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Cover photograph by Marco Rasi

# Stephen A. Swails

Black Freedom Fighter in the Civil War and Reconstruction

**GORDON C. RHEA**

“Stephen Swails’s remarkable career receives its due treatment in this equally remarkable book by a leading Civil War historian.”—James M. McPherson, Pulitzer Prize-winning author of *Battle Cry of Freedom: The Civil War Era*

“Gordon Rhea’s welcome biography illuminates the dramatic arc of Swails’s life amid the military and political upheavals of his time, and in doing so it pulls readers into an era marked by striking gains and heartbreaking disappointments for Black Americans.”—Gary W. Gallagher, author of *The Enduring Civil War: Reflections on the Great American Crisis*

“Rhea expertly combines Swails’s story with that of the war and its turbulent aftermath, bringing to life for the reader an important and compelling personal, state, and national story.”—Stephen R. Wise, author of *Gate of Hell: Campaign for Charleston Harbor, 1863*

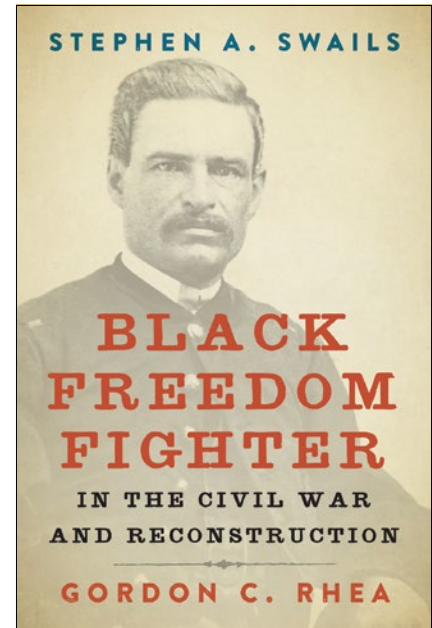
“With vivid prose and critical understanding, Rhea has produced a book that reveals the revolutionary scope of the Civil War and why Americans continue to struggle with its legacy.”—Kevin M. Levin, author of *Searching for Black Confederates: The Civil War’s Most Persistent Myth*

“An absorbing new biography that restores this soldier and statesman to much-deserved prominence. Exhaustively researched and elegantly written.”—Douglas R. Egerton, author of *Thunder at the Gates: The Black Civil War Regiments That Redeemed America*

Stephen Atkins Swails is a forgotten American hero. A free Black in the North before the Civil War began, Swails exhibited such exemplary service in the 54th Massachusetts Infantry that he became the first African American commissioned as a combat officer in the United States military. After the war, Swails remained in South Carolina, where he held important positions in the Freedmen’s Bureau, helped draft a progressive state constitution, served in the state senate, and secured legislation benefiting newly liberated Black citizens. Swails remained active in South Carolina politics after Reconstruction until violent Redeemers drove him from the state.

After Swails died in 1900, state and local leaders erased him from the historical narrative. Gordon C. Rhea’s biography, one of only a handful for any of the nearly 200,000 African Americans who fought in the Civil War or figured prominently in Reconstruction, restores Swails’s remarkable legacy. Swails’s life story is a saga of an indomitable human being who confronted deep-seated racial prejudice in various institutions but nevertheless reached significant milestones in the fight for racial equality, especially within the military. His is an inspiring story that is especially timely today.

**GORDON C. RHEA** is the author of numerous books on the Civil War, including his award-winning Overland Campaign series.



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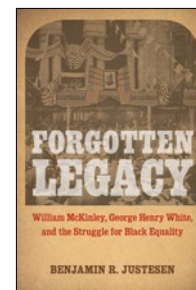
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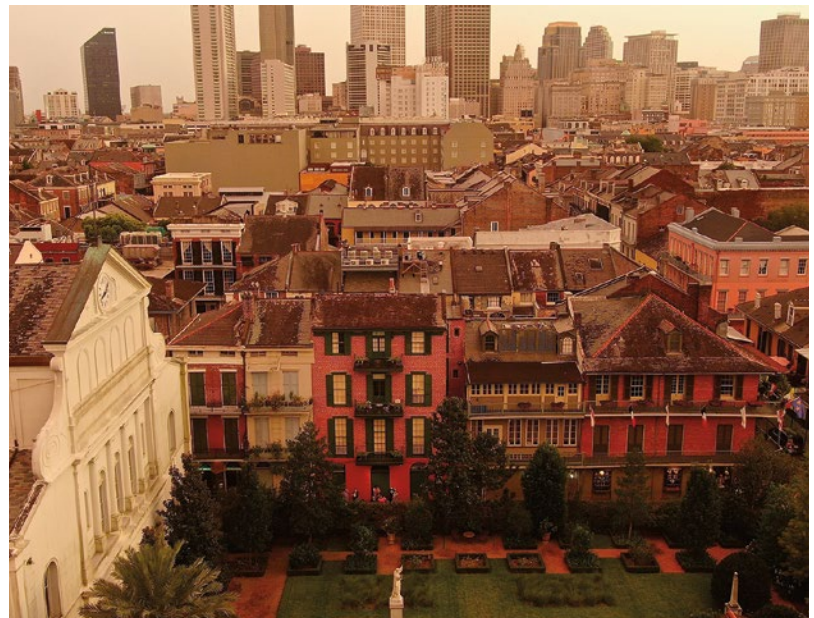
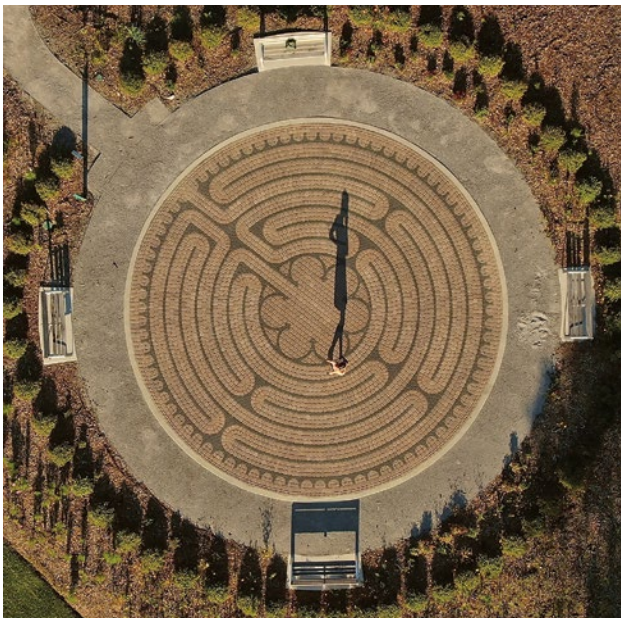
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Photographs by Marco Rasi

# Above New Orleans

## Roofscapes of the Crescent City

Photographs by **MARCO RASI**  
Text by **RICHARD CAMPANELLA**

“Marco Rasi is a dazzling photographer, and Richard Campanella is a creative geographer with a profound feel for New Orleans. Together they have produced a delightful bird’s-eye look at our city.”—Walter Isaacson, *New Orleans* native and *New York Times* bestselling author

“The images that sweep across these pages offer an ethereal view of New Orleans while the accompanying text insightfully encapsulates nuances of the region.”—Jason Berry, author of *City of a Million Dreams: A History of New Orleans at Year 300*

The first full-length book of drone photography of the Crescent City, *Above New Orleans* offers readers perspectives never before captured by a camera. Overhead scenes cover the entire metropolis, from the French Quarter to Uptown, from the Mississippi River to Lake Pontchartrain, from Westwego to New Orleans East, and from Gentilly to Gretna. A detailed description accompanies each image, providing insight into the history, geography, and architecture of this dazzling municipality.

As this volume demonstrates, the vantage points afforded by the drone-mounted camera reveal fascinating views otherwise unobtainable in the often compact environment of New Orleans. “To me a roofscape is the *tout ensemble* of urban elements,” writes Richard Campanella in the book’s preface, “particularly in dense neighborhoods, visible from a perch that is high enough to be synoptical, yet low enough to be intimate. Roofscapes are the intermediary between the more familiar concepts of

streetscapes and landscapes; they are the oblique, three-dimensional renderings of cityscapes.”

Capturing these views of New Orleans required the specialized equipment and expertise of retired Italian engineer Marco Rasi, who has mastered the new technology of drone photography in his adopted hometown. His adept piloting and keen eye made for, in Rasi’s words, “the perfect platform to capture those rooftop perspectives I had always savored, as no aircraft or helicopter could ever do.”

*Above New Orleans: Roofscapes of the Crescent City* beautifully documents the aesthetic wonder of the city’s singular urban landscape.

**MARCO RASI** earned a PhD in civil engineering from the California Institute of Technology. He is a certified commercial drone pilot and expert in drone-mounted cameras.

**RICHARD CAMPANELLA** is a geographer and associate dean for research at the Tulane School of Architecture. The author of numerous books, including *Cityscapes of New Orleans*, he was named Chevalier dans l’Ordre des Palmes Académiques by the French government in 2016. In 2019 he received the Louisiana Writer Award from the Louisiana Center for the Book in the State Library of Louisiana.



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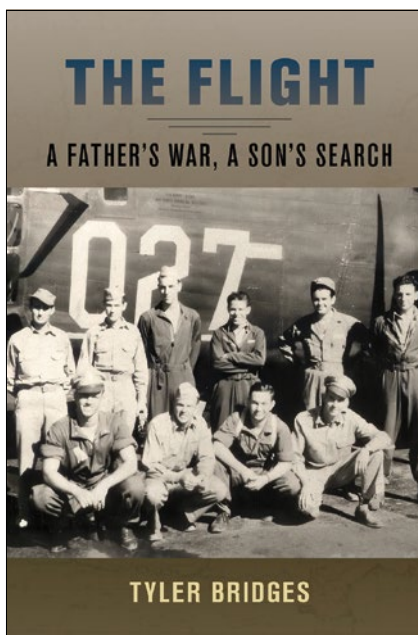


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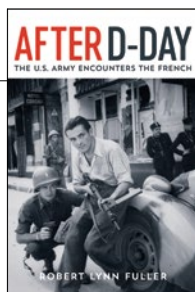
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World War II

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# The Flight

A Father's War, a Son's Search

**TYLER BRIDGES**

"This book has it all: a handsome American flyboy in World War II, a thrilling escape from the clutches of the Nazis, and a son's inspiring search for his father's legacy. Think of a hybrid between *The Great Escape* and *Field of Dreams*. Brilliantly written, *The Flight* reminds us that we are still building our memories of World War II, more than seventy-five years after the end of the war."—Robert M. Citino, author of *The Wehrmacht's Last Stand: The German Campaigns of 1944–1945*

"*The Flight* is a compelling story of one man's notable journey through World War II. Tyler Bridges provides a well-researched, highly readable account of his father's experience, telling his father's tale with immense pride. Recommended reading."—Gregory A. Freeman, author of *The Forgotten 500: The Untold Story of the Men Who Risked All for the Greatest Rescue Mission of World War II*

"Tyler Bridges has given us a gripping story of the bravery, heroism, and ingenuity of his father. This book is a must-read for anyone interested in World War II."—Gordon H. "Nick" Mueller, founding president and CEO of the National WWII Museum

Both history and memoir, *The Flight* tells the story of Richard W. "Dick" Bridges's heroic service in World War II. Bridges survived a German attack on his plane, the *Fascinatin' Witch*, by parachuting

out of the exploding B-24. He escaped detection in Austria, became the first American prisoner of war in Hungary, was sent to Yugoslavia, escaped from his POW camp there, was sheltered by the Partisans one step ahead of the Germans, and was finally airlifted to safety in Italy by the British.

Bridges's story, which seems almost too astonishing to be true, went untold until after his death in 2003, when his son, Tyler Bridges, pieced it together. The younger Bridges's odyssey in search of his father's wartime experiences connected him with the families of other crew members aboard the *Fascinatin' Witch* and led him to retrace his father's footsteps through Austria, Hungary, and the former Yugoslavia.

With his findings, Bridges has woven a story not only about World War II and the bravery of this unique group of soldiers, but also about fathers and sons, what can get lost in the gulf between generations, and how patience and understanding can bridge that gap.

**TYLER BRIDGES**, twice a member of Pulitzer Prize-winning teams, is a reporter for the *New Orleans/Baton Rouge Advocate* and the author of four books on Louisiana politics.

