SPRING-SUMMER CATALOGUE 2023
The Press is a global ambassador for Clemson University, distributing diverse and impactful scholarship worldwide. We publish books by authors from around the globe with strengths in literature and the arts and books of regional interest, including field guides and manuals in Extension-related fields in the Clemson Extension Publishing Imprint. We also publish a growing list of academic journals, including the national flagship journal in Extension education. Learn more at www.clemson.edu/press.

The Press is a member of the Association of University Presses, the premier professional organization for university press publishing. Membership recognizes the quality and significance of the Press’s work in shaping scholarly fields and in publishing reliable information that promotes new ways of thinking and enriches lives.
The Beats and the Academy

A Renegotiation

Edited by Erik Mortenson and Tony Trigilio

*The Beats and the Academy* marks the first sustained effort to train a scholarly eye on the dynamics of the relationship between Beat writers and the academic institutions in which they taught. Rather than assuming the relationship between Beat writers and institutions of higher education was only a hostile one, *The Beats and the Academy* begins with the premise that influence between the two flows in both directions. Beat writers’ suspicion of established institutions was a significant aspect of their postwar countercultural allure. Their anti-establishment aesthetic and countercultural stance led Beat writers to be critical of postwar academic institutions that tended to dismiss them as a passing social phenomenon. Even today, Beat writing still meets resistance in an academy that questions the relevance of their writing and ideas. But this picture, like any generalization, is far too easy.

The Beat relationship to the academy is one of negotiation, rather than negation. Many Beats strove for academic recognition, and quite a few received it. And despite hostility to their work both in the postwar era and today, Beat works have made it into syllabi, conference resentations, journal articles, and monographs. *The Beats and the Academy* deepens our understanding of this relationship by emphasizing how institutional friction between the Beats and institutions of higher education has shaped our understanding of Beat Generation literature and culture—and what this relationship between Beat writers and the academy might suggest about their legacy for future scholars.
Gustav Mahler once said, “With song you can express so much more in the music than the words directly say. The text is actually a mere indication of the... hidden treasure within.” Over fourteen years, from 1887-1901, he devoted his compositional output almost exclusively to texts and ideas drawn from a collection of German folk poetry entitled Des Knaben Wunderhorn: Alte deutsche Lieder, resulting in twenty-four songs which heavily inspired his first four symphonies. This study explores Mahler’s songs based on this poetry and identifies the connections the composer found between these products of Germany’s folk past and his own contemporary environment.

The songs he created comment on and engage with Vienna’s musical life, Freudian theory, Mahler’s religious life, his family relationships, his views on women and romance, economic inequality, and wartime violence. As remnants of a folk tradition, the poems contained in Des Knaben Wunderhorn served the purpose of instructing young people on ways of conducting themselves, just as fairy tales do today. Mahler’s adaptation of these stories and his updating of them to serve audiences of his own time demonstrate the universality of the lessons these poems provide, both to audiences of Mahler’s day, and also to our own.
Abraham Cowley (1618–1667)

A Seventeenth-Century English Poet Recovered

Edited Michael Edson and Cedric D. Reverand II

Featuring nine chapters by a group of internationally renowned scholars, this book recovers Cowley’s unique achievement as a poet working across and between the genres and disciplines of his time and of our own. When Cowley died, he was the most famous poet in England, and his popularity continued throughout the eighteenth century; for instance, he was much more widely published than Donne, Herbert, Marvell, or Crashaw. Yet Cowley has virtually disappeared from the canon today, even from collections of metaphysical poetry, although it was Cowley who occasioned Samuel Johnson’s famous definition of metaphysical poetry in the first place. What circumstances led to Cowley’s sudden, precipitous fall? This book argues that Cowley’s initial popularity and later fall in reputation have a similar origin: the experimental qualities, and the range, of his poetry.

