is good but not safe. Brown contends that the works of these three authors also offer hope in the midst of adversity, because they recognize that although redemption is a fearsome thing—like the image of a lion—it is also glorious.

Janice Brown is a specialist in the work of Dorothy L. Sayers and also lectures on other writers of the Inklings milieu. She received her Ph.D. from Memorial University of Newfoundland and was professor of English Literature at Grove City College for 21 years. Her The Seven Deadly Sins in the Work of Dorothy L. Sayers (Kent State University Press, 1998) was a finalist for the Edgar Alan Poe Award.
The Faun’s Bookshelf

C. S. Lewis on Why Myth Matters

Charlie W. Starr
Foreword by Devin Brown

While visiting with Mr. Tumnus in The Lion, the Witch and the Wardrobe, Lucy Pevensie notices a bookshelf filled with such titles as Nymphs and Their Ways and Is Man a Myth? Beginning with these imaginary texts, Charlie W. Starr offers a comprehensive study of C. S. Lewis’s theory of myth, including his views on Greek and Norse mythology, the origins of myth, and the implications of myth on thought, art, gender, theology, and literary and linguistic theory. For Lewis, myth represents an ancient mode of thought focused in the imagination—a mode that became the key that ultimately brought Lewis to his belief in Jesus Christ as the myth become fact.

Beginning with a foreword by Lewis scholar Devin Brown, The Faun’s Bookshelf goes on to discuss the many books Lewis imagined throughout his writings—books whose titles he made up but never wrote. It also presents the sylvan myths central to the first two book titles in Mr. Tumnus’s library, including explorations of the relationship between myth and reality, the spiritual significance of natural conservation, and the spiritual and incarnational qualities of gender.

Starr then turns to the definition of myth, the literary qualities of myth, the mythic nature inherent in divine glory, humanity’s destiny to embrace (or reject) that glory, and a deeper exploration of the epistemological ramifications of myth in relation to meaning, imagination, reason, and truth.

Charlie W. Starr is an expert on C. S. Lewis’s handwriting and the author of Light: C. S. Lewis’s First and Final Short Story. Starr has lectured on Lewis and Tolkien for two decades, consulted on the dating and transcription of hundreds of Lewis manuscripts, and written dozens of popular and scholarly articles on Lewis as well as chapters for several books on Lewis and Tolkien.
Ruth Pitter (1897–1992) may not be widely known, but her credentials as a poet are extensive; in England from the mid-1930s to the mid-1970s she maintained a loyal readership. In total she produced 17 volumes of new and collected verse. Her *A Trophy of Arms* (1936) won the Hawthornden Prize for Poetry in 1937, and in 1954 she was awarded the William E. Heinemann Award for *The Ermine* (1953). Most notably, perhaps, she became the first woman to receive the Queen’s Gold Medal for Poetry in 1955; this unprecedented event merited a personal audience with the queen.

In addition, from 1946 to 1972 she was often a guest on BBC radio programs, and from 1956 to 1960 she appeared regularly on the BBC’s *The Brains Trust*, one of the first television talk shows; her thoughtful comments on the wide range of issues discussed by the panelists were a favorite among viewers. In 1974 the Royal Society of Literature elected her to its highest honor, a Companion of Literature, and in 1979 she received her last national award when she was appointed a Commander of the British Empire.

Pitter’s many admirers included Owen Barfield, Hilaire Belloc, Lord David Cecil, Philip Larkin, C. S. Lewis, Kathleen Raine, May Sarton, and Siegfried Sassoon. At her death in 1992, one writer claimed, “She came to enjoy perhaps the highest reputation of any living English woman poet of her century.”

Pitter’s best poems focus on nature and the human condition, taking us to hidden or secret places, just beyond the material, to the meaning of life. Her poems are often the result of a heightened sense of felt experience—intuitive and evocative. If human life is lived behind a veil faintly obscuring reality, Pitter’s poems often lift the edge of the veil.

*Sudden Heaven* arranges Pitter’s poems in chronological order, allowing readers to follow her maturation as a poet, and it features a number of poems that have never before appeared in print.

