Blood Meridian Cormac Mccarthy | f3ca8f1901b61b42bd6f1ca42d025739

The Crossing
No Country for Old Men
The Border Trilogy
Blood Meridian, Or, The Evening Redness in the West
The Crossing
My Confession
Cormac McCarthy
The Perpetual Guest
I Meant to Kill Ye
Blood Meridian
Or, The Evening Redness in the West
Blood Meridian
Blood Meridian
The Englishman's Boy
Books Are Made Out of Books
Blood Meridian, Or, The Evening Redness in the West
The Gardener's Son
Child of God
Notes on Blood Meridian
What He Did in Solitary
Notes on Blood Meridian
Reader's Guide to Blood Meridian
The Eyes of the Dragon Art Portfolio
The Eyes of the Dragon Art Portfolio
Suttree
Perspectives on Cormac McCarthy
Cormac McCarthy: Blood Meridian
The Top Ten: Writers Pick Their Favorite Books
The World's Strongest Librarian
The Orchard Keeper
Cormac McCarthy
Reading Cormac McCarthy's Blood Meridian
Cormac McCarthy and the Myth of American Exceptionalism
The Stonemason
War: How Conflict Shaped Us
Cormac McCarthy's Blood Meridian
Partitions
"Representations and Things" in Cormac McCarthy's "Blood Meridian, Or, The Evening Redness in the West"
Outer Dark
The Road
Adventures in Reading Cormac McCarthy

This finely crafted art portfolio includes twenty-two black & white illustrations and two color illustrations by David Palladini. The artwork originally appeared in the trade edition of The Eyes of the Dragon by Stephen King. This edition includes an exclusive afterword by David Palladini which is letterpress printed. The numbered edition is limited to three hundred copies and measures 10” x 15.5”. The text and illustrations are printed on ultra-premium archival paper and are housed in a clamshell box of European linen book cloth over archival boards. The edition includes a previously unpublished illustration as well as a reproduction of the only extant copy of the original title page illustration hand-colored by David Palladini. The portfolio is signed by artist David Palladini.

A young boy, an old man, and the outlaw who has unknowingly killed the boy's father, all try to resist the changes brought about during the period between the wars

What if you asked 125 top writers to pick their favorite books? Which titles would come out on top? You'll find the answer in The Top Ten: Writers Pick Their Favorite Books: the ultimate guide to the world's greatest books. As writers such as Norman Mailer, Annie Proulx, Stephen King, Jonathan Franzen, Claire Messud, Margaret Drabble, Michael Chabon and Peter Carey name the ten books that have meant the most to them, you'll be reminded of books you have always loved and introduced to works awaiting your discovery. The Top Ten includes summaries of 544 books—each of which is considered to be among the ten greatest books ever written by at least one leading writer. In addition to each writer's Top Ten List, the book features Top Ten Lists tabulated from their picks, including: • The Top Ten Books of All Time • The Top Ten Books by Living Writers • The Top Ten Books of the Twentieth Century • The Top Ten Mysteries • The Top Ten Comedies The Top Ten will help readers answer the most pressing question of all: What should I read next?

Following All the Pretty Horses in Cormac McCarthy's Border Trilogy is a novel whose force of language is matched only by its breadth of experience and depth of thought. In the bootheel of New Mexico hard on the frontier, Billy and Boyd Parham are just boys in the years before the Second World War, but on the cusp of unimaginable events. First comes a trespassing Indian and the dream of wolves running wild amongst the cattle lately brought onto the plain by settlers -- this when all the wisdom of trappers has disappeared along with the trappers themselves. And so Billy sets forth at the age of sixteen on an unwitting journey into the souls of boys and animals and men. Having trapped a she-wolf he
would restore to the mountains of Mexico, he is long gone and returns to find everything he left behind
transformed utterly in his absence. Except his kid brother, Boyd, with whom he strikes out yet again to
reclaim what is theirs thus crossing into "that antique gaze from whence there could be no way back
forever." An essential novel by any measure, The Crossing is luminous and appalling, a book that
touches, stops, and starts the heart and mind at once.