Cowley’s works bridge disciplines (science, poetry), modes (prose, verse), and genres (lyric, ode, epic) in unexpected ways. The same mixed, eccentric, digressive, and unfinished qualities that endeared Cowley’s poetry to his contemporaries doomed his reputation for later readers unable to deal with his idiosyncratic style and defiance of recognized categories. Arguing that he mixed neoclassical and baroque, metaphysical and baroque, cavalier and metaphysical, poetry and prose, epic and history, science and verse, the contributors to this book reveal Cowley as a kaleidoscopic mind whose challenging writings fell between established categories and therefore fell through the cracks of literary history.
Woodstock Then and Now
Conversations on its 50th Anniversary
Edited by Alex Ludwig and Simone Pilon

In August of 1969, a dairy farm in the state of New York hosted a pivotal moment in the history of pop music. Taking place only two years after the “Summer of Love” and one year after the tumultuous events of 1968, the Woodstock Music and Art Fair put an exclamation point on the transformational decade of the 1960s. Joni Mitchell did not attend Woodstock, but her song of the same name captures an opposition inherent to the turbulent and divisive era. “We are stardust . . . caught in the devil’s bargain,” Mitchell sings, “and we’ve got to get ourselves back to the garden.” In order to celebrate the 50th anniversary of Woodstock, Berklee College of Music hosted a week-long celebration that included conversations with luminaries from the era. Participants included Woodstock co-founder, Michael Lang; emcee, stage and lighting designer, Chip Monck; audio engineer, Bill Hanley; photographers Henry Diltz and Elliott Landy; public relations officer, Rona Elliot; and Gerardo Velez, drummer for Jimi Hendrix. Woodstock Then and Now commemorates the discussion between these Woodstock luminaries, making available the transcripts of this historic event.

“If you ever wanted to get the ‘inside’ scoop on what happened at Woodstock then you have to read this book. It will transport you to the actual days of the formation of the concerts and give you a great idea of the complexity of the festival.” —Graham Nash

“1969—I was 11 and although I fashioned myself quite mature I was still too young to attend Woodstock. I feel like I did attend it though from the music and movies and footage and now, most importantly, this definitive text. A summer of love and learning and a miracle of the changing times presented by the people that made it.” —Jamie Lee Curtis

“The Woodstock Festival was the story of a generation, and the best stories are told here by the people who made the festival!” —Bob Gruen
**Bandit/Queen**

*The Runaway Story of Belle Starr*

Margot Douaihy

with illustrations by Bri Hermanson

*Bandit/Queen: The Runaway Story of Belle Starr* is a polyphonic, docupoetic project exploring Belle Starr, a notorious Wild West outlaw, and her unsolved murder in 1889. Belle Starr traded a privileged upbringing for a life on the lam—marrying outlaws, thieving, and providing shelter for criminal gangs, all with her signature brocade and purple hats. After the media locked into her story, Belle Starr rocketed to fame. She “became” a compelling anti-hero, icon, and criminal mastermind—The Female Jesse James. Newspapers and books fabricated details about Belle, and a mass delusion seemingly took hold. But who was Belle Starr? Where do fiction and fact overlap? Today’s evolving media ecosystem—fake news, deep fakes, carefully controlled social media profiles—underscore the enduring appeal of the person vs persona tension. A feminist analog to Michael Ondaatje’s *Collected Works of Billy the Kid*, this archive-driven book merges documentary poetry by Margot Douaihy with scratchboard illustrations by Bri Hermanson to examine identity, desire, rule breaking, and (in)authenticity.

“In Bandit/Queen, Margot Douaihy burns through Belle Starr’s legacy until it gleams, buffing layers of misogyny and sensationalism until the power and possibility of a complicated woman show through. History alone isn’t capable of imagining interiority into grave dust and brittle newspaper: it takes a poet of Douaihy’s caliber to do it, with the potency of her verbal images and Bri Hermanson’s visual ones enfleshing a ghost enough to speak.”

—Zoe Tuck, author of *Terror Matrix*
These people want to belong—to themselves, their families, their communities, and their God. Their motivations, disturbing at times, expose their love, loneliness, and their limits. As one character reminds readers, “We move beside and around and in between each other until something—sometimes good, mostly bad—pushes us together. Then we have to get close, real close, and it’s no easy job for any of us.” From the dizzying Thanksgiving table to the sobering graveside service, these stories exist in their acts of agency and grace.