A Family and Nation Under Fire
*The Civil War Letters and Journals of William and Joseph Medill*

**Edited by Georgiann Baldino**

This collection of previously unpublished diaries and correspondence between Maj. William Medill and older brother Joseph, one of the influential owners of the *Chicago Tribune*, illuminates the Republican politics of the Civil War era. The brothers correct newspaper coverage of the war, disagree with official military reports, and often condemn Lincoln administration policies. When shots were fired at Fort Sumter, the Medills mobilized, unaware how their courage would be tested in the coming years.

Joseph’s letters to President Lincoln reveal their exceptional relationship. A founding member of the Republican Party, Joseph was a powerful force for moral journalism. With his partner Dr. Charles Ray, Joseph extended the *Tribune’s* reach until it achieved national influence. By 1860, Ray and Joseph claim to have elected Abraham Lincoln president, and Lincoln publicly agrees that their paper did more for him than any paper in the Midwest. When regional divisions escalate, Joseph issues early calls for war and lobbies fervently for emancipation. He continues to support Lincoln and the war effort but uses the *Tribune* to advise Washington about the conduct of the war, the draft, monetary policy, and slavery. In private letters, Joseph lectures the president about emancipation, urging him to take an aggressive stance toward slave owners and warning about the Conscription Act.

William began his military career as a private but was promoted to captain and then major, first serving on the front and later dealing directly with commanders. His letters rail against inept leaders, good men weakened by shortages, lives wasted, and destruction that defies understanding. His eyewitness accounts provide a fascinating perspective—part personal trauma and part social commentary.

The Medill letters and journals are poignant, private, and traumatic. Joseph’s early public calls for war turn to anxiety as the war escalates and then to grief when William is wounded. The Medills are revealed as vulnerable human beings caught up in cataclysmic events that test their moral vision and compel them to find ways to better society. A war of liberation is their solution. The brothers embrace that deadly game in order to pursue a more perfect Union.

**Georgiann Baldino** is a technical writer, consultant, and small press owner who helps other writers pursue publishing opportunities. Her published works primarily cover 19th-century America and the Civil War era, including *Following Lincoln as He Followed Douglas* and *A Soldier’s Friend, Civil War Nurse, Cornelia Hancock*. 

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**Call to Order 800-247-6553**
George Gordon Meade has not been treated kindly by history. Victorious at Gettysburg, the biggest battle of the American Civil War, Meade was the longest-serving commander of the Army of the Potomac, leading his army through the brutal Overland Campaign and on to the surrender of Robert E. Lee and the Army of Northern Virginia at Appomattox. Serving alongside his new superior, Ulysses S. Grant, in the last year of the war, his role has been overshadowed by the popular Grant. This first full-length study of Meade's two-year tenure as commander of the Army of the Potomac brings him out of Grant’s shadow and into focus as one of the top three Union generals of the war.

John G. Selby portrays a general who straddled a large army he could manage well and a treacherous political environment he neither fully understood nor cared to engage.

Meade’s time as commander began on a high note with the victory at Gettysburg, but when he failed to fight Lee’s retreating army that July and into the fall of 1863, the political knives came out. Meade spent the winter of 1863–64 struggling to retain his job while the Joint Committee on the Conduct of the War sought to have him dismissed. Meade offered to resign, but Grant told him to keep his job. Together, they managed the Overland Campaign and the initial attacks on Petersburg and Richmond in 1864.

By basing his study on the Official Records of the War of the Rebellion, original Meade letters, and the letters, diaries, journals, and reminiscences of contemporaries, Selby demonstrates that Meade was a much more active, thoughtful, and enterprising commander than has been assumed. This sensitive and reflective man accepted a position that was as political as it was military, despite knowing that the political dimensions of the job might ultimately destroy what he valued the most, his reputation.