# Klan of Devils

The Murder of a Black Louisiana Deputy Sheriff

**STANLEY NELSON**

*"Klan of Devils brings 1965 Louisiana to life with a chilling power you will not forget."*—Greg Iles, author of the *Natchez Burning Trilogy*

*"A must-read for anyone who wants to delve into the roots of intolerance in the United States and the deeds of those who opposed it."*—David Ridgen, director of the award-winning documentary *Mississippi Cold Case*

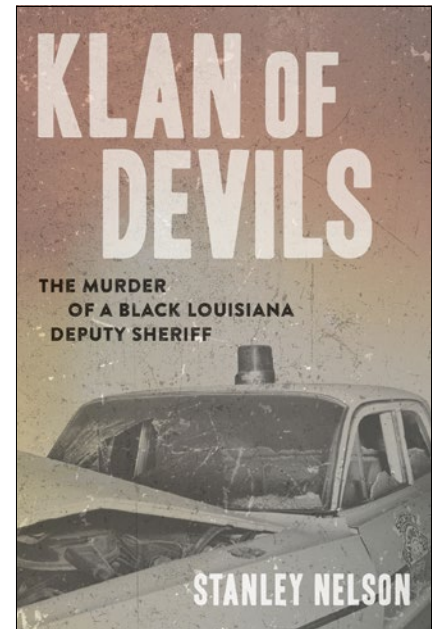
*"Journalist Stanley Nelson tells the story of how the Ku Klux Klan got away with murder in its 1965 attack on a Louisiana parish's first two Black deputies."*—Jerry Mitchell, director of the *Mississippi Center for Investigative Reporting*

For years in Washington Parish, Louisiana, white supremacists had attempted to replace the anti-Ku Klux Klan white sheriff with one of their own, but despite two close elections, the sheriff prevailed. When in 1964 the sheriff hired the parish's first two Black deputies to fulfill a campaign promise, Klansmen vowed revenge. In the summer of 1965, Klansmen riding in a pickup truck shot the deputies. Deputy Oneal Moore, the driver of the patrol car and father of four daughters, died instantly. His partner, Creed Rogers, survived and radioed in a description of the vehicle. Less than an hour later, police in Mississippi spotted the truck and arrested its driver, a decorated World War II veteran named Ernest Ray McElveen. They returned McElveen to Washington Parish, where he spent eleven days in jail before authorities released him. Afterward, the

FBI sent its top inspector to Bogalusa, Louisiana, to participate in the murder inquiry—the only civil rights-era FBI investigation into the killing of a Black law enforcement officer by the KKK. Despite that assistance, lack of evidence and witnesses unwilling to come forward forced Louisiana prosecutors eventually to drop all charges against McElveen. The FBI continued its investigation but could not gather enough evidence to file charges, leaving the murder of Oneal Moore unsolved.

*Klan of Devils: The Murder of a Black Louisiana Deputy Sheriff* is Stanley Nelson's investigation of this case, which the FBI probed from 1965 to 2016. Nelson describes the Klan's growth, and the emergence of Black activism in Bogalusa and Washington Parish, against the backdrop of political and social change in the 1950s and early 1960s. With the assistance of two retired FBI agents who worked the case, Nelson also explores the lives of the primary suspects, all of whom are now dead, and points to the Klansmen most likely responsible for the senseless and horrific attack.

A finalist for the 2011 Pulitzer Prize in Local Reporting, **STANLEY NELSON** has had his work featured in the *New York Times*, *Washington Post*, *Los Angeles Times*, and on CNN and NPR. Nelson is also the author of *Devils Walking: Klan Murders along the Mississippi in the 1960s*.



**OCTOBER 2021**

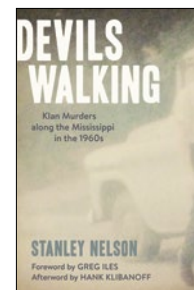
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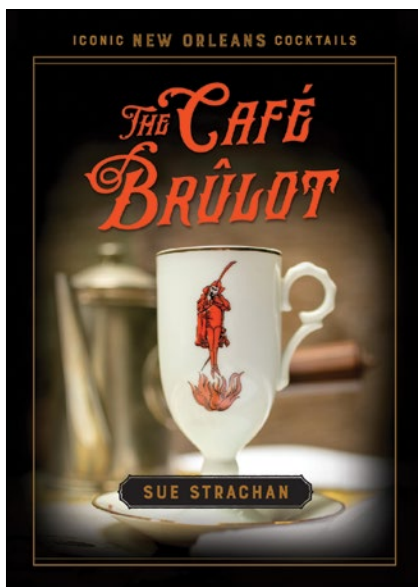
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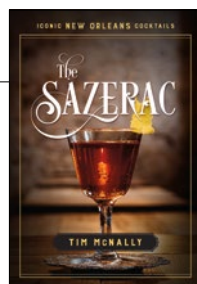
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ICONIC NEW ORLEANS COCKTAILS

## The Café Brûlot

SUE STRACHAN

"I'm a sucker for any drink with instructions suggesting it's wise to have a fire extinguisher nearby, but the Café Brûlot is more than pyrotechnics. As Sue Strachan explains, this is a drink with a deep history, complex flavor, and well-deserved reputation of being at once diabolical and heavenly."—Wayne Curtis, author of *And a Bottle of Rum: A History of the New World in Ten Cocktails*

"Every flaming bowl of Café Brûlot comes filled with legend and lore. Lovers of New Orleans's celebratory cuisine will find this book an essential read as Sue Strachan follows its journey from the Armagnac region of Gascony to the tables of the Crescent City's most revered culinary landmarks."

—Poppy Tooker, host of *Louisiana Eats!*

"There is no better way to end a meal in New Orleans than with Café Brûlot. Sue Strachan's book simply deepens the experience. Now every time I have a fragrant, steaming, boozy cup, I can appreciate its lore, its techniques, and its drama, as well as its satisfying taste. And when I'm not drinking a cup, reading the book is a guilt-free substitute."—Elizabeth M. Williams, cofounder of the Southern Food & Beverage Museum

*The Café Brûlot* examines the cocktail that was born of a legend and has endured through the centuries, showcasing New Orleans's love of flavored drama. A combination of coffee, liquor, and fire, Café Brûlot also goes by the name Café Brûlot Diabolique, "devilishly incendiary coffee." Varying somewhat depending on what restaurant makes it, the base ingredients of this unusual after-dinner drink are coffee, brandy, sugar, cinnamon, lemon, oranges, cloves, and sometimes an orange liqueur. Although the drink may have originated in France, Café Brûlot is primarily mixed in New Orleans, making it a unique Crescent City tradition. In this entertaining little book, Sue Strachan delves into the history of the cocktail, the story of its various ingredients, and the customary implements used to serve it.

**SUE STRACHAN** is a veteran journalist who has written about New Orleans culture, history, and current events for the *New Orleans Times-Picayune*, *New Orleans Advocate*, and *New Orleans Magazine*. A graduate of Tulane University, she also served as public relations director for the Ogden Museum of Southern Art.



# Christmas Past

An Anthology of Seasonal Stories from Nineteenth-Century America

Edited by **THOMAS RUYS SMITH**

*“Christmas Past is a lovely and broad-ranging collection of nineteenth-century Christmas stories that ably illuminates the ways in which literary imaginations inspired and guided the creation of the ‘old-fashioned’ American Christmas.”*—Penne L. Restad, author of *Christmas in America: A History*

*“Christmas Past is an invaluable contribution not just to the study of Christmas stories, but to the history of nineteenth-century American literature.”*—Gerry Bowler, author of *The World Encyclopedia of Christmas* and *Santa Claus: A Biography*

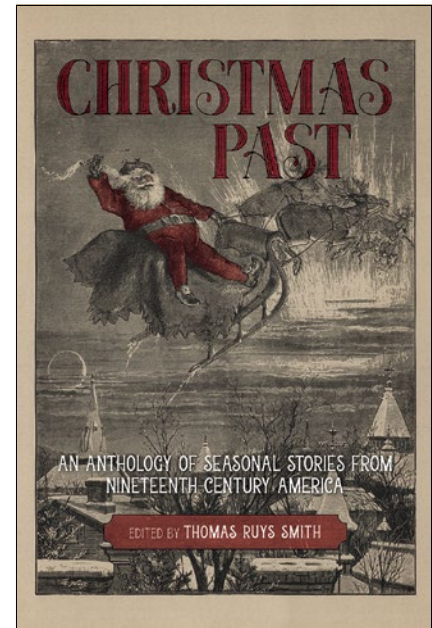
*“A work of scholarship, and a fascinating collection of stories, Christmas Past gives us our own pasts back, and opens a path to exploring new futures.”*—Judith Flanders, author of *Christmas: A Biography*

*“An eclectic and engrossing group of Christmas tales, vignettes, and reflections from America’s deep nineteenth-century literary well. . . . There is something for everybody in this collection.”*—Robert E. May, author of *Yuletide in Dixie: Slavery, Christmas, and Southern Memory*

*“An important contribution to the story of the American Christmas. Smith casts a wider net to include new and different voices from those most often contained in Christmas anthologies.”*—Tara Moore, author of *Victorian Christmas in Print*

As the modern celebration of Christmas took shape across the nineteenth century, American writers gave it new meaning in the pages of countless books and magazines. Now, for the first time, this rich anthology brings together some of the most significant of those seasonal stories to retell a forgotten tale of Christmases past. From the authors who helped define a national literary culture, to the popular sentimentalists who negotiated Christmas’s position at the center of family life, to the realists who looked to reshape American letters in the wake of the Civil War, and beyond: all varieties of American writers turned to Christmas as an inevitable and potent subject during this deeply formative period in the history of American literature. In *Christmas Past*, Thomas Ruys Smith brings together a diverse range of voices to showcase the many ways in which Christmas was imagined across the nineteenth century, offering images that echo down to the present. The introduction that frames the anthology provides a new literary history of Christmas, contextualizing the selections and making clear the links both between them and to the wider trajectory of American literature.

**THOMAS RUYS SMITH**, professor of American literature and culture at the University of East Anglia, is the author or editor of several books, including *Deep Water: The Mississippi River in the Age of Mark Twain*.



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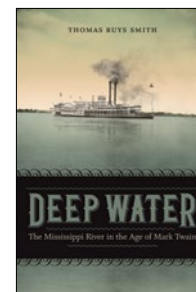
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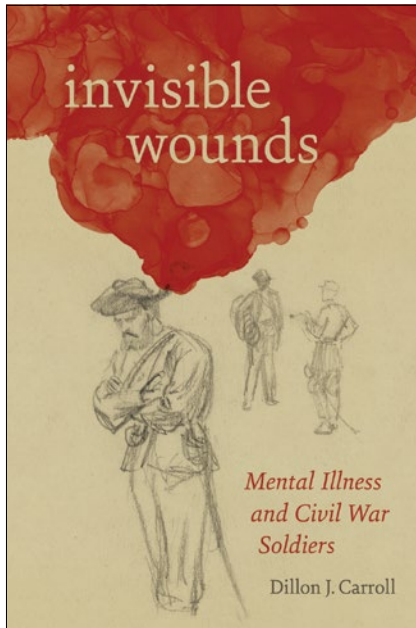
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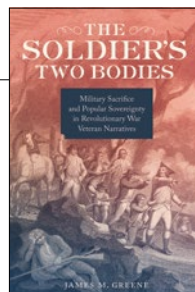
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# Invisible Wounds

Mental Illness and Civil War Soldiers

**DILLON J. CARROLL**

“Dillon Carroll has greatly enhanced our understanding of the psychological and emotional fallout of military service during the Civil War. He persuasively shows, through gripping accounts of human struggles, that psychological ruin was just as much a legacy of the Civil War as financial and physical ruin.”—Diane Miller Sommerville, author of *Aberration of Mind: Suicide and Suffering in the Civil War—Era South*

“Many Civil War soldiers returned home in 1865 wounded in mind as well as body, faced with a difficult readjustment to civilian life. Most succeeded, but some did not, succumbing to what we now call post-traumatic stress disorder. *Invisible Wounds* is a valuable and readable study documenting the range of these maladies.”—James M. McPherson, Pulitzer Prize-winning author of *Battle Cry of Freedom: The Civil War Era*

“*Invisible Wounds* is a diligent, creative, and inclusive study of the effects of the violence and chaos of the Civil War. Effectively integrating gender, race, and sectional differences, Carroll applies keen insights and patience to this sprawling story of trauma, science, community, and memory.”—James Marten, author of *The Children's Civil War*

Dillon J. Carroll's *Invisible Wounds* examines the effects of military service, particularly combat, on the psyches and emotional well-being of Civil War soldiers—Black and white, North and South. Soldiers faced harsh military discipline, arduous marches, poor rations, debilitating diseases, and the terror of battle, all of which took a severe psychological toll. While mental collapses sometimes occurred during the war, the emotional damage soldiers incurred more often became apparent in the postwar years, when it manifested itself in disturbing and self-destructive behavior. Carroll explores the dynamic between the families of mentally ill veterans and the superintendents of insane asylums, as well as between those superintendents and doctors in the nascent field of neurology, who increasingly believed the central nervous system or cultural and social factors caused mental illness. *Invisible Wounds* is a sweeping reevaluation of the mental damage inflicted by the nation's most tragic conflict.

**DILLON J. CARROLL** is a history instructor at Butte College in Oroville, California. He holds a doctorate in history from the University of Georgia.

