

## **American Gothic The Story Of Americas Legendary Theatrical Family Junius Edwin And John Wilkes Booth**

"You will find my story is a lot like pie, a strawberry-rhubarb pie. It's bitter. It's messy. It's got some sweetness, too. Sometimes the ingredients get added in the wrong order, but it has substance, it will warm your insides, and even though it isn't perfect, it still turns out okay in the end." When journalist Beth M. Howard's young husband dies suddenly, she packs up the RV he left behind and hits the American highways. At every stop along the way—whether filming a documentary or handing out free slices on the streets of Los Angeles—Beth uses pie as a way to find purpose. Howard eventually returns to her Iowa roots and creates the perfect synergy between two of America's greatest icons—pie and the American Gothic House, the little farmhouse immortalized in Grant Wood's famous painting, where she now lives and runs the Pitchfork Pie Stand. Making Piece powerfully shows how one courageous woman triumphs over tragedy. This beautifully written memoir is, ultimately, about hope. It's about the journey of healing and recovery, of facing fears, finding meaning in life again, and moving forward with purpose and, eventually, joy. It's about the nourishment of the heart and soul that comes from the simple act of giving to others, like baking a homemade pie and sharing it with someone whose pain is even greater than your own. And it tells of the role of fate, second chances and the strength found in community.

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A Companion to American Gothic features a collection of original essays that explore America's gothic literary tradition. The largest collection of essays in the field of American Gothic Contributions from a wide variety of scholars from around the world The most complete coverage of theory, major authors, popular culture and non-print media available

The social and political climate in which Wood's art flourished bears certain striking similarities to America today, as national identity and the tension between urban and rural areas reemerge as polarizing issues in a country facing the consequences of globalization and the technological revolution. Wood portrayed the tension and alienation of contemporary experience. By fusing meticulously observed reality with fables of childhood, he crafted unsettling images of estrangement and apprehension that pictorially manifest the anxiety of modern life.

The Gothic has always been interested in strange utterances and unsettling voices – from half-heard ghostly murmurings and the admonitions of the dead, to the terrible cries of the monstrous nonhuman. Gothic Utterance is the first book-length study of the role played by such voices in the Gothic tradition, exploring their prominence and importance in the American literature produced between the Revolutionary War and the close of the nineteenth century. The book argues that the American Gothic foregrounds the overpowering affect and distressing significations of the voices of the dead, dying, abjected, marginalised or nonhuman, in order to undertake a sustained interrogation of

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what it means to be and speak as an American in this period. The American Gothic imagines new forms of relation between speaking subjects, positing more inclusive and expansive kinds of community, while also emphasizing the ethical demands attending our encounters with Gothic voices. The Gothic suggests that how we choose to hear and respond to these voices says much about our relationship with the world around us, its inhabitants – dead or otherwise – and the limits of our own subjectivity and empathy.

American GothicThe Story of America's Legendary Theatrical Family—Junius, Edwin, and John Wilkes BoothOpen Road Media

The world's most famous portraits and the hidden stories behind their subjects are explored in this fascinating and highly entertaining book. Portraiture is one of the oldest and most studied genres of art. While most scholars will look at a painting's composition, style, and themes, often questions remain unanswered--who were these people and why were they painted? This entertaining book reveals the identities and lives of some of the most famous characters that populate art history--from the Renaissance to the 21st century. Readers will learn how the fifteen-year-old subject of da Vinci's Lady with an Ermine nearly destroyed a marriage; that van Dyck's depiction of Prudence in wild clothes is actually one of the most controversial aristocrats of the seventeenth century; and that Francis Bacon's character George Dyer was a man he met in a Soho nightclub. These and other stories behind works by Picasso, Klimt,

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Rubens, Warhol, and dozens of other artists show how portraiture remains one of the most enthralling genres. Based on art scholarship and conveyed in an accessible tone, these fascinating tales of power, lust, intrigue, jealousy, vengeance, and romance will help readers understand masterpieces of art history in an entirely new light.

He claimed to be “the plainest kind of fellow you can find. There isn’t a single thing I’ve done, or experienced,” said Grant Wood, “that’s been even the least bit exciting.” Wood was one of America’s most famous regionalist painters; to love his work was the equivalent of loving America itself. In his time, he was an “almost mythical figure,” recognized most supremely for his hard-boiled farm scene, *American Gothic*, a painting that has come to reflect the essence of America’s traditional values—a simple, decent, homespun tribute to our lost agrarian age. In this major new biography of America’s most acclaimed, and misunderstood, regionalist painter, Grant Wood is revealed to have been anything but plain, or simple . . . R. Tripp Evans reveals the true complexity of the man and the image Wood so carefully constructed of himself. Grant Wood called himself a farmer-painter but farming held little interest for him. He appeared to be a self-taught painter with his scenes of farmlands, farm workers, and folklore but he was classically trained, a sophisticated artist who had studied the Old Masters and Flemish art as well as impressionism. He lived a bohemian life and painted in Paris and Munich in the 1920s, fleeing what H. L. Mencken referred to as “the booboisie” of small-town America. We see Wood as an artist haunted and inspired by the images of childhood;