The screenplay for McCarthy's classic film, bearing in full measure his gift—the ability to fit complex
and universal emotions into ordinary lives and still preserve all of their power and significance In the
spring of 1975 the film director Richard Pearce approached Cormac McCarthy with a screenplay idea.
Though already a widely acclaimed novelist, the author of such modern classics as The Orchard Keeper
and Child of God, McCarthy had never before written a screenplay. Using a few photographs in the
footnotes to a 1928 biography of a famous pre–Civil War industrialist as inspiration, McCarthy and
Pearce roamed the mill towns of the South researching their subject. A year later McCarthy finished The
Gardener's Son, a taut, riveting drama of impotence, rage, and violence spanning two generations of mill
owners and workers, fathers and sons, during the rise and fall of one of America's most bizarre utopian
industrial experiments. Produced as a two-hour film and broadcast on PBS in 1976, The Gardener's Son
received two Emmy Award nominations and was shown at the Berlin and Edinburgh Film Festivals. Set
in Graniteville, South Carolina, The Gardener's Son is the tale of two families: the wealthy Greggs, who
own and operate the local cotton mill, and the McEvoys, a family of mill workers beset by misfortune.
The action opens as Robert McEvoy, a young mill worker, is having his leg amputated after an accident
rumored to have been caused by James Gregg, the son of the mill's founder. Crippled and consumed by
bitterness, McEvoy deserts both his job and his family. Returning two years later at the news of his
mother's terminal illness, McEvoy arrives only to confront the grave diggers preparing her final resting
place. His father, the mill's gardener, is now working on the factory line, the gardens forgotten. These
proceedings stoke the slow-burning rage McEvoy carries within him, a fury that will ultimately consume
both families.

From a writer hailed as an American original -- and the author of the national bestsellers All the Pretty
Horses and The Crossing -- comes a taut, expansively imagined drama about four generations of an
African American family. The setting is Louisville, Kentucky, in the 1970s. The Telfairs are
stonemasons and have been for generations. Ben Telfair has given up his education to apprentice himself
to his grandfather, Papaw, a man who knows that "true masonry is not held together by cement but by the
warp of the world." Out of the love that binds these two men and the gulf that separates them from the
Telfairs who have forsaken -- or dishonored -- the family trade, Cormac McCarthy has crafted a drama
that bears all the hallmarks of his great fiction: precise observation of the physical world; language that
has the bite of common speech and the force of Biblical prose; and a breathtaking command of the art of
storytelling.

Based on incidents that took place in the southwestern United States and Mexico around 1850, this novel
chronicles the crimes of a band of desperados, with a particular focus on one, "the kid," a boy of
fourteen

Presents a collection of critical essays about the works of Cormac McCarthy.

In his blistering new novel, Cormac McCarthy returns to the Texas-Mexico border, setting of his famed
Border Trilogy. The time is our own, when rustlers have given way to drug-runners and small towns
have become free-fire zones. One day, a good old boy named Llewellyn Moss finds a pickup truck
surrounded by a bodyguard of dead men. A load of heroin and two million dollars in cash are still in the
back. When Moss takes the money, he sets off a chain reaction of catastrophic violence that not even the
law—in the person of aging, disillusioned Sheriff Bell—can contain. As Moss tries to evade his pursuers—in
particular a mysterious mastermind who flips coins for human lives–McCarthy simultaneously strips down the American crime novel and broadens its concerns to encompass themes as ancient as the Bible and as bloodily contemporary as this morning’s headlines. No Country for Old Men is a triumph.

Blood Meridian is an epic novel of the violence and depravity that attended America’s westward expansion, brilliantly subverting the conventions of the Western novel and the mythology of the Wild West. Based on historical events that took place on the Texas–Mexico border in the 1850s, it traces the fortunes of the Kid, a fourteen-year-old Tennessean who stumbles into a nightmarish world where Indians are being murdered and the market for their scalps is thriving. ‘Cormac McCarthy’s violent lyric masterpiece, Blood Meridian acquires an amoral, apocalyptic dimension through the Miltonic grandeur of the language . . . It is a barbarously poetic odyssey through a hell without purpose’ Irish Times ‘McCarthy’s achievement is to establish a new mythology which is as potent and vivid as that of the movies, yet one which has absolutely the opposite effect . . . He is a great writer’ Independent ‘A bloody and starkly beautiful tale’ Stephen Amidon, Sunday Times