WINNER OF THE JULES AND FRANCES LANDRY AWARD

# Confederate Conscription and the Struggle for Southern Soldiers

JOHN M. SACHER

“John M. Sacher’s welcome study of Confederate conscription—the first full-scale treatment in nearly a century—is now the indispensable book to consult on the topic. It emphasizes the degree to which debate and broad consensus, rather than overwhelming opposition, characterized reactions within the Confederacy and sheds considerable light on state-building efforts in the slaveholding republic.”  
—Gary W. Gallagher, author or editor of more than forty books on the Civil War, including *The Enduring Civil War: Reflections on the Great American Crisis*

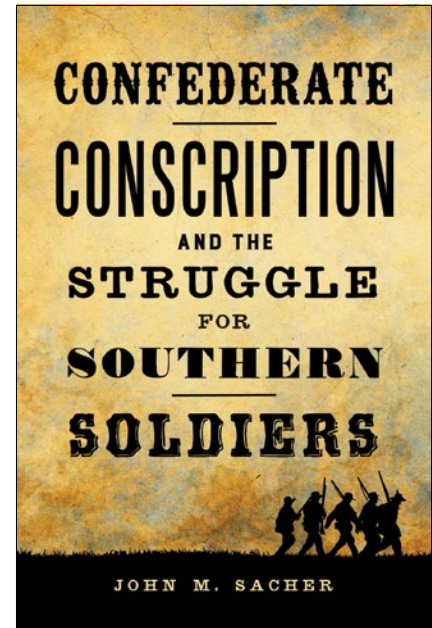
In April 1862, the Confederacy faced a dire military situation. Its forces were badly outnumbered, the Union army was threatening on all sides, and the twelve-month enlistment period for original volunteers would soon expire. In response to these circumstances, the Confederate Congress passed the first national conscription law in United States history. This initiative touched off a struggle for healthy white male bodies—both for the army and on the home front, where they oversaw enslaved laborers and helped produce food and supplies for the front lines—that lasted till the end of the war.

John M. Sacher’s history of Confederate conscription serves as the first comprehensive examination of the topic in nearly one hundred years, providing fresh insights into and drawing new conclusions about the southern draft program. Often summarily

dismissed as a detested policy that violated states’ rights and forced nonslaveholders to fight for planters, the conscription law elicited strong responses from southerners wanting to devise the best way to guarantee what they perceived as shared sacrifice. Most who bristled at the compulsory draft did so believing it did not align with their vision of the Confederacy. As Sacher reveals, white southerners’ desire to protect their families, support their communities, and ensure the continuation of slavery shaped their reaction to conscription.

For three years, Confederates tried to achieve victory on the battlefield while simultaneously promoting their vision of individual liberty for whites and states’ rights. While they failed in that quest, Sacher demonstrates that southerners’ response to the 1862 conscription law did not determine their commitment to the Confederate cause. Instead, the implementation of the draft spurred a debate about sacrifice—both physical and ideological—as the Confederacy’s insatiable demand for soldiers only grew in the face of a grueling war.

**JOHN M. SACHER** is associate professor of history at the University of Central Florida and author of *A Perfect War of Politics: Parties, Politicians, and Democracy in Louisiana, 1824–1861*.



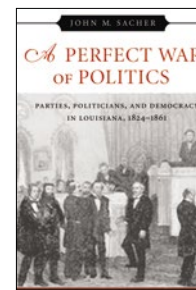
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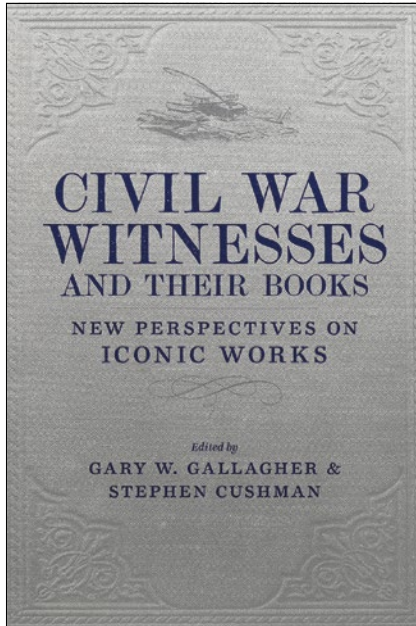
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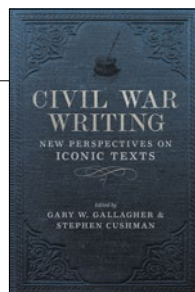
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# Civil War Witnesses and Their Books

New Perspectives on Iconic Works

Edited by **GARY W. GALLAGHER** and **STEPHEN CUSHMAN**

*Civil War Witnesses and Their Books: New Perspectives on Iconic Works* serves as a wide-ranging analysis of texts written by individuals who experienced the American Civil War. Edited by Gary W. Gallagher and Stephen Cushman, this volume, like its companion, *Civil War Writing: New Perspectives on Iconic Texts* (2019), features the voices of authors who felt compelled to convey their stories for a variety of reasons. Some produced works intended primarily for their peers, while others were concerned with how future generations would judge their wartime actions. One diarist penned her entries with no thought that they would later become available to the public. The essayists explore the work of five men and three women, including prominent Union and Confederate generals, the wives of a headline-seeking US cavalry commander and a Democratic judge from New York City, a member of Robert E. Lee's staff, a Union artilleryman, a matron from Richmond's sprawling Chimborazo Hospital, and a leading abolitionist US senator.

*Civil War Witnesses and Their Books* shows how some of those who lived through the conflict attempted to assess its importance and frame it for later generations. Their voices have particular resonance today and underscore how rival memory traditions stir passion and controversy, providing essential testimony for anyone seeking to understand the nation's greatest trial and its aftermath.

**GARY W. GALLAGHER** is John L. Nau III Professor of History Emeritus at the University of Virginia.

**STEPHEN CUSHMAN** is Robert C. Taylor Professor of English at the University of Virginia.

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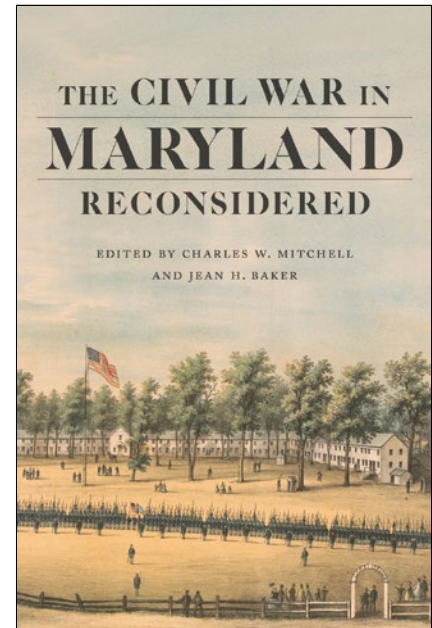
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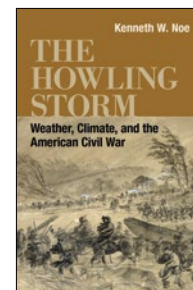
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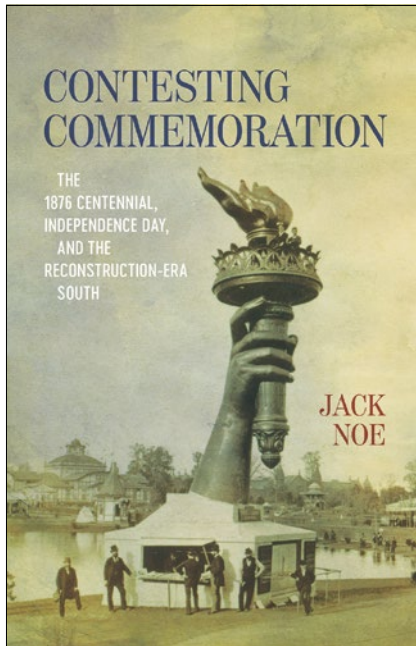
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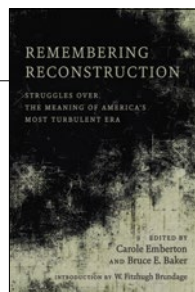
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# Contesting Commemoration

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In *Contesting Commemoration: The 1876 Centennial, Independence Day, and the Reconstruction-Era South*, Jack Noe examines identity and nationalism in the post-Civil War South through the lens of commemorative activity, namely Independence Day celebrations and the Centennial of 1876. Both events presented opportunities for whites, Blacks, northerners, and southerners to reflect on their identity as Americans. The often colorful and engaging discourse surrounding these observances provides a fascinating portrait of this fractured moment in the development of American nationalism.

**JACK NOE** is a native of Birmingham, Alabama. A longtime resident of the United Kingdom, he teaches at Queen Mary University of London.

# Bulldozed and Betrayed

Louisiana and the Stolen Elections of 1876

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"As we've recently learned, disputed elections can be wrenching. It's indisputably true of the 1876 presidential contest, whose aftermath also touched off passionate accusations of ballot tampering, especially in Louisiana. In this unsparing inquest, Adam Fairclough tells a sordid story of betrayal, bribery, jailhouse morals, forged letters, and even encrypted telegrams. It's not an edifying story, but we are deeply in debt to this fine historian for having told it."

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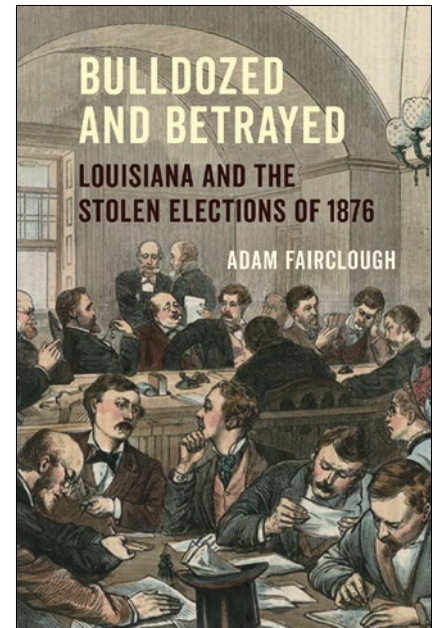
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Prior to the 2020 presidential election, historians considered the disputed 1876 contest—which pitted Republican Rutherford B. Hayes against Democrat Samuel J. Tilden—the most controversial in American history. Examining the work and conclusions of the Potter Committee, the congressional body tasked with investigating the vote, Adam Fairclough's *Bulldozed and Betrayed: Louisiana and the Stolen Elections of 1876* sheds new light on the events surrounding the electoral crisis, especially those that occurred in Louisiana, a state singled out for voter intimidation and rampant fraud.

The Potter Committee's inquiry led to embarrassment for Democrats, uncovering an array of bribes, forgeries, and even coded telegrams showing that the Tilden campaign had attempted to buy the presidency. Testimony also exposed the treachery of Hayes, who, once installed in the White House, permitted insurrectionary Democrats to overthrow the Republican government in Louisiana that had risen to power during the early days of Reconstruction.

**ADAM FAIRCLOUGH** is professor emeritus of American history at Leiden University in the Netherlands. He is the author of numerous books, including *Race and Democracy: The Civil Rights Struggle in Louisiana, 1915–1972*.



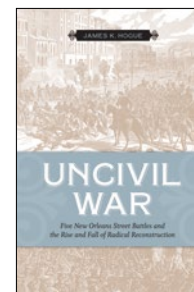
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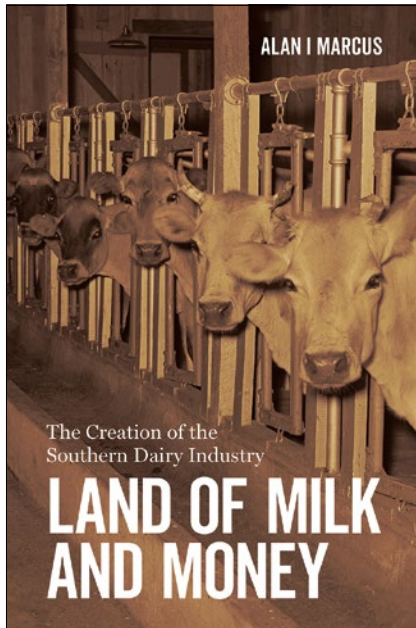
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# Land of Milk and Money

The Creation of the Southern Dairy Industry

**ALAN I. MARCUS**

In *Land of Milk and Money*, Alan I. Marcus examines the establishment of the dairy industry in the United States South during the 1920s. Looking specifically at the internal history of the Borden Company—the world’s largest dairy firm—as well as small-town efforts to lure industry and manufacturing south, Marcus suggests that the rise of the modern dairy business resulted from debates and redefinitions that occurred in both the northern industrial sector and southern towns. Condensed milk production in Starkville, Mississippi, the location of Borden’s and the South’s first condenser, so exceeded expectations that it emerged as a touchstone for success. Starkville’s vigorous self-promotion acted as a public relations campaign that inspired towns in Tennessee, Alabama, Louisiana, and Texas to entice northern milk concerns looking to relocate. Local officials throughout the South urged farmers, including Black sharecroppers and tenants, to add dairying to their operations to make their locales more attractive to northern interests. Many did so only after small-town commercial elites convinced them of dairying’s potential profitability.

*Land of Milk and Money* focuses on small-town businessmen rather than scientists and the federal government, two groups that pushed for agricultural diversification in the South for nearly four decades with little to no success. As many towns in rural America faced extinction due to migration, northern manufacturers’ creation of regional facilities proved a potent means to boost profits and remain relevant during uncertain economic times. While scholars have long emphasized northern efforts to decentralize production during this period, Marcus’s study examines the ramifications of those efforts for the South through the singular success of the southern dairy business. The presence of local dairying operations afforded small towns a measure of independence and stability, allowing them to diversify their economies and better weather the economic turmoil of the Great Depression.

**ALAN I. MARCUS** is the William L. Giles Distinguished Professor of History at Mississippi State University and the coauthor of *Technology in America: A Brief History*.



# Medicine and Healing in the Age of Slavery

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**SEAN MOREY SMITH** is a postdoctoral project manager at the Humanities Research Center at Rice University.