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by the complex relationship with his father (stern, pious, the “manliest of men”); with his sister and his beloved mother (Wood shared his studio and sleeping quarters with his mother until her death at seventy-seven; he was forty-four). We see Wood’s homosexuality and how his studied masculinity was a ruse that shaped his work. Here is Wood’s life and work explored more deeply and insightfully than ever before. Drawing on letters, the artist’s unfinished autobiography, his sister’s writings, and many never-before-seen documents, Evans’s book is a dimensional portrait of a deeply complicated artist who became a “National Symbol.” It is as well a portrait of the American art scene at a time when America’s Calvinistic spirit and provincialism saw Europe as decadent and artists were divided between red-blooded patriotic men and “hothouse aesthetes.” Thomas Hart Benton said of Grant Wood: “When this new America looks back for landmarks to help gauge its forward footsteps, it will find a monument standing up in the midst of the wreckage . . . This monument will be made out of Grant Wood’s works.”

This book defines the American Gothic and places it both within the context of the major movements of intellectual history in the last 300 years, and also within the context of the critical issues of American culture. From Poe to Faulkner to Toni Morrison and Cormac McCarthy, many of the best and most critically acclaimed works of American literature have been Gothic. The book will demonstrate how the Gothic provides a forum for discussing key issues of American culture, for exploring forbidden

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subjects, and for providing a voice for the repressed and silenced.

During the 1893 Chicago World's Fair, G. Gordon Gregg, a handsome physician, rents rooms in his newly constructed castle to young, beautiful, and wealthy women who mysteriously vanish. Reprint.

One of the very first books to take Stephen King seriously, *Landscape of Fear* (originally published in 1988) reveals the source of King's horror in the sociopolitical anxieties of the post-Vietnam, post-Watergate era. In this groundbreaking study, Tony Magistrale shows how King's fiction transcends the escapism typical of its genre to tap into our deepest cultural fears: "that the government we have installed through the democratic process is not only corrupt but actively pursuing our destruction, that our technologies have progressed to the point at which the individual has now become expendable, and that our fundamental social institutions-school, marriage, workplace, and the church-have, beneath their veneers of respectability, evolved into perverse manifestations of narcissism, greed, and violence." Tracing King's moralist vision to the likes of Twain, Hawthorne, and Melville, *Landscape of Fear* establishes the place of this popular writer within the grand tradition of American literature. Like his literary forbears, King gives us characters that have the capacity to make ethical choices in an imperfect, often evil world. Yet he inscribes that conflict

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within unmistakably modern settings. From the industrial nightmare of "Graveyard Shift" to the breakdown of the domestic sphere in *The Shining*, from the techno-horrors of *The Stand* to the religious fanaticism and adolescent cruelty depicted in *Carrie*, Magistrale charts the contours of King's fictional landscape in its first decade.

Documents the American horror film industry from its beginnings to the mid-1950s, including European influences in creating horror films during its early years to the fusion of science fiction and horror during the 1950s.

Following the structure of other titles in the Continuum Introductions to Literary Genres series, *American Gothic Fiction* includes: A broad definition of the genre and its essential elements. A timeline of developments within the genre. Critical concerns to bear in mind while reading in the genre. Detailed readings of a range of widely taught texts. In-depth analysis of major themes and issues. Signposts for further study within the genre. A summary of the most important criticism in the field. A glossary of terms. An annotated, critical reading list. This book offers students, writers, and serious fans a window into some of the most popular topics, styles and periods in this subject. Authors studied in *American Gothic Fiction* include Charles Brockden Brown, William Montgomery Bird, James Fenimore Cooper, Edgar Allan Poe, George Lippard, Herman Melville, Nathaniel

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Hawthorne, William Gilmore Simms, John Neal, Harriet Beecher Stowe, Charlotte Perkins Gilman, Ambrose Bierce, Emma Dawson, W.D. Howells, Henry James, William Faulkner, Anne Rice and William Gibson>

From humble beginnings sketching Iowa's cornfields and rolling hills as a child, Grant Wood became the father of regionalism, an artistic movement that celebrated the simple and real-life surroundings of the people. When studying art in Europe in the early 20th century, Grant couldn't find a style that touched his heart quite right. Impressionism, cubism, and abstract art didn't reflect his view of the world. It wasn't until he stumbled upon Gothic art that Grant recognized something familiar. Back home in America, Grant asked his sister and his dentist to pose for what would become the founding, iconic image of regionalism and a uniquely American work of art. Grant's art celebrated hard-working Americans who finally saw themselves in fine art. American Gothic is a picture-book biography that explores the birth of the famous painting, the movement that made it possible, and the artist who created it all.