John G. Selby is professor of history at Roanoke College and the former holder of the John R. Turbyfill Chair in History. A Civil War scholar, Selby wrote Virginians at War: The Civil War Experiences of Seven Young Confederates and coedited Civil War Talks: Further Reminiscences of George S. Bernard and His Fellow Veterans.
“The Most Complete Political Machine Ever Known”
*The North’s Union Leagues in the American Civil War*

Paul Taylor

The martial enthusiasm that engulfed the North when the American Civil War commenced in April 1861 vanished by the following summer. Repeated military defeats, economic worries, and staggering casualties prompted many civilians to question the war’s viability. Frustration exploded into anger when Republican president Abraham Lincoln issued his preliminary Emancipation Proclamation in September.

The disgruntled voices grew louder. These anti-Lincoln Democrats, nicknamed “Copperheads,” viewed blacks with disdain and considered many of Lincoln’s legal decisions to be unconstitutional. Civilian disenchantment led to significant Republican defeats in the November Congressional elections. As 1862 ended, Northern morale was at rock bottom. Across the North, ardent pro-Lincoln men realized their country needed a patriotic stimulus, as well as an organized means of countering what they viewed as their Copperhead adversaries’ treasonous pronouncements and subversion. These men formed what became known as Union Leagues: semisecretive societies whose members had to possess unconditional loyalty to the Lincoln administration and unwavering support for all of its efforts to suppress the rebellion. Their mysterious member initiation rites were likened to a solemn religious ceremony.

In “The Most Complete Political Machine Ever Known,” Paul Taylor examines the Union League movement. Often portrayed as a mere footnote to the Civil War, the Union League’s influence on the Northern home front was far more important and consequential than previously considered. The Union League and its various offshoots spread rapidly across the North, and in this first comprehensive examination of the leagues, Taylor discusses what made them so effective, including their recruitment strategies, their use of ostracism as a way of stifling dissent, and their distribution of political propaganda in quantities unlike anything previously imagined. By the end of 1863, readers learn, it seemed as if every hamlet from Maine to California had formed its own league chapter, collectively overwhelming their Democratic foe in the 1864 presidential election.

Paul Taylor is the author of six previous books pertaining to the American Civil War. His award-winning works include *Old Slow Town*: Detroit during the Civil War (2013) and *Orlando M. Poe: Civil War General and Great Lakes Engineer* (Kent State University Press, 2008).
At the Forefront of Lee’s Invasion
Retribution, Plunder, and Clashing Cultures on Richard S. Ewell’s Road to Gettysburg

Robert J. Wynstra

After clearing Virginia’s Shenandoah Valley of Federal troops, Gen. Robert E. Lee’s bold invasion into the North reached the Maryland shore of the Potomac River on June 15, 1863. A week later, the Confederate infantry crossed into lower Pennsylvania, where they had their first sustained interactions with the civilian population in a solidly pro-Union state. Most of the initial encounters with the people in the lush Cumberland Valley and the neighboring parts of the state involved the men from the Army of Northern Virginia’s famed Second Corps, commanded by Lt. Gen. Richard S. Ewell, who led the way as Lee’s veteran soldiers advanced north toward their eventual showdown with the Union army at the crossroads town of Gettysburg.

The move to the North lasted for nearly a month and encompassed the major battle at Winchester, Virginia, with more than 5,000 casualties; five skirmishes with more than 100 men killed, wounded, and captured in each; and several other minor actions. Civilian property losses in the North amounted to several million dollars. The interactions along the way further laid bare the enormous cultural gulf that separated the two sides in the war. As Robert Wynstra explains, Ewell and his top commanders constantly struggled to control the desire among the troops to seek retribution for what they perceived as Federal outrages in the South and to stop the plundering, working to maintain strict discipline in the army and uphold Southern honor.

Despite the yearly flood of books on Gettysburg, the Confederate advance has been largely ignored. Most books devote only a few pages or a single short chapter to that aspect of the campaign. In this new study, Wynstra draws on an array of primary sources, including rare soldiers’ letters and eyewitness accounts published in local newspapers, manuscripts and diaries in small historical societies, and a trove of postwar damage claims from the invasion to fill in this vital gap in the historiography of the campaign.