**CHRISTOPHER D. E. WILLOUGHBY** is a visiting fellow at the Center for Humanities and Information at Penn State University.

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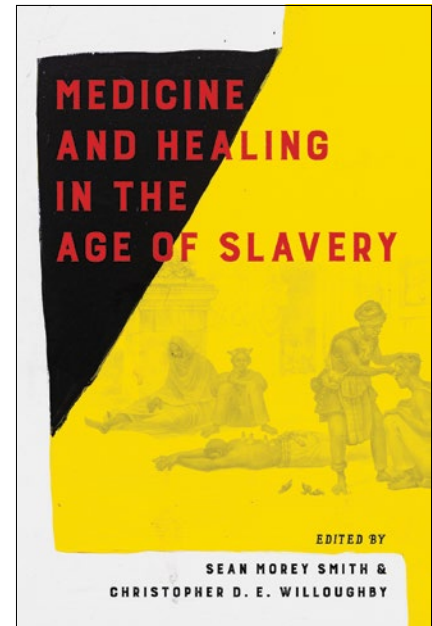
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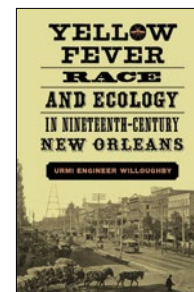
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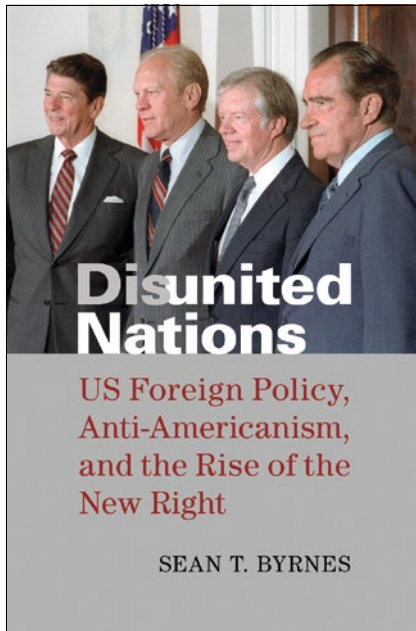
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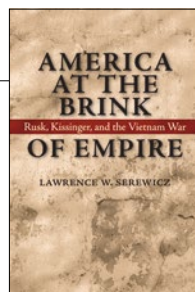
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**SEAN T. BYRNES** is an instructor of history at Western Governors University.

# State of Disaster

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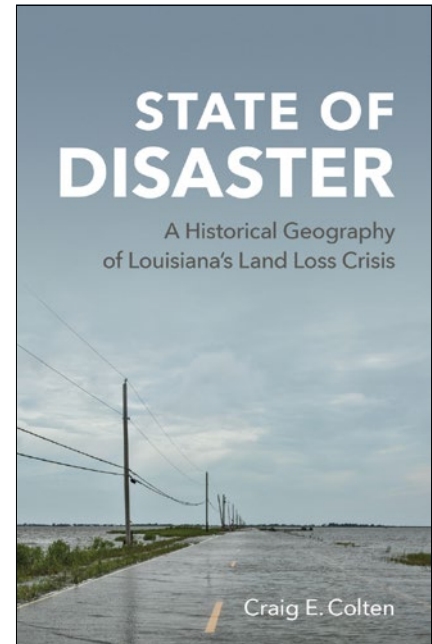
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**CRAIG E. COLTEN** is the Carl O. Sauer Professor of Geography and Anthropology at Louisiana State University. He is the author of *An Unnatural Metropolis: Wresting New Orleans from Nature; Perilous Place, Powerful Storms: Hurricane Protection in Coastal Louisiana*; and *Southern Waters: The Limits to Abundance*.



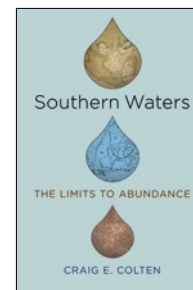
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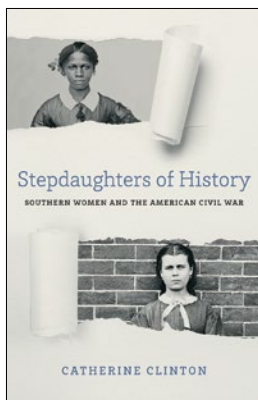
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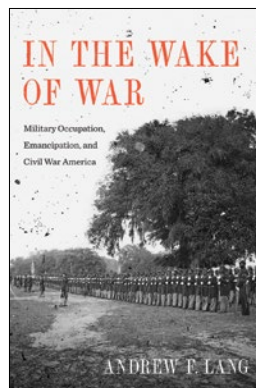
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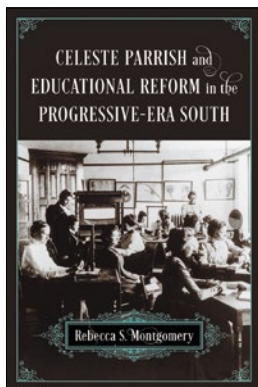
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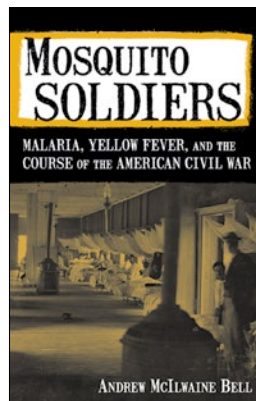
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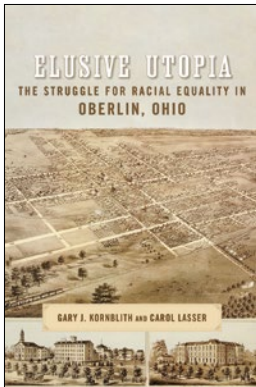
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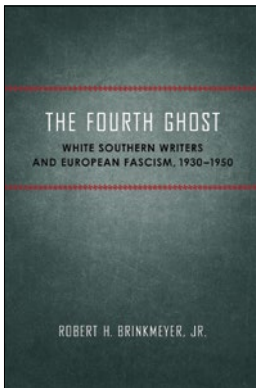
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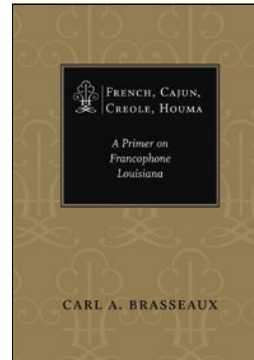
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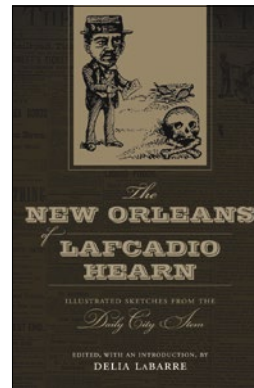
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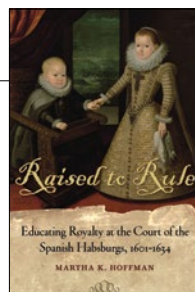
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# The Making of Juana of Austria

Gender, Art, and Patronage in Early Modern Iberia

Edited by **NOELIA GARCÍA PÉREZ**

Edited by art historian Noelia García Pérez, this first-ever collection of essays on Juana of Austria, the younger daughter of Holy Roman Emperor Charles V and sister to Philip II of Spain, offers an interdisciplinary study of the Habsburg princess that addresses her political, religious, and artistic dimensions. The volume's contextual framework shows her sharing agency with other women of her dynastic family who governed in the sixteenth century and developed an outstanding reputation for promoting artists and works of art. *The Making of Juana of Austria* demonstrates how Juana's role as a leading patron of the arts offered her a means of creating her own image, which she then promulgated through the objects she collected and her crowning architectural endeavor, the Monastery-Palace of the Descalzas Reales.

Drawing on early modern literature, archival documents, and artworks, the essays in this vol-

ume delineate a new portrait of Juana of Austria. Contributors not only highlight her multiple facets—princess of Portugal, regent of Castile, and the only female Jesuit in history—but also show her as a discerning art patron and collector who pursued an active role of patronage, through which she constructed her own art collection and used it to articulate a visual statement of her lineage, power, and religious convictions. Her role as an art promoter culminated with the foundation of the Descalzas Reales and the works of art she collected and displayed within its walls.

*The Making of Juana of Austria* offers a new perspective on female rule and patronage, exploring the achievements of a crucial figure in the history of art, court, and gender in early modern Europe.

**NOELIA GARCÍA PÉREZ** is associate professor of art history at the Universidad de Murcia in Spain.

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# Women, Witchcraft, and the Inquisition in Spain and the New World

Edited by **MARÍA JESÚS ZAMORA CALVO**

*Women, Witchcraft, and the Inquisition in Spain and the New World* investigates the mystery and unease surrounding the issue of women called before the Inquisition in Spain and its colonial territories in the Americas, including Mexico and Cartagena de Indias. Edited by María Jesús Zamora Calvo, this collection gathers innovative scholarship that considers how the Holy Office of the Inquisition functioned as a closed, secret world defined by patriarchal hierarchy and grounded in misogynistic standards.

Ten essays present portraits of women who, under accusations as diverse as witchcraft, bigamy, false beatitude, and heresy, faced the Spanish and New World Inquisitions to account for their lives. Each essay draws on the documentary record of trials, confessions, letters, diaries, and other primary materials. Focusing on individual cases of women brought before the Inquisition, the authors study their subjects' social status, particularize their motivations, determine the characteristics of their prosecution, and deduce the reasons used to jus-

tify violence against them. With their subjection of women to imprisonment, interrogation, and judgment, these cases display at their core a specter of contempt, humiliation, silencing, and denial of feminine selfhood. The contributors include specialists in the early modern period from multiple disciplines, encompassing literature, language, translation, literary theory, history, law, iconography, and anthropology.

By considering both the women themselves and the Inquisition as an institution, this collection works to uncover stories, lives, and cultural practices that for centuries have dwelled in obscurity.

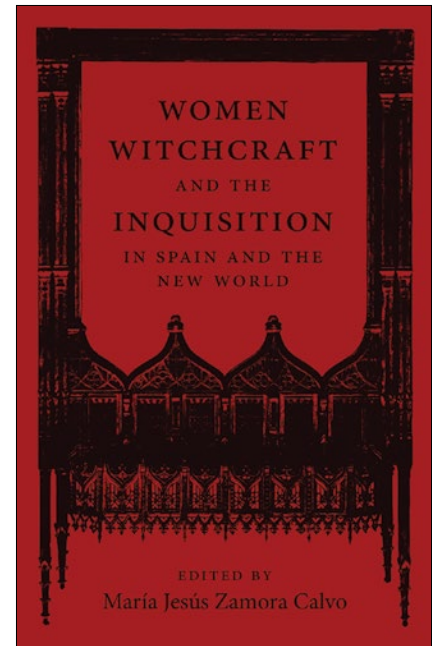
**MARÍA JESÚS ZAMORA CALVO** is associate professor of Hispanic studies at the Universidad Autónoma de Madrid, Spain. Her books include *Ensueños de razón: El cuento inserto en tratados de magia (siglos xvi y xvii)* and *Artes maleficorum: Brujas, magos y demonios en el siglo de oro*.

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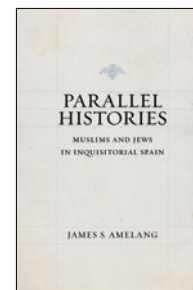
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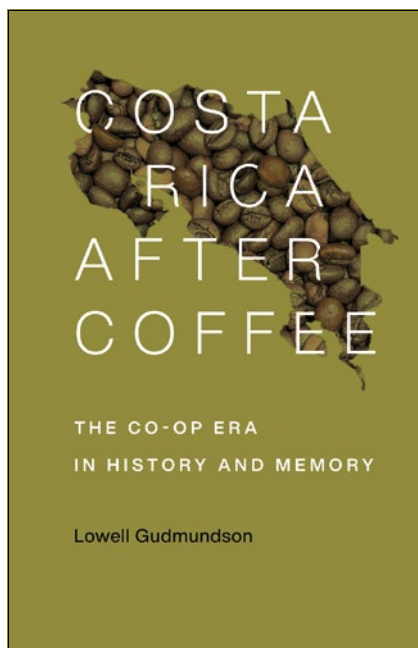
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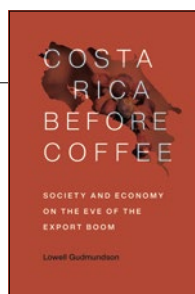
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# Costa Rica After Coffee

The Co-op Era in History and Memory

**LOWELL GUDMUNDSON**

## **PRaise FOR THE SPANISH-LANGUAGE EDITION OF *COSTA RICA AFTER COFFEE***

“Gudmundson’s book . . . is another academic and critical homage to Costa Rica by this historian, a piece of whose heart beats to a marimba, moved by the old, broken-down oxcarts abandoned to their fate on the edges of coffee farms, the same farms where today U.S. and European tourists wander, keen to know how coffee was picked.”