Is peace an aberration? The bestselling author of Paris 1919 offers a provocative view of war as an essential component of humanity. NAMED ONE OF THE TEN BEST BOOKS OF THE YEAR BY THE NEW YORK TIMES BOOK REVIEW AND THE EAST HAMPTON STAR “Margaret MacMillan has produced another seminal work. . . . She is right that we must, more than ever, think about war. And she has shown us how in this brilliant, elegantly written book.”—H.R. McMaster, author of Dereliction of Duty and Battlegrounds: The Fight to Defend the Free World The instinct to fight may be innate in human nature, but war—organized violence—comes with organized society. War has shaped humanity’s history, its social and political institutions, its values and ideas. Our very language, our public spaces, our private memories, and some of our greatest cultural treasures reflect the glory and the misery of war. War is an uncomfortable and challenging subject not least because it brings out both the vilest and the noblest aspects of humanity. Margaret MacMillan looks at the ways in which war has influenced human society and how, in turn, changes in political organization, technology, or ideologies have affected how and why we fight. War: How Conflict Shaped Us explores such much-debated and controversial questions as: When did war first start? Does human nature doom us to fight one another? Why has war been described as the most organized of all human activities? Why are warriors almost always men? Is war ever within our control? Drawing on lessons from wars throughout the past, from classical history to the present day, MacMillan reveals the many faces of war—the way it has determined our past, our future, our views of the world, and our very conception of ourselves.

A Reader's Guide to Blood Meridian is the essential companion to the classic novel by Cormac McCarthy. Every reader, whether a student of literature or a fan of the book, will find a wealth of information in these pages. Shane Schimpf has researched every aspect of the novel Morefrom terminology to foreign language translations to historical references to literary underpinnings. The content is presented as a page-by-page analysis facilitating a simultaneous reading of both. The result is a more complete understanding of the novel and McCarthy's dark vision contained therein. Unlike other written works about the novel, A Reader's Guide to Blood Meridian includes: 1) Chapter-by-chapter, page-by-page annotations to the novel. 2) A subject index which includes the initial appearance of major characters, references to historical figures, geographical locales, indigenous flora and fauna, biblical references and more. 3) A thematic overview of Blood Meridian exploring the relationship between the novel's two major figures, The Kid and The Judge.

Leading art critic explores the connections between art’s past and present Contemporary art sometimes pretends to have made a clean break with history. In The Perpetual Guest, poet and critic Barry
Schwabsky demonstrates that any robust understanding of art’s present must also account for the ongoing life and changing fortunes of its past. Surveying the art world of recent decades, Schwabsky attends not only to its most significant newer faces—among them, Kara Walker, Thomas Hirschhorn, Ai Weiwei, Chris Ofili, and Lorna Simpson—but their forebears as well, both near (Jeff Wall, Nancy Spero, Dan Graham, Cindy Sherman) and more distant (Velázquez, Manet, Matisse, and the portraitists of the Renaissance). Schwabsky’s rich and subtle contributions illuminate art’s present moment in all its complexity: shot through with determinations produced by centuries of interwoven traditions, but no less open-ended for it.

"The fulfilled renown of Moby-Dick and of As I Lay Dying is augmented by Blood Meridian, since Cormac McCarthy is the worthy disciple both of Melville and Faulkner," writes esteemed literary scholar Harold Bloom in his Introduction to the Modern Library edition. "I venture that no other living American novelist, not even Pynchon, has given us a book as strong and memorable." Cormac McCarthy's masterwork, Blood Meridian, chronicles the brutal world of the Texas-Mexico borderlands in the mid-nineteenth century. Its wounded hero, the teenage Kid, must confront the extraordinary violence of the Glanton gang, a murderous cadre on an official mission to scalp Indians and sell those scalps. Loosely based on fact, the novel represents a genius vision of the historical West, one so fiercely realized that since its initial publication in 1985 the canon of American literature has welcomed Blood Meridian to its shelf. "A classic American novel of regeneration through violence," declares Michael Herr. "McCarthy can only be compared to our greatest writers."

This overview of McCarthy’s published work to date, including: the short stories he published as a student, his novels, stage play and TV film script, locates him as a icocolastic writer, engaged in deconstructing America’s vision of itself as a nation with an exceptionalist role in the world. Introductory chapters outline his personal background and the influences on his early years in Tennessee whilst each of his works is dealt with in a separate chapter listed in chronological order of publication.