About the author
Kim Shegog is the winner of the Converse College Inaugural MFA Alumni Book Prize for Fiction. She was a finalist for Redbud’s First Annual Coppice Prize (2021). Her work has appeared in Appalachian Review, The Sun, r kv ry quarterly, and anthologized in This is What America Looks Like: The Washington Writers’ Publishing House Anthology (2021). She was the recipient of the Judith Siegel Pearson Award for Fiction from Wayne State University in 2019. She holds an MFA from Converse University. The Virginia native and part-time South Carolinian now resides in Ohio.

Narrates the love story of a mother and daughter: one has cancer while the other grapples with her sexuality.

About the author
Canadian-American poet, Sarah Cooper, resides in South Carolina where she teaches courses in Gender, Sexuality and Women’s Studies courses for the Women’s Leadership major at Clemson University. She is the winner of the Converse College Inaugural Book Prize for Poetry.

The stories in this collection give voice to the history and soul of a rural collective.

About the author
Kim Shegog is the winner of the Converse College Inaugural MFA Alumni Book Prize for Fiction. She was a finalist for Redbud’s First Annual Coppice Prize (2021). Her work has appeared in Appalachian Review, The Sun, r kv ry quarterly, and anthologized in This is What America Looks Like: The Washington Writers’ Publishing House Anthology (2021). She was the recipient of the Judith Siegel Pearson Award for Fiction from Wayne State University in 2019. She holds an MFA from Converse University. The Virginia native and part-time South Carolinian now resides in Ohio.
Appalachian Pastoral
Mountain Excursions, Aesthetic Visions, and The Antebellum Travel Narrative
Michael S. Martin

The first book-length study of antebellum travel narratives into the Appalachian Mountains.

Appalachian Pastoral rethinks how 19th-century travel narratives into Appalachia deliberately incorporate British landscape aesthetics as a mediating literary device with a somewhat inconceivable real-world environment and terrain. The book uses modern-day approaches to the environment (ecocriticism) to provide a new vocabulary for understanding these little-known, antebellum, first-person works.

About the author
Michael S. Martin is currently an Associate Professor of English, Modern Languages, and Cultural Studies at Nicholls State University, in Thibodaux, Louisiana. He works in the fields of 19th-century American literature, Native American literature, Appalachian Studies, and colonial American literature.

Eco-Modernism
Ecology, Environment and Nature in Literary Modernism
Edited by Jeremy Diaper

Provides the first authoritative and comprehensive account of literary modernism, the environment and ecology.

In drawing together contributions from leading and emerging scholars from across the UK and America, Eco-Modernism offers a diverse range of environmental and ecological interpretations of modernist texts and illustrates that ecocriticism can offer fresh and provocative ways of understanding literary modernism.

About the editor
Jeremy Diaper has published numerous articles and chapters on T. S. Eliot’s agrarianism and the history of the organic husbandry movement. He is currently editing a special issue of Modernist Cultures on “Modernism and the Environment”.

BOOKS
New Materialism and Late Modernist Poetry
Joe Moffett

Poetry drawn from Late Modernism is examined, with particular attention on how authors anticipate New Materialist perspectives.

Analyzing a number of important works from influential poets drawn from the Late Modernist period (ca. 1930-1970), this book demonstrates how the fresh insights provided by New Materialism can inform our thinking about poetry. This fresh theoretical perspective challenges longstanding assumptions about our anthropocentric worldview.

About the author
A past US Fulbright Scholar, Joe Moffett, Ph.D., is Dean of Arts, English, and Humanities at Oklahoma City Community College. His monographs include Mysticism in Postmodernist Long Poems (Lehigh UP, 2015), Understanding Charles Wright (South Carolina UP, 2008), and The Search for Origins in the Twentieth-Century Long Poem (West Virginia UP, 2007).

#MeToo and Modernism
Edited by Robin E. Field and Jerrica Jordan

This book contains a specialized and new approach to the field of modernism, applying the current focus of the #MeToo Movement.