—*Diálogos: Revista Electrónica de Historia*

“[Gudmundson’s] new book, which recovers with particular empathy the memories of those who participated in the cooperative utopia, is a valuable and welcome contribution to studies on coffee in Costa Rica.”—*The Americas*

“[An] excellent book. . . . We must all be grateful for Gudmundson’s generous, challenging, and timely contribution.”—*Hispanic American Historical Review*

*Costa Rica After Coffee* explores the political, social, and economic place occupied by the coffee industry in contemporary Costa Rican history. In this follow-up to the 1986 classic *Costa Rica Before Coffee*, Lowell Gudmundson delves deeply into archival sources, alongside the individual histories of key coffee-growing families, to explore the development of the co-op movement, the rise of the gourmet coffee market, and the societal transformations Costa Rica has undergone as a result of the coffee industry’s powerful presence in the country.

While Costa Rican coffee farmers and co-ops experienced a golden age in the 1970s and 1980s, the emergence and expansion of a gourmet coffee market in the 1990s drastically reduced harvest volumes. Meanwhile, urbanization and improved education among the Costa Rican population threatened the continuance of family coffee farms, because of the lack of both farmland and a successor generation of farmers. As the last few decades have seen a rise in tourism and other industries within the country, agricultural exports like coffee have ceased to occupy the same crucial space in the Costa Rican economy. Gudmundson argues that the fulfillment of promises of reform from the co-op era had the paradoxical effect of challenging the endurance of the coffee industry.

**LOWELL GUDMUNDSON** is professor of history and Latin American studies at Mount Holyoke College. He is the author of *Costa Rica Before Coffee: Society and Economy on the Eve of the Economic Boom*; coauthor of *Central America, 1821–1871: Liberalism Before Liberal Reform*; and coeditor of *Blacks and Blackness in Central America: Between Race and Place* and *Coffee, Society, and Power in Latin America*.



# Life and Society in the Early Spanish Caribbean

The Greater Antilles, 1493–1550

IDA ALTMAN

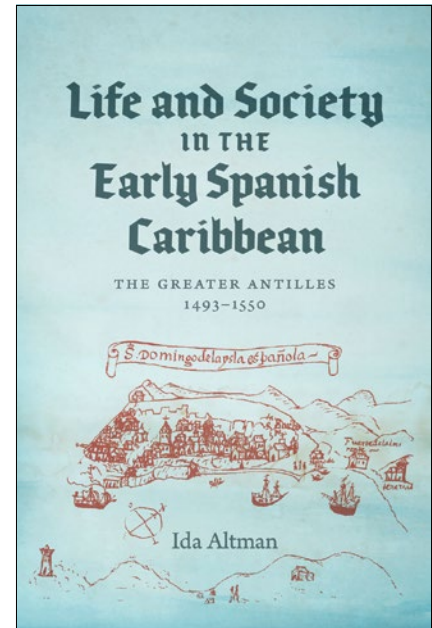
“Engaging deeply and critically with archival sources, archaeological studies, and the Spanish-language historiography, Altman’s landmark study offers the first detailed look at the structures of everyday life for the inhabitants of the early Spanish Caribbean. Her attention to Black and Indigenous voices, the experiences of women, and her treatment of themes including violence, coercion, disease, and *mestizaje* during this dynamic, formative period make *Life and Society in the Early Spanish Caribbean* an obligatory point of reference and an essential model for students of the sixteenth-century Atlantic world.”—David Wheat, author of *Atlantic Africa and the Spanish Caribbean, 1570–1640*

“Ida Altman’s account of the early Spanish Caribbean is so detailed and vivid that readers will wonder if she is a time-traveler. The transformation of landscapes and labor regimes, the constant and violent political wrangling among secular and religious figures, and the stark inequalities experienced by the islands’ European, Indigenous, and Black inhabitants are brought to life. This book will be required reading for all scholars of the period.”—Molly A. Warsh, author of *American Baroque: Pearls and the Nature of Empire, 1492–1700*

The half century of European activity in the Caribbean that followed Columbus’s first voyages brought enormous demographic, economic, and

social change to the region as Europeans, Indigenous people, and Africans whom Spaniards imported to provide skilled and unskilled labor came into extended contact for the first time. In *Life and Society in the Early Spanish Caribbean*, Ida Altman examines the interactions of these diverse groups and individuals and the transformation of the islands of the Greater Antilles (Hispaniola, Puerto Rico, Cuba, and Jamaica). She addresses the impact of disease and ongoing conflict; the Spanish monarchy’s efforts to establish a functioning political system and an Iberian church; evangelization of Indians and Blacks; the islands’ economic development; the international character of the Caribbean, which attracted Portuguese, Italian, and German merchants and settlers; and the formation of a highly unequal and coercive but dynamic society. As Altman demonstrates, in the first half of the sixteenth century the Caribbean became the first full-fledged iteration of the Atlantic world in all its complexity.

IDA ALTMAN is professor emerita of history at the University of Florida.



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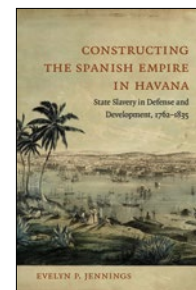
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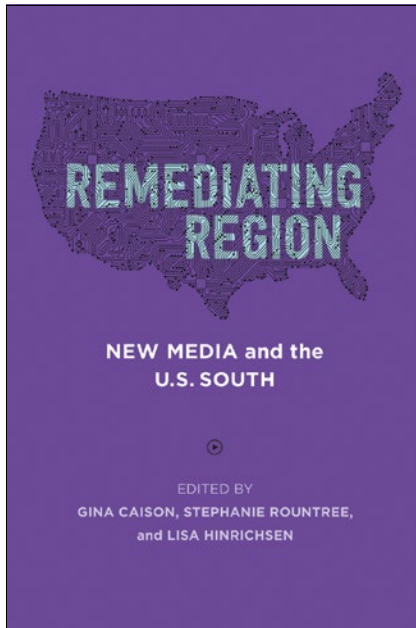
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# Remediating Region

New Media and the U.S. South

Edited by **GINA CAISON**, **STEPHANIE ROUNTREE**, and **LISA HINRICHSEN**

Rather than a media history of the region or a history of southern media, *Remediating Region: New Media and the U.S. South* formulates a critical methodology for studying the continuous reinventions of regional space across media platforms. This innovative collection demonstrates that structures of media undergird American regionalism through the representation of a given geography's peoples, places, and ideologies. It also outlines how the region answers back to the national media by circulating ever-shifting ideas of place via new platforms that allow for self-representation outside previously sanctioned media forms.

*Remediating Region* recognizes that all media was once new media. In examining how changes in information and media modify concepts of region, it both articulates the virtual realities of the twenty-first-century U.S. South and historicizes the impact of “new” media on a region that has long been mediated. Eleven essays examine media moments ranging from the nineteenth century to the present day, among them Frederick Douglass's utilization of early photography, video game representations of a late capitalist landscape, rural queer communities' engagement with social media platforms, and contemporary technologies focused on revitalizing Indigenous cultural practices.

Interdisciplinary in scope and execution, *Remediating Region* argues that on an increasingly networked planet, concerns over the mediated region

continue to inform how audiences and participants understand their entrée into a global world through local space.

**GINA CAISON**, associate professor of English at Georgia State University, is the author of *Red States: Indigeneity, Settler Colonialism, and Southern Studies*. She hosted and produced the podcast *About South* from 2016 to 2019.

**STEPHANIE ROUNTREE** is assistant professor of English at the University of North Georgia. She is the coeditor, with Gina Caison and Lisa Hinrichsen, of *Small-Screen Souths: Region, Identity, and the Cultural Politics of Television*.

**LISA HINRICHSEN**, associate professor of English at the University of Arkansas, is the author of *Possessing the Past: Trauma, Imagination, and Memory in Post-Plantation Southern Literature*.

#### CONTRIBUTORS

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# Women and Resistance in the Early Rastafari Movement

D. A. DUNKLEY

"Dunkley skillfully and meticulously draws on a range of sources to tell the overlooked story of Rastafari women and their role in challenging oppression. [A] rich and provocative narrative."—Karen Flynn, author of *Moving beyond Borders: A History of Black Canadian and Caribbean Women in the Diaspora*

"Dunkley shatters the cliché of the submissive early Rastafari woman. He draws from archival sources and testimonies to bring back to life the women whose contribution was so vital to the development of the Rastafari movement in the first three decades of its history."—Hélène Lee, author of *The First Rasta: Leonard Howell and the Rise of Rastafarianism*

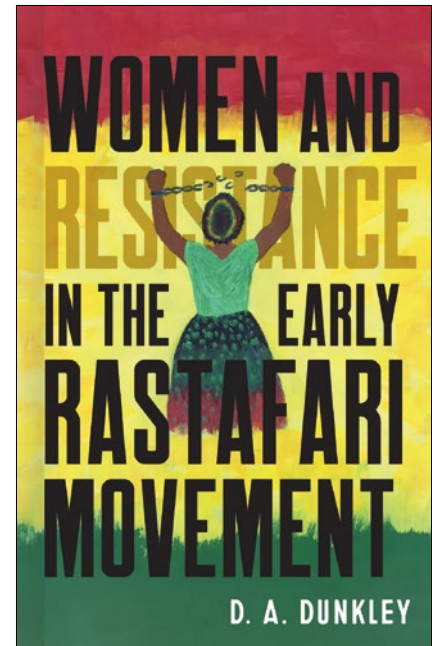
"Dunkley's masterful use of archival documents definitively situates early Rastafari women as leaders and partners. . . . Dunkley argues that early sistren's organizing was critical to fighting sexism and racism in the anticolonial struggle against British rule and Creole nationalism in Jamaica."—Shamara Wyllie Alhassan, author of *Re-Membering the Maternal Goddess: Rastafari Women's Intellectual History and Activism in the Pan-African World*

"This groundbreaking book forces a rethinking of the common view of Rastafari as fundamentally patriarchal. Dunkley succeeds in recovering the voices and acts of some of the unheralded women who helped conceive one of the

most formidable and creative anticolonial movements."—Kenneth M. Bilby, author of *True-Born Maroons*

*Women and Resistance in the Early Rastafari Movement* is a pioneering study of women's resistance in the emergent Rastafari movement in colonial Jamaica. As D. A. Dunkley demonstrates, Rastafari women had to contend not only with the various attempts made by the government and nonmembers to suppress the movement, but also with oppression and silencing from among their own ranks. Dunkley examines the lives and experiences of a group of Rastafari women between the movement's inception in the 1930s and Jamaica's independence from Britain in the 1960s, uncovering their sense of agency and resistance against both male domination and societal opposition to their Rastafari identity. Countering many years of scholarship that privilege the stories of Rastafari men, *Women and Resistance in the Early Rastafari Movement* reclaims the voices and narratives of early Rastafari women in the history of the Black liberation struggle.

**D. A. DUNKLEY** is associate professor of history in the Department of Black Studies at the University of Missouri.



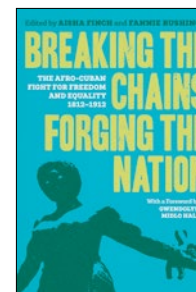
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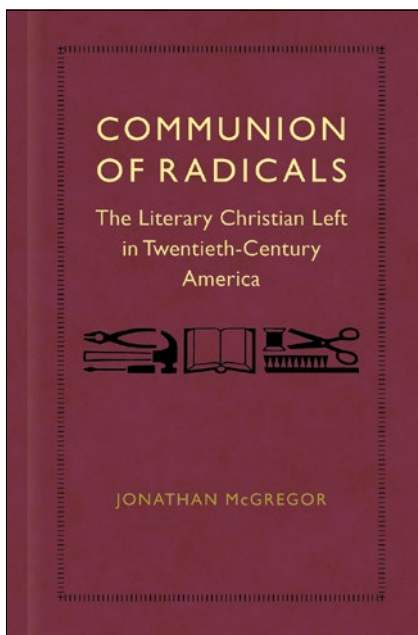
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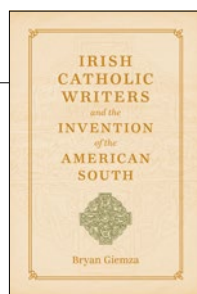
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# Communion of Radicals

The Literary Christian Left in Twentieth-Century America

**JONATHAN MCGREGOR**

Popular perceptions of American writers as either godless radicals or God-fearing reactionaries overlook a vital tradition of Christian leftist thought and creative work. In *Communion of Radicals*, Jonathan McGregor offers the first literary history of theologically conservative writers who embraced political radicalism, as their reverence for tradition impelled them to work for social justice. Challenging recent accounts that examine twentieth-century American literature against the backdrop of the rising Religious Right, *Communion of Radicals* uncovers a different literary lineage in which allegiance to religious tradition fostered dedication to a more just future.

From the Gilded Age to the Great Depression to the civil rights movement, traditional faith empowered the rebellious writing of socialists, anarchists, and Catholic personalists such as Vida Scudder, Dorothy Day, Claude McKay, F. O. Matthiessen, and W. H. Auden. By recovering their strain of traditioned radicalism, McGregor shows how strong faith in the past can fuel the struggle for an equitable future. As Christian socialists, Scudder and Ralph Adams Cram envisioned their movement for beloved community as a modern version of medieval monasticism. Day and the Catholic Workers fol-

lowed the fourteenth-century example of St. Francis when they lived and wrote among the disaffected souls on the Bowery during the Great Depression. Tennessee's Fellowship of Southern Churchmen argued for a socialist and antiracist understanding of the notion of "the South and the Agrarian tradition" popularized by James McBride Dabbs, Walker Percy, and Wendell Berry. Agrarian roots flowered into creative expressions encompassing the queer and Black medievalist poetry of Auden and McKay, respectively; Matthiessen's Catholic socialist interpretation of the American Renaissance; and the genteel anarchism of Percy's southern comic novels. Imaginative writing enabled these Christian leftists to commune with the past and with each other, driving their radical efforts in the present.