Robert J. Wynstra holds master’s degrees in history and journalism from the University of Illinois, where he worked as a writer in its News and Public Affairs Office in the College of Agricultural, Environmental, and Consumer Sciences. His book The Rashness of That Hour: Politics, Gettysburg, and the Downfall of Confederate Brigadier General Alfred Iverson won the James I. Robertson Award, the Batchelder Coddington Award, and the Gettysburg Civil War Round Table Distinguished Book Award.
Women and the American Civil War
North-South Counterpoints
Edited by Judith Giesberg and Randall M. Miller

The scholarship on women’s experiences in the U.S. Civil War is rich and deep, but much of it remains regionally specific or subsumed in more general treatments of Northern and Southern peoples during the war. In a series of eight paired essays, scholars examine women’s comparable experiences across the regions, focusing particularly on women’s politics, wartime mobilization, emancipation, wartime relief, women and families, religion, reconstruction, and Civil War memory. In each pairing, historians analyze women’s lives, interests, and engagement in public issues and private concerns and think critically about what stories and questions still need attention. Among their questions are:

• What rightly counts as war mobilization, what is relief work, and what was women’s relationship to the state in each case?
• How did women’s growing suspicions about the wartime state intrude on the state’s ability to prosecute war?
• How were gender expectations in both regions riven with assumptions about race and class, what of this survived the war, and how was gender recast in the aftermath of emancipation?
• How did women define and even direct the trajectory of war and its meaning?

These and other questions emerging from this book will inform and encourage new work on women in the war and will invite scholars to look at the period with fresh perspective.


Randall M. Miller is the William Dirk Warren ’50 Sesquicentennial Chair and professor of history at Saint Joseph’s University and the author or editor of more than 25 books on a variety of subjects, including the Civil War era. Among his books are Religion and the American Civil War, coedited with Harry S. Stout and Charles Reagan Wilson, and The Northern Home Front during the Civil War, coauthored with Paul A. Cimbala.
Crossing the Deadlines
Civil War Prisons Reconsidered
Edited by Michael P. Gray
Foreword by John T. Hubbell

The “deadlines” were boundaries prisoners had to stay within or risk being shot. Just as a prisoner would take the daring challenge in “crossing the deadline” to attempt escape, Crossing the Deadlines crosses those boundaries of old scholarship by taking on bold initiatives with new methodologies, filling a void in the current scholarship of Civil War prison historiography, which usually does not go beyond discussing policy, prison history and environmental and social themes. Due to its eclectic mix of contributors—from academic and public historians to anthropologists currently excavating at specific stockade sites—the collection appeals to a variety of scholarly and popular audiences. Readers will discover how the Civil War incarceration narrative has advanced to include environmental, cultural, social, religious, retaliatory, racial, archaeological, and memory approaches.

As the historiography of Civil War captivity continues to evolve, readers of Crossing the Deadlines will discover elaboration on themes that emerged in William Heseltine’s classic collection, Civil War Prisons, as well as interconnections with more recent interdisciplinary scholarship. Rather than being dominated by policy analysis, this collection examines the latest trends, methodologies, and multidisciplinary approaches in Civil War carceral studies. Unlike its predecessor, which took a micro approach on individual prisons and personal accounts, Crossing the Deadlines is a compilation of important themes that are interwoven on broader scale by investigating many prisons North and South.

Although race played a major role in the war, its study has not been widely integrated into the prison narrative; a portion of this collection is dedicated to the role of African Americans as both prisoners and guards and to the slave culture and perceptions of race that perpetuated in prisons. Trends in environmental, societal, and cultural implications related to prisons are investigated as well as the latest finds at prison excavation sites, including the challenges and triumphs in awakening Civil War prisons’ memory at historical sites.

Michael P. Gray is professor of history at East Stroudsburg University. His The Business of Captivity: Elmira and Its Civil War Prison (Kent State University Press, 2001) was a finalist for the Seaborg Award, and a chapter of that work, published in Civil War History, earned honorable mention for the Eastern National Award. He serves as series editor of Voices of the Civil War with the University of Tennessee Press.
Penitentiaries, Punishment, and Military Prisons
*Familiar Responses to an Extraordinary Crisis during the American Civil War*

Angela M. Zombek

*Penitentiaries, Punishment, and Military Prisons* confronts the enduring claim that Civil War military prisons represented an apocalyptic and ahistorical rupture in America’s otherwise linear and progressive carceral history. Instead, it places the war years in the broader context of imprisonment in 19th-century America and contends that officers in charge of military prisons drew on administrative and punitive practices that existed in antebellum and wartime civilian penitentiaries to manage the war’s crisis of imprisonment. Union and Confederate officials outlined rules for military prisons, instituted punishments, implemented prison labor, and organized prisoners of war, both civilian and military, in much the same way as peacetime penitentiary officials had done, leading journalists to refer to many military prisons as “penitentiaries.”