A stunning first novel, set during the violent 1947 partition of India, about uprooted children and their journeys to safety As India is rent into two nations, communal violence breaks out on both sides of the new border and streaming hordes of refugees flee from blood and chaos. At an overrun train station, Shankar and Keshav, twin Hindu boys, lose sight of their mother and join the human mass to go in search of her. A young Sikh girl, Simran Kaur, has run away from her father, who would rather poison his daughter than see her defiled. And Ibrahim Masud, an elderly Muslim doctor driven from the town of his birth, limps toward the new Muslim state of Pakistan, rediscovering on the way his role as a healer. As the displaced face a variety of horrors, this unlikely quartet comes together, defying every rule of self-preservation to forge a future of hope. A dramatic, luminous story of families and nations broken and formed, Partitions introduces an extraordinary novelist who writes with the force and lyricism of poetry.

By the author of Blood Meridian and All the Pretty Horses, Suttree is the story of Cornelius Suttree, who has forsaken a life of privilege with his prominent family to live in a dilapidated houseboat on the Tennessee River near Knoxville. Remaining on the margins of the outcast community there--a brilliantly imagined collection of eccentrics, criminals, and squatters--he rises above the physical and human squalor with detachment, humor, and dignity.

In this taut, chilling novel, Lester Ballard--a violent, dispossessed man falsely accused of rape--haunts the hill country of East Tennessee when he is released from jail. While telling his story, Cormac McCarthy depicts the most sordid aspects of life with dignity, humor, and characteristic lyrical brilliance.
Blood Meridian (1985), Cormac McCarthy's epic tale of an otherwise nameless "kid" who in his teens joins a gang of licensed scalp hunters whose marauding adventures take place across Texas, Chihuahua, Sonora, Arizona, and California during 1849 and 1850, is widely considered to be one of the finest novels of the Old West, as well as McCarthy's greatest work. The New York Times Book Review ranked it third in a 2006 survey of the "best work of American fiction published in the last twenty-five years," and in 2005 Time chose it as one of the 100 best novels published since 1923. Yet Blood Meridian's complexity, as well as its sheer bloodiness, makes it difficult for some readers. To guide all its readers and help them appreciate the novel's wealth of historically verifiable characters, places, and events, John Sepich compiled what has become the classic reference work, Notes on Blood Meridian. Tracing many of the nineteenth-century primary sources that McCarthy used, Notes uncovers the historical roots of Blood Meridian. Originally published in 1993, Notes remained in print for only a few years and has become highly sought-after in the rare book market, with used copies selling for hundreds of dollars. In bringing the book back into print to make it more widely available, Sepich has revised and expanded Notes with a new preface and two new essays that explore key themes and issues in the work. This amplified edition of Notes on Blood Meridian is the essential guide for all who seek a fuller understanding and appreciation of McCarthy's finest work.

Literary Nonfiction. After teaching Cormac McCarthy's bloodiest, most challenging novel to her students for years, Stephanie Reents feels no closer to the strange void at the heart of Blood Meridian than when she began. So she journeys west, following the trail of the historical Glanton Gang across the desert landscape that McCarthy loves. In his archives, she discovers an obscure note about the kid--the novel's enigmatic protagonist--that might explain why this infamous novel is so hard to shake. This is part of Fiction Advocate's Afterwords series.

Not control his amorous and pugilistic inclinations and so left for the West. According to his "Confession," he seduced countless women in the U.S. and Mexico, never missed a fandango, fought gallantly against Mexican guerrillas, and rode with the 1st Dragoons into the Battle of Buena Vista. His remarkable story is pure melodrama; but Goetzmann has proven by his painstaking research that much of it is true. In extensive annotation, the editor has been able to separate.

In the 1930s, Billy and his family come to Hidalgo County, New Mexico, where he becomes obsessed with a wild wolf that lives a precarious existence threatened by the region's ranchers.