*Communion of Radicals* chronicles a literary Christian left that unites deeply traditional faith with radicalism, and offers a usable past that disrupts perceived alignments of religion and politics.

**JONATHAN MCGREGOR** is a writer and academic working in literary history, creative nonfiction, and poetry. He lives with his family in Dallas, Texas, where he teaches writing at Southern Methodist University.

# The Trouble in Room 519

Money, Matricide, and Marginal Fiction in the Early Twentieth Century

**THOMAS AIELLO**

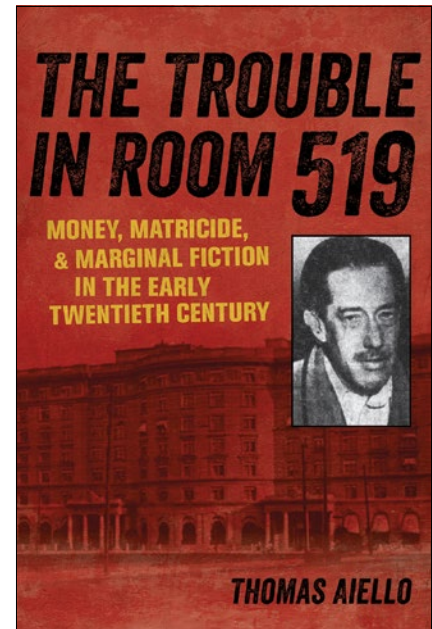
At approximately seven o'clock in the evening on May 7, 1950, Gordon Malherbe Hillman filled an empty bottle with water, capped it, and walked into his mother's room in the pair's fifth-floor suite at Boston's luxurious Copley Plaza Hotel. He then edged up behind the semi-invalid woman and bludgeoned her to death. Hotel staff had planned to evict the two the following day after several weeks of unpaid rent. Mounting debts had finally broken the fifty-year-old Hillman, a now-struggling author of mixed success, but it had not always been that way, as Thomas Aiello shows in his study of the life and work of this forgotten midcentury figure.

As a youth, Hillman attended the prestigious Noble and Greenough School near Boston. Pursuing a career as a writer, he published several dozen pieces of short fiction and a critically acclaimed novel, *Fortune's Cup* (1941). Hollywood studios purchased the rights to two of his stories and made them into films, *The Great Man Votes* (1939) and *Here I Am a Stranger* (1940). But Hillman remained, for the most part, a middling magazine writer like the majority of fiction authors working during the Depression. Although most did not resort to acts

of manic violence, Hillman's tenuous position in literary circles, along with his gradual descent into financial ruin, proved a far more common tale than the stories of literary success often pored over by critics and historians of this period.

In *The Trouble in Room 519: Money, Matricide, and Marginal Fiction in the Early Twentieth Century*, Aiello weaves a compelling true crime narrative into his exploration of the economics of magazine fiction and the strains placed on authors by the publishing industry prior to World War II. Examining Hillman's writing as exemplary of Depression-era popular fiction, Aiello includes eight stories written by Hillman and originally published in prominent midcentury American magazines, including *Collier's*, *Liberty*, and *McCall's*, to provide additional context and insight into this trying time and tragic life.

**THOMAS AIELLO**, a professor of history and African American studies at Valdosta State University, is the author of more than a dozen books, including *Jim Crow's Last Stand: Nonunanimous Criminal Jury Verdicts in Louisiana*.



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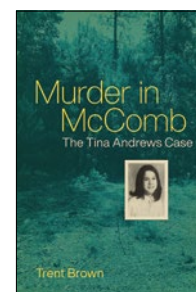
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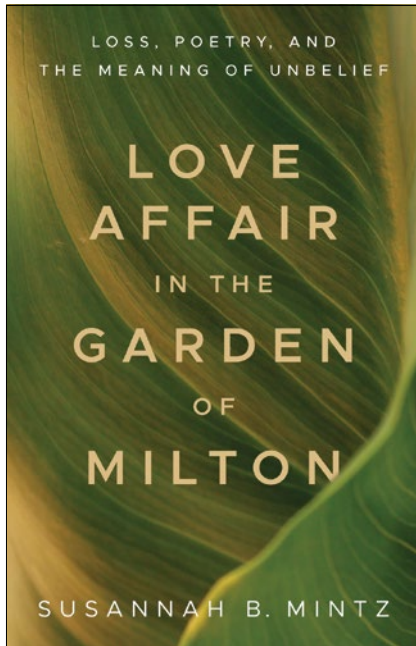


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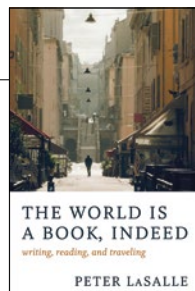
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**SUSANNAH B. MINTZ**

## PRAISE FOR *LOVE AFFAIR IN THE GARDEN OF MILTON*

“In *Love Affair in the Garden of Milton*, Susannah Mintz seamlessly maps Milton’s great epic onto the small, craggy contours of private grief. A marriage dissolving, a pet missing, an atheist longing for meaning: all of these struggles find their unique telling through the studious (but never distant) love Mintz exhibits for the great English poet, who is also the focus of her academic life. Add to that her insights into (and at times frustrations with) practicing Buddhism and mindfulness, and you have one of the more nuanced displays of a complex intelligence, at once playful and joyous to read, but dead serious, too. This book exemplifies the rigor, energy, and ranginess that I have come to crave from the best literary nonfiction.”—Chad Davidson, author of *Unearth*

“In this moving memoir, appeals to the work of John Milton, especially *Paradise Lost*, become uncanny conduits for managing marital discord. Like an embedded reporter, the bard sings from the front lines of uncoupling and unbelief. Mintz teaches us to read as if our lives were at stake. And they are.”—Ralph James Savarese, author of *See It Feelingly: Classic Novels, Autistic Readers, and the Schooling of a No-Good English Professor*

*Love Affair in the Garden of Milton* interweaves the private story of a marriage coming apart with readings of John Milton’s poetry and prose. Connected essays chart the chaos of loss and the discovery of how a writer can inhabit our emotional as well as our intellectual selves. Inflected by the principles of mindfulness, Susannah B. Mintz’s memoir explores how we reconstruct ourselves and find our way back to meaning in the aftermath of trauma.

Formally inventive and engaging dynamic philosophical ideas, *Love Affair in the Garden of Milton* raises questions of forgiveness, desire, identity, grief, and the counterintuitive relevance of literary tradition. This lyric memoir offers readers a sense of partnership, with the author and Milton as companionable guides through the wilds of love and loss.

**SUSANNAH B. MINTZ** is the author or coeditor of several scholarly works about disability culture and representation, life writing, and early modern literature. Her personal essays have appeared in *Prairie Schooner*, *Writer’s Chronicle*, *Nashville Review*, and elsewhere. She is currently a professor of English at Skidmore College.

# The Collected Writings of Assia Wevill

Edited by **JULIE GOODSPEED-CHADWICK** and **PETER K. STEINBERG**

“The fame of Sylvia Plath and the notoriety of the collapse of her marriage to Ted Hughes have had the effect of making Assia Wevill seem like a third party, a bit player in the drama. She has too often been portrayed as a villain or a victim. Now at last we can see her as an author in her own right, an impassioned intelligence with a deep understanding of Jewish literary traditions and a real gift for the translation of poetry.”—Sir Jonathan Bate, author of *Ted Hughes: The Unauthorised Life*

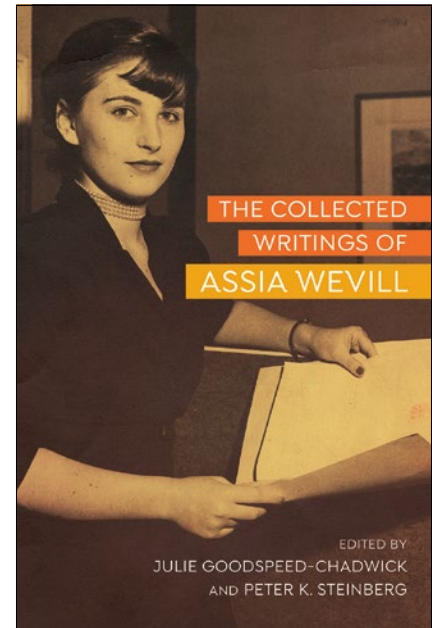
“Assia Wevill has often been cast as a femme fatale, maligned and blamed for Sylvia Plath’s suicide. Now, in this meticulously edited collection of letters, diary entries, poems, and translations, Assia emerges from the shadows, in her own words, as a complex and talented woman who achieved professional and artistic success despite a lifetime of displacement. This is a powerful, intimate, and compassionate portrait of a woman who has long been relegated to the margins of Plath and Hughes’s story.”—Heather Clark, author of *Red Comet: The Short Life and Blazing Art of Sylvia Plath*

*The Collected Writings of Assia Wevill* marks a significant development in literary recovery efforts related to Assia Wevill (1927–1969), who remains a critically important figure in the life and work of

the Pulitzer Prize–winning poet Sylvia Plath and the British Poet Laureate Ted Hughes. Editors Julie Goodspeed-Chadwick and Peter K. Steinberg located over 150 texts authored by Assia Wevill and curated them into a collected scholarly edition of her letters, journals, poems, and other creative writings. These documents chronicle her personal and professional lives, her experiences as a single working mother in 1960s London, her domestic life with Hughes, and her celebrated translations of poetry by Yehuda Amichai. *The Collected Writings of Assia Wevill* offers an invaluable documentary resource for understanding a woman whose life continues to captivate readers and scholars.

**JULIE GOODSPEED-CHADWICK** is an IUPUI Chancellor’s Professor of English, IU Bicentennial Professor (2019–2021), affiliate faculty member in women’s, gender, and sexuality studies, and director of the Office of Student Research at Indiana University–Purdue University Columbus.

**PETER K. STEINBERG** is an archivist and the author of nearly two dozen essays on Sylvia Plath. He is coeditor of the two-volume *Letters of Sylvia Plath*.



**NOVEMBER 2021**

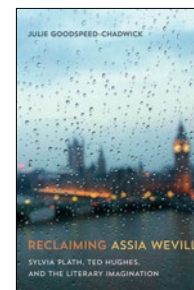
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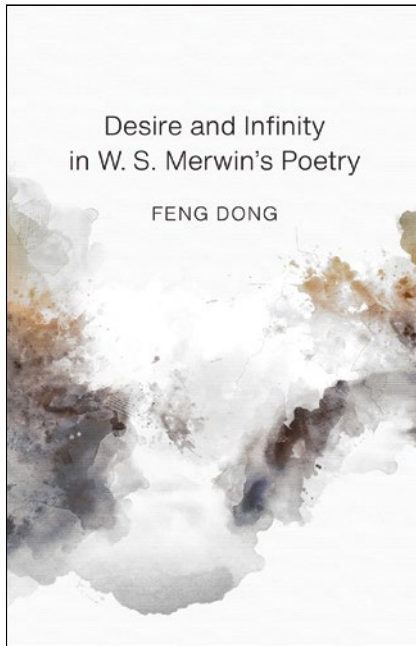
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**ALSO OF INTEREST**

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# Desire and Infinity in W. S. Merwin's Poetry

FENG DONG

"In a career of nearly seven decades, W. S. Merwin created a poetic oeuvre unique in its imaginative reach, its moral clarity, and its deep engagement with the history of world literature. How fitting that a distinguished young Chinese poet-scholar of English and European poetry, Feng Dong, has written the most penetrating and original study of Merwin's work thus far. As he considers the ever-evolving dynamic between notions of finitude and oblivion in Merwin's poems, Feng reveals not only the consequences of Merwin's genius but also the sources of his melancholy."

—Susan Stewart, Avalon Foundation University Professor in the Humanities, Princeton University

"It is no surprise to discover a Lacanian poet in W. S. Merwin, for whoever has glanced at his towering mass of poems will have noted the relevance of terms like *the Thing*, *the Real* outside language, or an *Other* jouissance, but what is truly surprising is to see how subtly and lightly, how deftly and deeply these concepts can limn an entire body of work. Feng's brilliant synthesis conjures up the figure of an American Hölderlin who avoided visionary madness by realizing an erotic ecology and making one with his sexual paradise." —Jean-Michel Rabaté, professor of English and comparative literature, University of Pennsylvania

In the first monograph on W. S. Merwin to appear since his death in 2019, Feng Dong focuses on the dialectical movement of desire and infinity that ensouls the poet's entire oeuvre. His analysis foregrounds what Merwin calls "the other side of despair," the opposite of humans' articulated personal and social agonies. Feng finds these presences in Merwin's evocations of what lingers on the edge of constantly updated socio-symbolic frameworks: surreal encounters, spiritual ecstasies, and abyssal freedoms. By examining Merwin's lifelong engagement with psychic fantasies, anonymous holiness, entities both natural and supernatural, and ghostly ancestors, Feng uncovers a precarious relation with the unarticulated, unrealized side of existence.