Since imprisonment became directly associated with criminality in the antebellum period, military prison inmates internalized this same criminal stigma. One unknown prisoner expressed this sentiment succinctly when he penned, “I’m doomed a felon’s place to fill,” on the walls of Washington’s Old Capitol Prison. The penitentiary program also influenced the mindset of military prison officials who hoped that the experience of imprisonment would reform enemies into loyal citizens, just as the penitentiary program was supposed to reform criminals into productive citizens.

Angela Zombek examines the military prisons at Camp Chase, Johnson’s Island, the Old Capitol Prison, Castle Thunder, Salisbury, and Andersonville whose prisoners and administrators were profoundly impacted by their respective penitentiaries in Ohio; Washington, D.C.; Virginia; North Carolina; and Georgia. While primarily focusing on the war years, Zombek looks back to the early 1800s to explain the establishment and function of penitentiaries, discussing how military and civil punishments continuously influenced each other throughout the Civil War era.

Angela M. Zombek is assistant professor of history at St. Petersburg College in Clearwater, Florida. She has written numerous articles and book chapters on imprisonment in the Civil War era, including “Paternalism and Imprisonment at Castle Thunder: Reinforcing Gender Norms in the Confederate Capital,” in *Civil War History* (September 2017). She is currently working on a book on Key West under martial law during the Civil War.
Approaching the roles of race and ethnicity in Hemingway’s works

Teaching Hemingway and Race
Edited by Gary Edward Holcomb

Teaching Hemingway and Race provides a practicable means for teaching the subject of race in Hemingway’s writing and related texts—from how to approach ethnic, nonwhite international, and tribal characters to how to teach difficult questions of racial representation. Rather than suggesting that Hemingway’s portrayals of cultural otherness are incidental to teaching and reading the texts, the volume brings them to the fore.

Included in the collection are Marc Dudley’s instruction on how students may recognize “multiple selves at work in a text”; Margaret E. Wright-Cleveland’s approach to In Our Time, informed by American studies and women’s studies; and Ross Tangedal’s discussion of imperialism in Hemingway’s two nonfiction books.

Other topics addressed include questions of developing vigorous learning outcomes when teaching Hemingway, Hemingway’s fascination with Latin America, teaching the Harlem Renaissance through Hemingway, discussing Hemingway’s “Soldier’s Home” and Langston Hughes’s “Home” in tandem, discussing the black presence in The Sun Also Rises, and a means for comparing how Jean Toomer, Ernest Gaines, and Hemingway deal with the issue of race.

This latest volume in the Teaching Hemingway series includes ten essays by leading scholars that place racial markers in their historical context, while also illuminating those connections for scholars, classroom teachers, and students. Readers will find it refreshing and enlightening to encounter essays that juxtapose Hemingway’s work alongside Alain Locke’s The New Negro and explore Hemingway’s influence on Jean Toomer, Langston Hughes, Ralph Ellison, Ernest Gaines, and other black writers.

Gary Edward Holcomb is professor of African American literature and studies at Ohio University. His scholarship on black modernist writing and Hemingway has appeared in journals such as English Language Notes and Modern Fiction Studies and in such collections as Hemingway in Context. He is also coeditor, with Charles Scruggs, of Hemingway and the Black Renaissance and author of Claude McKay, Code Name Sasha: Queer Black Marxism and the Harlem Renaissance.
**Reading Hemingway's**  
*The Old Man and the Sea*  
**Glossary and Commentary**

**Bickford Sylvester, Larry Grimes, and Peter L. Hays**

*The Old Man and the Sea* is a deceptively simple work. An old man goes fishing. He catches a giant marlin after much struggle. Sharks attack and destroy the fish. The old man is left with the bare bones of the fish—a Monday morning “fish story.” But much lies beneath the surface. The action is condensed and presented in carefully crafted images, in words and details selected because of their multivalent meanings, and in several external narrative strands, present primarily as allusions and echoes.