Cormac McCarthy told an interviewer for the New York Times Magazine that "books are made out of books," but he has been famously unwilling to discuss how his own writing draws on the works of other writers. Yet his novels and plays masterfully appropriate and allude to an extensive range of literary works, demonstrating that McCarthy is well aware of literary tradition, respectful of the canon, and deliberately situating himself in a knowing relationship to precursors. The Wittliff Collection at Texas State University acquired McCarthy's literary archive in 2007. In Books Are Made Out of Books, Michael Lynn Crews thoroughly mines the archive to identify nearly 150 writers and thinkers that McCarthy himself references in early drafts, marginalia, notes, and correspondence. Crews organizes the references into chapters devoted to McCarthy's published works, the unpublished screenplay Whales and Men, and McCarthy's correspondence. For each work, Crews identifies the authors, artists, or other cultural figures that McCarthy references; gives the source of the reference in McCarthy's papers; provides context for the reference as it appears in the archives; and explains the significance of the reference to the novel or play that McCarthy was working on. This groundbreaking exploration of McCarthy's literary influences—impossible to undertake before the opening of the archive—vastly expands our understanding of how one of America's foremost authors has engaged with the ideas, images, metaphors, and language of other thinkers and made them his own.
Originally published in 1993, this was the first volume of essays devoted to the works of Cormac McCarthy. Immediately it was recognized as a major contribution to studies of this acclaimed American author. American Literary Scholarship hailed it as a model of its kind. It has since established itself as an essential source for any McCarthy scholar, student, or serious reader. In 1993, McCarthy had recently published "All the Pretty Horses" (1992), the award-winning first volume of the Border Trilogy. The second volume, "The Crossing," appeared in 1994, and the concluding novel, "Cities of the Plain," in 1998. The completion of the trilogy, one of the most significant artistic achievements in recent American literature, calls for further consideration of McCarthy's career. This revised volume, therefore, contains in addition to the original essays a new version of Gail Morrison's article on "All the Pretty Horses," plus two original essays by the editors of "The Crossing "(Luce) and "Cities of the Plain "(Arnold). With the exception of McCarthy's drama "The Stonemason "(1994), all the major publications are covered in this collection. Cormac McCarthy is now firmly established as one of the masters of American literature. His first four novels, his screenplay The Gardener's Son, and his drama "The Stonemason" are all set in the South. Starting with "Blood Meridian" (1985), he moved west, to the border country of Texas and Old and New Mexico, to create masterpieces of the western genre. Few writers have so completely and successfully described such different locales, customs, and people. Yet McCarthy is no regionalist. His work centers on the essential themes of self-determination, faith, courage, and the quest for meaning in an often violent and tragic world. For his readers wishing to know McCarthy's works this collection is both an introduction and an overview. Edwin T. Arnold is a professor of English at Appalachian State University. Dianne C. Luce is chair of the English department at Midlands Technical College.

Outer Dark is a novel at once fabular and starkly evocative, set is an unspecified place in Appalachia, sometime around the turn of the century. A woman bears her brother's child, a boy; he leaves the baby in the woods and tells her he died of natural causes. Discovering her brother's lie, she sets forth alone to find her son. Both brother and sister wander separately through a countryside being scourged by three terrifying and elusive strangers, headlong toward an eerie, apocalyptic resolution.

Traces the public librarian author's inspiring story as a Mormon youth with Tourette's Syndrome, who, after a sequence of radical and ineffective treatments overcame nightmarish tics through education, military service, and strength training.

'I have rarely encountered anything as powerful, as unsettling, or as memorable as Blood Meridian . . . A nightmare odyssey' Evening Standard

NATIONAL BESTSELLER • WINNER OF THE PULITZER PRIZE • A searing, post-apocalyptic novel about a father and son's fight to survive, this "tale of survival and the miracle of goodness only adds to McCarthy's stature as a living master. It's gripping, frightening and, ultimately, beautiful" (San Francisco Chronicle). A father and his son walk alone through burned America. Nothing moves in the ravaged landscape save the ash on the wind. It is cold enough to crack stones, and when the snow falls it is gray. The sky is dark. Their destination is the coast, although they don't know what, if anything, awaits them there. They have nothing; just a pistol to defend themselves against the lawless bands that stalk the road, the clothes they are wearing, a cart of scavenged food—and each other. The Road is the profoundly moving story of a journey. It boldly imagines a future in which no hope remains, but in which the father and his son, "each the other's world entire," are sustained by love. Awesome in the totality of its vision, it is an unflinching meditation on the worst and the best that we are capable of: ultimate destructiveness, desperate tenacity, and the tenderness that keeps two people alive in the face of total devastation.