Drawing on theories from Lacan, Žižek, Levinas, and Heidegger, *Desire and Infinity in W. S. Merwin's Poetry* reads a metaphysical possibility into the poet's work at the intersection between contemporary poetics, philosophy, and psychoanalysis.

**FENG DONG** is associate professor of English at Qingdao University in China. His essays and reviews have appeared in *College Literature*, *Critical Inquiry*, *Journal of Modern Literature*, and other journals.

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# Subjects in Poetry

DANIEL BROWN

"This wholly original book is the most enlivening look at poetry I've come across in a while. There are notable observations—insightful, funny, arresting—on every page; the writing is consistently instinct with wit. Brown is unafraid to state what may seem obvious but is a too often obscured truth: that what subjects give poetry is humanness. Nobody to my knowledge has written a book that so directly goes to this heart of things."—William H. Pritchard, Henry Clay Folger Professor of English Emeritus, Amherst College

"*Subjects in Poetry* is a surprising, lively, and illuminating look at a 'subject' I would have thought ungraspable."  
—Christian Wiman, author of *Survival Is a Style*

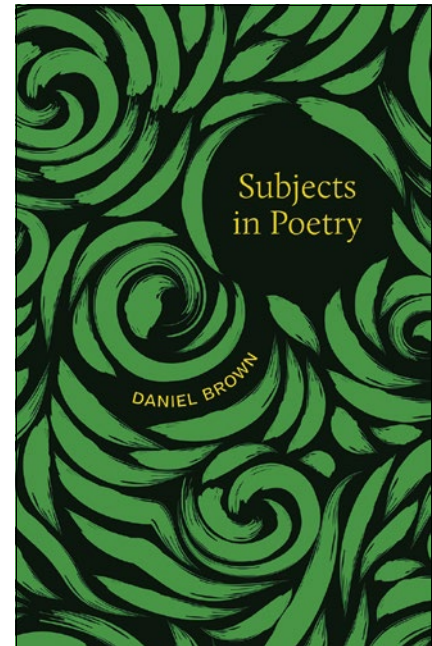
Daniel Brown's *Subjects in Poetry* is the first book to examine the broad and imposing topic of poetic subject matter, probing both what poems are about and how that influences their content. It comprises one poet's attempt to plumb the nature of his art, to ask how the selection of material remains a crucial yet unexplored area of poetic craft, and to suggest the vast range of possible subjects for poems.

The book begins by venturing a novel definition of "subject," derived from Robert Frost's dictum that

poetry constitutes an "art of having something to say." Brown posits that a poem can say something by expressing, evoking, or addressing. He considers each of these ways-of-saying in turn, first defining it and then looking at poems in which it predominates. Brown next makes a wide-ranging case for the value of subjects to poems, poets, and the art of poetry, especially at a time when many poems appear subjectless. He concludes the book with practical guidance on finding subjects, improving them, and realizing their potential.

Replete with thoughtful readings of poems both classic and contemporary, *Subjects in Poetry* should appeal to poets across all levels and readers interested in understanding the art and practice of poetry.

**DANIEL BROWN** is the author of the collections *Taking the Occasion*, winner of the New Criterion Poetry Prize, and *What More?* His poems have received a Pushcart Prize and appeared in many publications, including *Poetry* magazine, *Partisan Review*, and the *Poetry 180* anthology (edited by Billy Collins).



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# Saint Agnostica

Poems

**ANYA KRUGOVOY SILVER**



SEPTEMBER 2021

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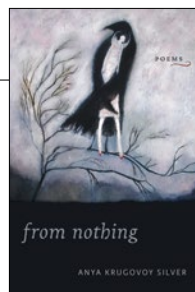
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Poetry

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“There is no other way to say this: Anya Krugovoy Silver’s poetry breaks my heart. This book is beautiful poetry, yes. It is also an inimitable document of a human soul’s passage—an incredible, incurable, unrelenting book of hours.”—Ilya Kaminsky

“Searing and tender, ferocious and delicate, the meticulously crafted lyrics of *Saint Agnostica* speak with utter conviction from the outer edges of mortality. In this courageous, relentlessly candid volume, finished just before her death, Silver depicts the challenges of living with stage four breast cancer with her characteristic emotional sensitivity and probing intellect. From start to finish, *Saint Agnostica* shimmers with longing and mystery, each poem a prayerful testament to the fragile beauty of life, a reckoning with its inevitable end.”—Edward Hirsch

*Saint Agnostica* is the final work of Anya Krugovoy Silver, a poet celebrated for her incisive writing about illness, motherhood, and Christian faith. The poems in this collection dance between opposite poles of joy and grief, community and isolation, humor and anger, belief and doubt, in moving and devastating witness to a life lived with strength and resolve.

**ANYA KRUGOVOY SILVER**’s previous collections of poems include *I Watched You Disappear*, *The Ninety-Third Name of God*, *From Nothing*, and *Second Bloom*. Her work has appeared in many journals and anthologies, including *Best American Poetry*, *Five Points*, *Image*, and *Prairie Schooner*. Shortly before her death in 2018, she received a Guggenheim Fellowship in Poetry.

## Elegy

Not for me, but for all the others, the *intolerably nameless names*, the conscription into disease and death, the further obscenity of forgetfulness. The terrible slowness or appalling swiftness, neither easier than the other, just different tortures. To eulogize them all, an impossible task. Memory refuses. Self-preservation balks. The knowledge, not to be denied, that I too will be the one about whom the living speak someday. Better beat a drum or swell the strings with a Beethoven sonata. Any adagio, minor key. Or drape myself with scarves and dance barefoot, arms outstretched, head fallen backwards, taut throat. Better just be silent. What I could write, I wrote.

# A Stroll in the Rain

New and Selected Poems

**GEORGE BRADLEY**

“George Bradley’s *A Stroll in the Rain* is one of the most magnificent books I’ve read in years. His poems are the opposite of grandiose or bombastic, and yet they make most other poems seem diminished.”—John Koethe

“These poems abound in honesty, formal mastery, and trenchant wit. Bradley is the only contemporary American I know of who can pull off a poem in the tradition of the eighteenth-century poetic satire. His consistently inventive poems are by turns rueful and celebratory, political and personal, heartbreaking and hilarious. At times, they’re even clairvoyant.”—Jacqueline Osherow

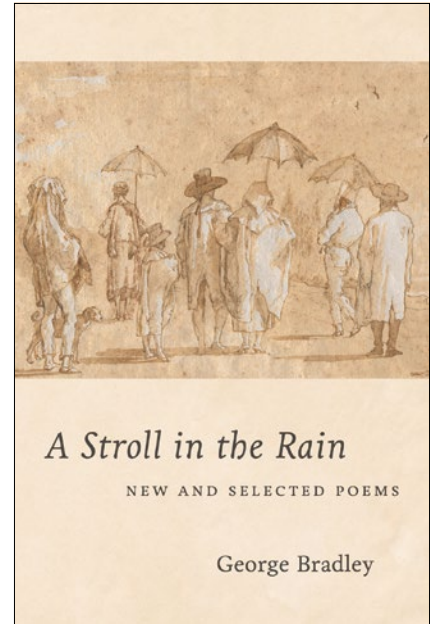
George Bradley’s *A Stroll in the Rain* is at once a retrospective volume and a new advance in the career of one of our most accomplished poets. Distilling more than thirty-five years of his work, this volume exhibits a wide variety of styles and forms, ranging from brief lyric to extended verse essay, establishing moods that encompass humor, tenderness, and surprise. The substantial section of new work shows Bradley deepening his exploration of the only two topics finally available to any author: the mystery of human consciousness and the unas-similable fact of death.

From agriculture to astrophysics, from New England winters to Tuscan summers, and much else besides, *A Stroll in the Rain* presents spirited, often witty poetry that is skillful, rich, and fun.

**GEORGE BRADLEY** is the author of five previous books of verse. Among other honors, he has received the Yale Younger Poets Prize, the Witter Bynner Prize, the Peter I. B. Lavan Award, and a grant from the National Endowment for the Humanities. Bradley’s work has appeared in the *New Yorker*, *Poetry*, the *Paris Review*, and six of the annual *Best American Poetry* volumes. He lives in Connecticut.

## One Substance

The old dog shivers, trying to stand, and I think  
of my father shivering in flannel pajamas under  
a bundle of blankets on Long Island in September,  
who was born before World War I and died  
with the American century one year almost  
to the day before the Towers came down and ash  
turned the tip of Manhattan into a vision of Pompeii.  
The dog shudders, falls, struggles to find its feet.  
Love and loss are so intertwined some days I don’t  
even dream I might look back to tell them apart.



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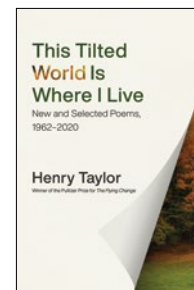
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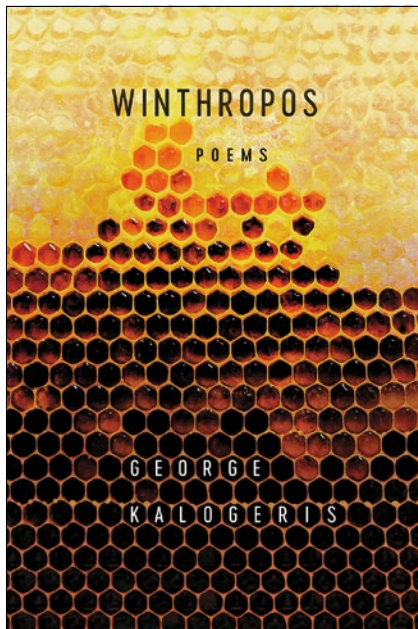
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# Winthropos

Poems

GEORGE KALOGERIS

“George Kalogeris’s idiom and cadence flow from Homer through Seferis and Cavafy and his immigrant parents’ Greek into a poetry of eerie, timeless freshness in English. Redolent of honey and dark wine, his lines make an enchanted space where the dead and the living commune, where we cannot tell mourning from celebration. A breathtaking performance.”—Rosanna Warren

“Through his knowledge of the culture of the Greek towns his parents came from, and his knowledge of the town of Winthrop, Massachusetts, where he grew up, and his deep knowledge of the poetry of ancient Greece, there is a great merging by means of his powerful versification in these marvelous poems.”—David Ferry

*Winthropos*, the title of George Kalogeris’s new poetry collection, comes from the “Greek-ified” name his father, an immigrant from Greece, gave to the blue-collar New England town where the family lived. Following in the spirit of his acclaimed *Guide to Greece*, Kalogeris conjures Winthrop, Massachusetts, as a central locus of lyric and elegiac memory. While the poems in *Winthropos* reach back into the Hellenic past for imagery and inspiration, they often reside in the American present of their conception, forging childhood memory and local custom into a work of meditative power and evocative beauty.

**GEORGE KALOGERIS** has published three books of poetry, including *Guide to Greece*. His work has received the James Dickey Poetry Prize and been selected by Christopher Ricks for the anthology *Joining Music with Reason*. He teaches literature and classics in translation at Suffolk University.

## Veil

Caught in a sun-shower on my way to school,  
I once took shelter by ducking under a willow.  
Its branches hung down so low they swept the street.

I was stepping through beaded curtains, thick as  
catkins.

The rainwater glittered running down the vines.  
My books in their slung green satchel stirred like  
seedlings.

Black earth. Moist roots. The bole-mouth oozing tar . . .  
I could have waited things out in the candy store,  
But I was shy. I was a firstborn. For years

I never knew why those elderly relatives  
Would look at me that way. They spoke no English.  
Their coats were heavy. Whatever they’d been through

I stepped back out from under the veil of the willow  
Just as the dew was shining on everything:  
The houses, the sidewalk. Even the dark Atlantic.

# Help Me, Information

Poems

DAVID KIRBY

## PRAISE FOR DAVID KIRBY

"Kirby . . . reminds me of the way a poem can work: how its language can say one thing and mean another, and how we can be moved by the musicality of words, finding meaning in their sound."—Nataasha Trethewey, *New York Times*

"The world that Kirby takes into his imagination and the one that arises from it merge to become a creation like no other, something like the world we inhabit but funnier and more full of wonder and terror."—Philip Levine, *Ploughshares*

*Help Me, Information* is propelled by the speed and motion of the poems that define earlier acclaimed books by David Kirby, poems that move the way the mind does on a good day, puddle-jumping from one topic to another and then coming in for a nice soft landing.

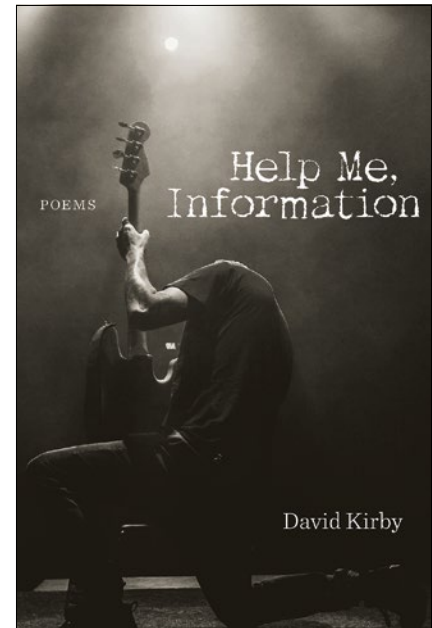
Colloquial in tone, balancing narrative breadth with precise detail, Kirby's poetry displays his voracious curiosity about history, science, literature, and popular culture. Yet here he also reinvents himself with poems that recall the compactness of Jack Gilbert, the sweep of Allen Ginsberg, and the introspection of Frank O'Hara.