The authors fish below the surface of *The Old Man and the Sea* to determine what is contained in Hemingway’s allusions. They trace the development of symbols, amplify literary echoes, and contextualize the work’s mythological, religious (including Afro-Cuban religion), and philosophical references. They examine the hybridity of genre in *The Old Man and the Sea* and engage multiple literary and critical methodologies.

Although the reputation of *The Old Man and the Sea* has waxed and waned, it has continued to be read by successive generations of students and literary scholars. This book is written for both audiences. Young readers will discover that surface details have depth and resonance; senior scholars will be challenged to apply new approaches.

**Bickford Sylvester** (1925–2014) was professor of English at the University of British Columbia. He served on the board of the Hemingway Foundation and the editorial board of *The Hemingway Review*.

**Larry Grimes**, emeritus professor of English at Bethany College, is the author of *The Religious Design of Hemingway’s Early Fiction* and coeditor, with Bickford Sylvester, of *Hemingway, Cuba and the Cuban Works* (Kent State University Press, 2014). He is a founding member of the Hemingway Society and serves on the board of the Hemingway Foundation.

**Peter L. Hays** is professor emeritus of English at the University of California, Davis. A former member of the Hemingway, Fitzgerald, and Wharton Society boards, Hays has published four books on Hemingway, most recently, *Fifty Years of Hemingway Criticism*.
Fifty nurses share their poignant and inspirational stories

Learning to Heal
Reflections on Nursing School in Poetry and Prose
Edited by Jeanne Bryner and Cortney Davis
Foreword by Judy Schaefer

What is it like to be a student nurse? What are the joys, the stresses, the transcendent moments, the fall-off-your-bed-laughing moments, and the terrors that have to be faced and stared down? And how might nurses, looking back, relate these experiences in ways that bring these memories to life again and provide historical context for how nursing education has changed and yet remained the same?

In brave, revealing, and often humorous poetry and prose, Learning to Heal explores these questions with contributions by nurses from a variety of social, ethnic, and geographical backgrounds. Readers meet a black nursing student who is surrounded by white teachers and patients in 1940, a mother who rises every morning at 5 A.M. to help her family ready for their day before she herself heads to anatomy class, and an itinerant Jewish teenager who is asked, “What will you become?” These individuals, and many other women and men, share personal stories of finding their way to nursing school, where they begin a long, often wonderful, and sometimes daunting, journey.

Many of the nurse-authors are experienced, well-published writers; others are academics, widely known in their fields; but each offers a unique perspective on nursing education. Notably, an essay by Minnie Brown Carter and an interview with Helen L. Albert provide valuable ethnographies of underrepresented voices.

Through strong, moving essays and poems that explore various aspects of student nursing and provide historical perspective on nursing and nursing education, all have stories to tell. Learning to Heal tells them in ways that will appeal to many readers, both in and out of the nursing and medical professions, and to educators in the medical humanities.

Jeanne Bryner is the author of several collections of poetry, one book of short stories, and a play. Her poetry collection Smoke received an American Journal of Nursing Book of the Year Award, and No Matter How Many Windows won the Working Class Studies Association Tillie Olsen Award. Bryner has received writing fellowships from Bucknell University, the Ohio Arts Council, and the Vermont Studio Center.