The Englishman’s Boy brilliantly links together Hollywood in the 1920s with one of the bloodiest, most brutal events of the nineteenth-century Canadian West – the Cypress Hills Massacre. Vanderhaeghe’s
rendering of the stark, dramatic beauty of the western landscape and of Hollywood in its most
extravagant era – with its visionaries, celebrities, and dreamers – provides vivid background for scenes
of action, adventure, and intrigue. Richly textured, evocative of time and place, this is an unforgettable
novel about power, greed, and the pull of dreams that has at its centre the haunting story of a young
drifter – “the Englishman’s boy” – whose fate, ultimately, is a tragic one.

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joins a gang of licensed scalp hunters whose marauding adventures take place across Texas, Chihuahua,
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This amplified edition of Notes on Blood Meridian is the essential guide for all who seek a fuller
understanding and appreciation of McCarthy's finest work.

This handsome edition of McCarthy's completed Border Trilogy in one volume gives the reader one of
the most important works of American fiction of the last decades. McCarthy's work is far more than a
western, but crosses the borders between fiction and philosophy, the real and the world of dream. With
influences ranging from the traditional western; the coming-of-age story; the courtly romance; classical
tragedy; and magical realism, McCarthy's masterpiece is a work to be read and read again. This new
volume containing all three of the novels, All the Pretty Horses, The Crossing, and Cities of the Plain, is
a welcome addition to the canon of McCarthy's works in print.

Regarded by many as one of America's finest-living writers, Cormac McCarthy has produced some of
the most compelling novels of the last 40 years. Through the increasing number of cinematic adaptations
of his work, including the Oscar-winning No Country for Old Men, and the Pulitzer Prize for The Road,
McCarthy is entering the mainstream of cultural consciousness, both in the United States and abroad. In
Adventures in Reading Cormac McCarthy, Peter Josyph considers, at length, the author's two
masterworks Blood Meridian and Suttree, as well as the novel and film of All the Pretty Horses,
McCarthy's play The Stonemason, and his film The Gardener's Son. The book also includes extended
conversations with critic Harold Bloom about Blood Meridian; novelist and poet Robert Morgan about
The Gardener's Son; critic Rick Wallach about Blood Meridian; and Oscar-winning screenwriter Ted
Tally about his film adaptation of All the Pretty Horses. Drawing on multiple resources of an
unconventional nature, this book examines McCarthy's work from original and sometimes provocative
perspectives. Proposing a new notion of criticism, Adventures in Reading Cormac McCarthy will
become a useful tool for critics, students, and general readers about one of the great literary talents of the
day.

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The prize-winning poet reflects on what sustains us in a sundered world. With his dazzling ability to set words spinning, Amit Majmudar brings us poems that sharpen both wit and knives as he examines our "life in solitary." Equally engaged with human history and the human heart, Majmudar transfigures identity from a locus of captivity to the open field of his liberation. In pieces that include a stunning central sequence, "Letters to Myself in My Next Incarnation," the poet is both the Huck and Jim of his own adventures. He is unafraid to face human failings: from Oxycontin addiction to Gujarat rioting, he examines--often with dark comedy--the fragility of the soul, the unchartability of pain, and the reasons we sing and grieve and make war. All-American and multitudinously alone, dancing in his confinement, Majmudar is a poet of exuberance and transcendence: "What I love here, / Poems and women mostly, / I know you can't remember," he tells his future self. "But they were worthy of my love."

Even before Harold Bloom designated Blood Meridian as the Great American Novel, Cormac McCarthy had attracted unprecedented attention as a novelist who is both serious and successful, a rare combination in recent American fiction. Critics have been quick to address McCarthy’s indebtedness to southern literature, Christianity, and existential thought, but the essays in this collection are among the first to tackle such issues as gender and race in McCarthy’s work. The rich complexity of the novels leaves room for a wide variety of interpretation. Some of the contributors see racist attitudes in McCarthy’s views of Mexico, whereas others praise his depiction of U.S.-Mexican border culture and contact. Several of the essays approach McCarthy’s work from the perspective of ecocriticism, focusing on his representations of the natural world and the relationships that his characters forge with their geographical environments. And by exploring the author’s use of and attitudes toward language, some of the contributors examine McCarthy’s complex and innovative storytelling techniques.

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