*Help Me, Information* presents a fresh Kirby, familiar yet new.

DAVID KIRBY's collection *The House on Boulevard St.: New and Selected Poems* was a finalist for the National Book Award. His honors include fellowships from the National Endowment for the Arts and the Guggenheim Foundation. He teaches English at Florida State University.

In junior high, we all listened and danced to and sang along with "Sally Go 'Round the Roses" by the Jaynetts, but nobody knew what it meant. The song told Sally not to go downtown, to stay in the garden, that the roses won't tell her secret. We didn't know anything about Sally or her secret, though that didn't stop us from guessing. All we did in those days was guess. At everything. Lisa Stuart said when she looked at pictures of Keith Richards of the Rolling Stones, she got "funny feelings," but when we asked her what they were, she couldn't say. And didn't want to say, probably, any more than we wanted to know what we desired and feared most.

—from "Sally Go 'Round the Roses"



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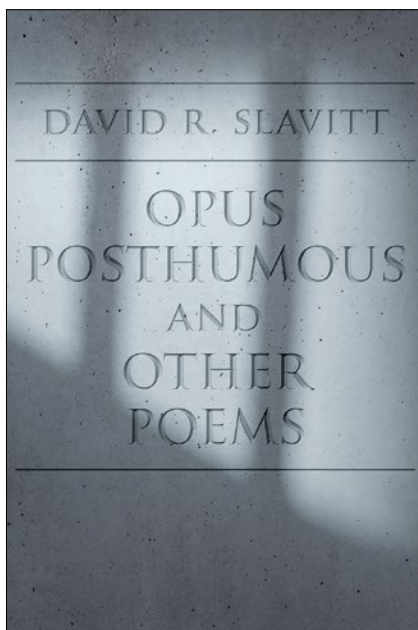
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# Opus Posthumous and Other Poems

**DAVID R. SLAVITT**

## PRAISE FOR DAVID R. SLAVITT

"A serious force in contemporary letters. . . . Witty, graceful, and accessible."—*Virginia Quarterly Review*

"David Slavitt is a reassuring polymath; rather than making you anxious, he comforts you with his knowledge."—*Hollins Critic*

"Slavitt's imagination is equally at home breathing twentieth-century life into historical and classical figures and discovering the poetry of everyday activities."—*Library Journal*

As he enters his sixth decade of publishing poetry, David R. Slavitt remains a determined wildcatter who ranges as far as he thinks necessary to drill for meaning, wherever and however he can get it. In his new collection, Slavitt traverses Africa, India, Israel, and the America in which he finds himself, complete with visits to zoos, casinos, baseball fields, and cemeteries, as he searches for clues from which he might learn at least a little. He translates verse from Yiddish and Provençal and offers commentaries on received wisdom, everyday events, and the vagaries of existence.

With *Opus Posthumous and Other Poems*—the title is a joke, as he remains very much alive—Slavitt presents an august work possessed of a richness

toward which he has worked throughout his long life. By turns wry, erudite, and dyspeptic, this new volume offers ample rewards of his maturity.

**DAVID R. SLAVITT** has published more than 120 books of poetry, fiction, and translation. Born in White Plains, New York, and educated at Andover, Yale, and Columbia, Slavitt has worked at *Newsweek* and taught at Temple University, Columbia, the University of Pennsylvania, Princeton, and Bennington College.

## Birthdays

The day you were born? You can't remember that  
or even the parties later with funny hats.

The world was unchanged, although you were in it now.  
Call them a way to count. But looking backward  
doesn't mean a thing. The other date  
on the stonecutter's work order is all that matters,  
and there is no point in making guesses.  
You must show appreciation for relatives' calls  
(not all will, and you can't help keeping track)  
and endure the protracted awkwardness. You are both  
relieved when you disconnect. These celebrations  
have ossified to obligation, to nuisance,  
a repetitive burden but better than nothing at all.

# The Glass Globe

Poems

**MARGARET GIBSON**

“Every once in a great while, a book permanently enlarges my understanding of human consciousness. These poems embody everything I look for when I read: clarity, passion, fearlessness, depth of feeling, and absolute honesty. Every word is necessary. Because the poems are born out of grief, in this case personal and environmental, their many joys carry weight that both deepens and heightens them. *The Glass Globe* is a brilliant book.”—Chase Twichell

“Gibson’s imaginative reach is intimate and wide-ranging, fusing personal grief and the natural, endangered world. *The Glass Globe* may be a world unto itself, an extended elegy created by language that is lyrical and philosophical in the deepest sense—but thanks to Gibson’s empathetic and generous imagination, it is also our world, human and earthbound.”—Eamon Grennan

With *The Glass Globe*, celebrated poet Margaret Gibson completes a trilogy distinguished by its meditative focus on the author’s experience of her late husband’s Alzheimer’s disease. In this new collection, she blends elegies of personal bereavement with elegies for the earth during the ongoing global crisis wrought by climate change. Gibson’s poems personalize the vastness of climate catastrophe while simultaneously enlarging personal grief beyond the limits of self-absorption. A work of great compassion and vision, *The Glass Globe* is a necessary, heartbreaking book from one of our most compelling poets.

**MARGARET GIBSON**, the poet laureate of Connecticut from 2019 to 2022, is the author of thirteen books of poems, including *The Vigil*, a finalist for the National Book Award. She has received grants from the Connecticut Commission on the Arts, the National Endowment for the Arts, and the Academy of American Poets. Her awards include the Lamont Selection, the Melville Kane Award, and the Connecticut Book Award. She is the editor of *Waking Up to the Earth: Connecticut Poets in a Time of Global Climate Crisis*.

As once you washed the body of your beloved  
let us wash for the last time

this one earth, this only, and only once, for once and for all  
earth

as if it were a lover who has died and we, not  
knowing what to do

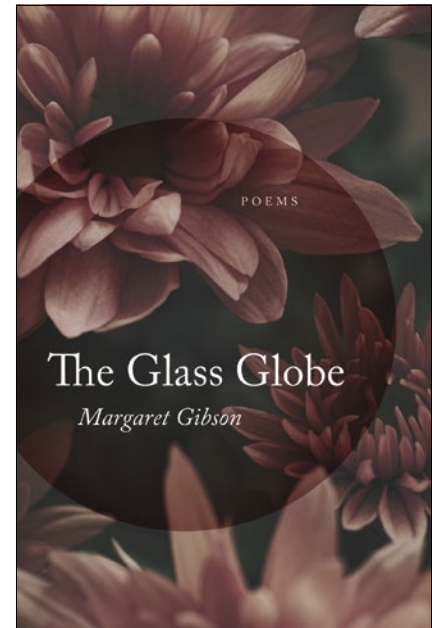
at last must wash the poles, north and south  
where long ago the ice

cracked open, sheared off, and melted . . .

Last the rocky promontories from which we viewed the sea  
as it rose to cover the cities

Last the cities . . .

—from “Irrevocable”



**AUGUST 2021**

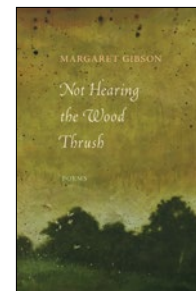
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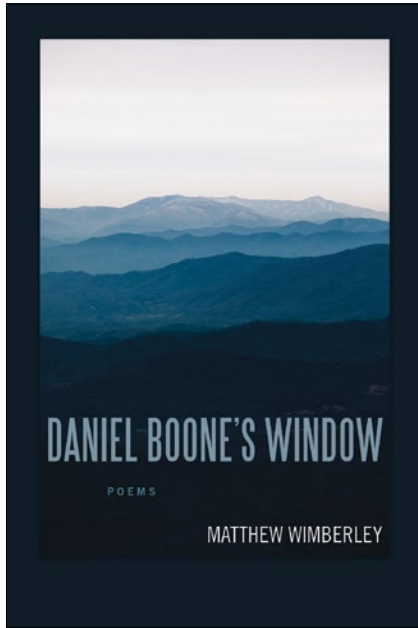
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Poetry

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# Daniel Boone's Window

Poems

**MATTHEW WIMBERLEY**

“Matthew Wimberley possesses an uncanny ear: he listens to ghosts, nuthatches, blood, ridges, sorrow, beeches, and the ‘run-on sentence of a creek.’ This listening is an intimacy with inheritance and Appalachia. Compassionate and achingly precise, Wimberley’s second book is remarkable. His immense gifts as a poet shine on every page.”—Eduardo C. Corral

“The poems of *Daniel Boone’s Window* call to the wandering dead, using the rhythms of regretted speeches and echoing shouts. They catalog the wilderness while sawdust leaks out, offering depictions of a gone world, but gone only lately, not yet obliterated, and perhaps, given the right ministrations, capable of resurrection.”—Maria Dahvana Headley

*Daniel Boone’s Window*, a new book of poetry by Matthew Wimberley, meditates on the past and future of contemporary Appalachia through explorations of both mythologized and actual landscapes. In poems that confront a region indelibly shaped by environmental turmoil, economic erasure, and the weight of an outside world intent on destroying it, *Daniel Boone’s Window* works to reclaim and reckon with the realities and complexities of Appalachia. Wimberley’s poetry seeks to dispel monolithic narratives of the region by capturing the rugged and the beautiful, approaching place with wonderment that subverts stereotype and blame.

**MATTHEW WIMBERLEY** lives in the Blue Ridge Mountains of North Carolina. His collection *All the Great Territories* won the Crab Orchard Series in Poetry First Book Award. His poems have appeared in *Blackbird*, *Orion*, *Poem-A-Day*, *Threepenny Review*, and elsewhere.

In the memory of the two horses there was really only one, blind from  
a birth defect, and her shadow darker than my own,  
standing guard over

a kingdom of clover and downed timber. The horse went crazy,  
or grew bored enough to step over a low spot in the fence, then

stood in the road one night in the middle of a curve. I  
can’t explain  
what would make a horse do something like this,

only how the dumb thing kept swishing its tail, looking surprised  
with both black eyes open, as if it could see the driver  
cut free of the car—the horse’s rear hooves slumped over the side,  
her shadow galloping in a heaven of red emergency lights.

It can take years to relearn the truth, to undo it out of the past.

—from “To Shadow”



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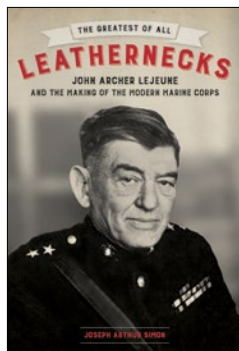
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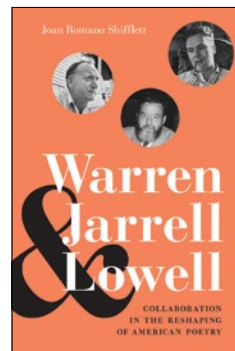
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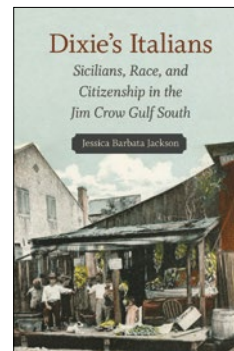
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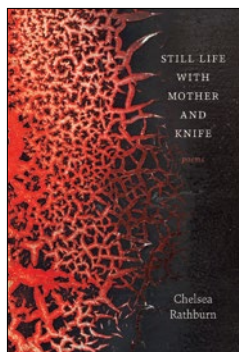
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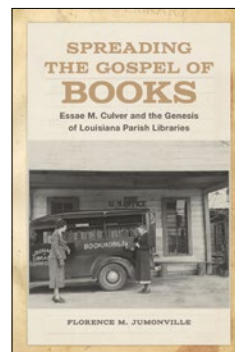
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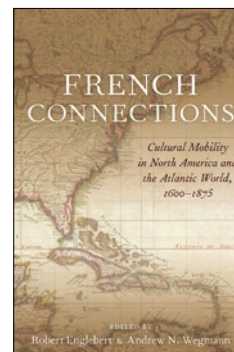
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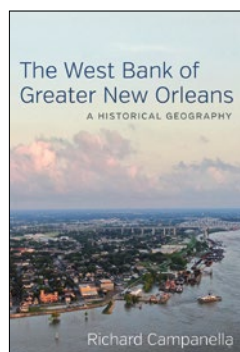
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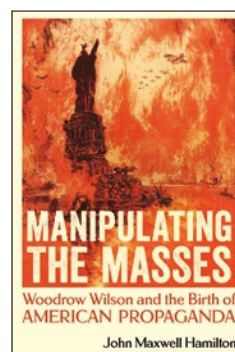
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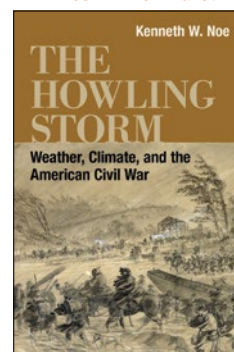
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