Cortney Davis is the author of five poetry collections, most recently Taking Care of Time, winner of the Wheelbarrow Poetry Prize. Her nonfiction publications include The Heart’s Truth: Essays on the Art of Nursing and When the Nurse Becomes a Patient: A Story in Words and Images (Kent State University Press, 2009 and 2015). With Judy Schaefer, she is coeditor of the award-winning Between the Heartbeats and Intensive Care. Davis’s honors include an NEA Poetry Fellowship and four Book of the Year awards from the American Journal of Nursing.
Anuta’s history as understood and expressed by its people

Polynesian Oral Traditions
Indigenous Texts and English Translations from Anuta, Solomon Islands

Richard Feinberg

Anuta, a small Polynesian community in the eastern Solomon Islands, has had minimal contact with outside cultural forces. Even at the start of the 21st century, it remains one of the most traditional and isolated islands in the insular Pacific. In Polynesian Oral Traditions, Richard Feinberg offers a window into this fascinating and relatively unfamiliar culture through a collection of Anutan historical narratives, including indigenous texts and English translations.

This rich, thorough assemblage is the result of a 25-year collaboration between Feinberg and a large cross section of the Anutan community. The volume’s emphasis is ethnographic, consisting of a number of texts as related by the island’s most respected experts in matters of traditional history. The texts themselves have important implications for the relationship of oral tradition to history and symbolic structures, affording new evidence pertinent to Polynesian language subgrouping. Further, they provide insight into a number of Anutan customs and preoccupations, while also suggesting certain widespread Polynesian practices dating back to the precontact and early contact periods.

Feinberg’s annotations, an essential aspect of this volume, arm the reader with essential ethnographic and historical contexts, clarifying important linguistic and cultural issues that arise from the stories.

Richard Feinberg earned his Ph.D. in anthropology from the University of Chicago. His doctoral research was on the remote Polynesian island of Anuta, and he has remained in contact with the community since then. He teaches anthropology at Kent State University. In 2016 he was elected Honorary Fellow of the Association for Social Anthropology in Oceania, and he currently serves on the national executive board of the American Anthropological Association.
In this seventh volume, we see the changes in tone that now characterize Funky Winkerbean. Funky becomes more of a reality-based comic strip that depicts contemporary issues in a thought-provoking and sensitive manner. In 1992 Tom Batiuk did something even more radical: he rebooted and restructured the strip, establishing that the characters had graduated from high school. From then on the series progresses in real time.

Funky Winkerbean placed Batiuk at the forefront of a new genre in comic art history. His bold characterizations and dramatic plots are engaging for his readers—teens, parents, and educators alike—because they are universal stories that people can identify with. Realizing there are many comic strips for readers interested in a fantasy world, Batiuk provides an alternative by creating stories that are powerful, real, and inspiring.

“My job is to present stories that will interest and engage readers,” he says. “In doing so, I try to make the humor authentic and natural so that my characters are reacting just as the reader might. I think that mixing humor with serious and real themes heightens the readers’ interest.” Following his own muse has roused a fervent following for Batiuk. Funky has “become an untouchable comic strip,” even if its creator “does do work that’s different from the other comics on the comics page,” said Brendan Burford, general manager, syndication, at King Features.

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Tom Batiuk is a graduate of Kent State University. His Funky Winkerbean and Crankshaft comic strips are carried in more than 700 newspapers throughout the United States. He was recognized as one of the three finalists in the cartooning category of the 2008 Pulitzer Prize awards competition for the series of daily comic strips that chronicled the death of longtime character Lisa Moore. His Complete Funky Winkerbean series and Roses in December: A Story of Love and Alzheimer’s were finalists for the 2016 Eisner Awards.
The book states plainly that both its speaker and the speaker’s mother have suffered nearly-deadly head injuries (“when I woke up in the hospital thirty years after you did,” “my head: / rotting pear”), resulting in loss of memory. However, rather than let a taxonomy like “family curse” sit unquestioned, Green writes toward the fugues (i.e., the condition of having one’s identity questioned) by making a kind of fugue (i.e., interweaving song). Johnathan Culler writes that “the fundamental characteristic of the lyric . . . is not the description and interpretation of a past event, but the iterative and utterable performance of an event in the lyric present, in the special ‘now’ of lyric articulation.” The lyric in Fugue Figure allows the unspeakable past to be uttered in the lyric present, and the form of diptychs and triptychs through the book place disparate lyric utterances together on the same page. While lyric addresses allow the reader to reach toward the speaker’s unknowns, the triptychs and diptychs allow the reader to reach toward the unnamable place between left and right signifiers, both adding to the vital enigma of the poems.