#MeToo and Modernism offers cultural, historical, and pedagogical responses applied to the themes behind the #MeToo Movement. This volume is organized into four sections: a three-part response in which scholars analyze ripples of the #MeToo Movement in Modernist literature, and a section on how to incorporate teachings in the classroom.

About the editors
Robin E. Field is Professor of English at King’s College in Wilkes-Barre, Pennsylvania. She is co-editor of Transforming Diaspora: Communities beyond National Boundaries (2011) and is the Director of the Center for Excellence in Learning and teaching at King’s College and the Managing Editor of the journal South Asian Review.

Jerrica Jordan is a professor of English at Tarrant County College in Fort Worth, Texas. She holds a Ph.D. in English from Southern Illinois University, where she specialized in twentieth-century American literature and culture.
Opera and the printed word were both omnipresent in Britain in the long nineteenth century. At first, opera—a living, performative art—may seem to have little to do with the static media of print. As this volume demonstrates, however, there were multiple points of interaction between the two that shaped how opera was experienced, disseminated, and perceived.

About the editors
Christina Fuhrmann is Professor of Music at Baldwin Wallace University Conservatory of Music and edits BACH: Journal of the Riemenschneider Bach Institute. Alison Mero holds a PhD from Indiana University. Her research focuses on the discourse surrounding English-language opera in the nineteenth century.
The Robert Frost Review is a peer-reviewed annual publication of The Robert Frost Society, which was founded in 1978 to promote scholarly discussion of the poet’s life and work. The Review is committed to publishing high-quality scholarship in all areas of study related to Frost, including pedagogical approaches for all educational settings. It is also interested in international perspectives on Frost and articles related to translations of his work. In addition to scholarly articles, the Review also features short notes, book reviews, descriptions of encounters with the poet, historical and biographical features, and commissioned work on special topics. Each issue includes a bibliography of recent Frost-related publications and dissertations.

To subscribe to the journal, please join the Robert Frost Society. All members receive print copies of the journal.

T. S. Eliot Studies Annual

The T. S. Eliot Studies Annual is the leading venue for the critical reassessment of Eliot’s life and work in light of the ongoing publication of his letters, critical volumes of his complete prose, the new edition of his complete poems, and the forthcoming critical edition of his plays. All critical approaches are welcome, as are essays pertaining to any aspect of Eliot’s work as a poet, critic, playwright, editor, foremost exemplar of modernism, or his influence on twentieth-century and contemporary literature and culture. Each volume provides a selection of original, peer-reviewed essays representing the best in current Eliot scholarship. In addition, the Annual publishes shorter research notes, book reviews, and a comprehensive bibliography of Eliot-related publications.

The Annual is a joint production of the International T. S. Eliot Society and Clemson University Press in association with Liverpool University Press. Members of the International T. S. Eliot Society receive online access to the journal as part of their membership.
Established in 1963, the *Journal of Extension* (*JOE*) is the flagship journal for Extension professionals. As a refereed journal, *JOE* expands and updates the research and knowledge base for U.S. Extension professionals and other outreach educators to improve their effectiveness and serves as a forum for emerging and contemporary issues affecting U.S. Extension education. Moreover, *JOE* provides a venue for professionals and students to publish original and applied research findings and to share successful educational applications, scholarly opinions, educational resources, and challenges on issues of critical importance to Extension educators.

Conceived on the 150th anniversary of W. B. Yeats's birth, *International Yeats Studies* brings together scholarship from Europe, the Americas, Asia, and Africa, and addresses Yeats’s place in world literature. Published semi-annually, each volume both responds to the field of Yeats studies and sets directions for it. *International Yeats Studies* is the official journal of the International Yeats Society, an academic organization that links national and other Yeats societies around the world.

The *Journal of Youth Development* is an open-source, peer-reviewed, quarterly online publication dedicated to advancing youth development practice and research. *JYD* serves applied researchers and evaluators as well as practitioners who work in youth-serving organizations or the intermediaries that support them. *JYD* is the official journal of two of the largest professional associations for those working with and on behalf of young people, the National Association of Extension 4-H Youth Development Professionals (NAE4-HYDP) and the National Afterschool Association (NAA).