Fugue Figure comes to terms with the self as a permeable thing, already acted upon and laden with self-inflicted presuppositions of curse. And in the wake of all the phenomena acting upon the speaker’s life and family, what else can one do?

Michael McKee Green is the author of the micro-chapbook Blue Portrait, as well as the recipient of an Academy of American Poets College Prize. In 2016, his poem “A Remit” won the Tom and Phyllis Burnam Poetry Scholarship. Currently, he is an MFA candidate at Boise State University.

Cadence

Hannah Stephenson

Having children fundamentally disrupts and remakes us, in terms of body, identity, perspective, and voice. The world shrinks and exponentially expands. Our already-fraught human experience of time is shredded and magnified.

Cadence captures the poet’s point of view as a new mother, reveling in a position of heightened vulnerability and ferocity. The poems in this chapbook are breathless, hyperattentive to others’ needs, and equally in love with earthliness and repulsed by the monstrousness we enact/bear witness to.

The central tenets of this chapbook: ideas of the body, pregnancy, and motherhood; how becoming a parent destabilizes the self; local anxieties (What if my child doesn’t eat enough? How will I ever sleep again?) and global anxieties (How do we respond to these tumultuous times, full of such hate, racism, and xenophobia? How do we help?); and the ever-deepening desire to protect those who are (increasingly) threatened.

Hannah Stephenson is a poet and editor living in Columbus, Ohio (where she also runs a literary event series called Paging Columbus). In addition to Cadence, she is the author of In the Kettle, the Shriek (Gold Wake Press) and series coeditor of New Poetry from the Midwest (New American Press). Her writing has appeared in The Atlantic, The Huffington Post, 32 Poems, Vela, The Journal, and Poetry Daily.
Prelude: Lisa’s Story Begins

The Last Leaf: Lisa’s Story Concludes

Tom Batiuk

*Prelude* is a collection of the early comic strips that bring Lisa and Les together. Introduced to readers of *Funky Winkerbean* in late 1984, Lisa becomes Les’s best friend and a pivotal character. *Prelude* takes fans through the birth of Lisa’s baby and the baby’s adoption.

Published simultaneously with *Prelude*, *The Last Leaf* is the sequel after Lisa’s death from breast cancer in *Lisa’s Story: The Other Shoe*. It recounts how Les and family cope with Lisa’s death and continue their lives. Lisa often reappears in Les’s imagination, and she helps him work out difficulties and decisions in his life and in the life of their daughter Summer.

**Prelude**
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**Disqualified**

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Eddie Hart with Dave Newhouse

Foreword by Cornel West

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Steve French
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Edited by Richard M. Reid
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Joseph P. McCallus
This book is the first examination of memoirs and autobiographies from officers and enlisted members of the army, navy, and marines during the Spanish, Filipino, and Moro wars that attempts to understand how these struggles are remembered. Few Americans know the details of these conflicts as these wars remain poorly understood and nearly forgotten.
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Gary Meszaros and Guy L. Denny
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Edited by Kevin Maier
This book marks a key entry in Hemingway studies, bringing the questions from the rapidly evolving field of environmental literary studies to bear on Hemingway’s places, animals, and life. It not only advances scholarship on Hemingway’s relationship to the natural world, but it also facilitates bringing this understanding to the classroom.
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Amy Amendt-Raduege
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ISBN 978-1-60635-308-0  $24.95

Tom Batiuk
Foreword by Roger Stern
In this volume, we see the changes in tone that now characterize Funky Winkerbean. It is resonating with readers and its popularity is growing. New characters continue to appear, and crossovers between Funky and John Darling continue. Change is becoming a palpable part of Funky, and some big changes unfold in this volume.
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Mary Lincoln in Poetry
Jason Emerson
This compilation of poetry written by, for, and about Mary Lincoln dates from 1839 to 2012. Each poem is prefaced with a brief explanation contextualizing the historical events of Mary’s life as portrayed in the poem, as well as an explanation of the poem and the poet who wrote it. Presented chronologically, the works offer a view of the changing perceptions of Mary Lincoln through the years.

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