This collection of thirteen essays on American literature and culture defines and examines a gothic tradition in frontier writing. As the imaginative border between the known and the unknown, the frontier subject has provided a bridge to gothic domains and has been used by writers from every period in American history to

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explore social, ethnic, and gender frontiers, as well as frontiers of art and language. The frontier gothic world, for all of its ambiguity and ambivalence, is nevertheless immanent, palpable, and undeniably present, and it impinges significantly upon the conventional world, forcing that world to change, to adapt, to transform itself or be destroyed. The essays consider canonical writers such as Brockden Brown, Cooper, Hawthorne, Poe, and Melville; they also discuss Mary Wilkins Freeman, Charlotte Perkins Gilman, Edward Abbey, William Gibson, Gerald Vizenor, Leslie Silko, and Rudolfo Anaya. Also included is a previously uncollected short story by Charlotte Perkins Gilman, "The Giant Wistaria," discussed by essayist Gary Scharnhorst as "A Hieroglyph of the Female Frontier Gothic." In American literature, the frontier gothic tradition expresses the spirit of a nation proud of its pragmatic realism and hungry for romance, vigorously pursuing a manifest destiny in the light of day, yet troubled and enraptured by gothic intimations of twilight apparitions, midnight curses, and the demons that haunt the last hour before dawn.

This Companion offers a thorough overview of the diversity of the American Gothic tradition from its origins to the present.

A collection of tales of horror and suspense begins with such nineteenth-century writers as Edgar Allan Poe and Nathaniel Hawthorne and includes the works of

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Flannery O'Connor, Stephen King, Anne Rice, and William Faulkner

In America as in Britain, the rise of the Gothic represented the other—the fearful shadows cast upon Enlightenment philosophies of common sense, democratic positivism, and optimistic futurity. Many critics have recognized the centrality of these shadows to American culture and self-identification. *American Gothic*, however, remaps the field by offering a series of revisionist essays associated with a common theme: the range and variety of Gothic manifestations in high and popular art from the roots of American culture to the present. The thirteen essayists approach the persistence of the Gothic in American culture by providing a composite of interventions that focus on specific issues—the histories of gender and race, the cultures of cities and scandals and sensations—in order to advance distinct theoretical paradigms. Each essay sustains a connection between a particular theoretical field and a central problem in the Gothic tradition. Drawing widely on contemporary theory—particularly revisionist views of Freud such as those offered by Lacan and Kristeva—this volume ranges from the well-known Gothic horrors of Edgar Allan Poe and Nathaniel Hawthorne to the popular fantasies of Stephen King and the postmodern visions of Kathy Acker. Special attention is paid to the issues of slavery and race in both black and white texts, including those by Ralph Ellison and William Faulkner. In the view of the editors and contributors, the Gothic is not so much a historical category as a mode of thought haunted by history, a part of suburban life and the lifeblood of films such as *The Exorcist* and *Fatal Attraction*.

This new critique of contemporary African-American fiction explores its intersections with and critiques of the Gothic genre. Wester reveals the myriad ways writers manipulate the genre to critique the gothic's traditional racial ideologies and the mechanisms that were appropriated

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and re-articulated as a useful vehicle for the enunciation of the peculiar terrors and complexities of black existence in America. Re-reading major African American literary texts such as Narrative of the Life of Frederick Douglass, Of One Blood, Cane, Invisible Man, and Corregidora African American Gothic investigates texts from each major era in African American Culture to show how the gothic has consistently circulated throughout the African American literary canon.

A new critical companion to the Gothic traditions of American Culture This new Companion surveys the traditions and conventions of the dark side of American culture its repressed memories, its anxieties and panics, its fears and horrors, its obsessions and paranoid. Featuring new critical essays by established and emerging academics from a range of national backgrounds, this collection offers new discussions and analyses of canonical and lesser-known texts in literature and film, television, photography, and video games. Its scope ranges from the earliest manifestations of American Gothic traditions in frontier narratives and colonial myths, to its recent responses to contemporary global events. Key Features Features original critical writing by established and emerging scholars Surveys the full range of American Gothic, from its earliest texts to 21st Century works Includes critical analyses of American Gothic in new media and technologies Will establish new benchmarks for the critical understanding of American Gothic traditions

The Rural Gothic in American Popular Culture argues that complex and often negative initial responses of early European settlers continue to influence American horror and gothic narratives to this day. The book undertakes a detailed analysis of key literary and filmic texts situated within consideration of specific contexts.

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Somerville New Jersey has a municipal and library building that looks like something out of a Gothic romance. At the end of what appears to be a typical suburban Main Street sits a castle. The story of how Somerville acquired its "castle", the man who built it, and the preservation of an award-winning classic of American Gothic architecture stretches from the early 19th to the 21st century. It involves the growth of a small town and the rise and tribulations of a colorful, but not widely known, colonial-American family. Victorians believed one's home was one's castle, but this philosophy was realized in the Daniel Robert House. History and architecture buffs will be intrigued by the artistry and planning of one man's private castle, one that now is a building serving the public and a National Register site.

Describes Grant Wood's portrait of Iowa farmers, and documents how the piece has represented midwestern Puritanism, hard-working endurance, and the often-parodied American heartland.

Leila Taylor takes us into the dark heart of the American gothic, analysing the ways it relates to race in America in the twenty-first century. Haunted houses, bitter revenants and muffled heartbeats under floorboards -- the American gothic is a macabre tale based on a true story. Part memoir and part cultural critique, *Darkly: Blackness and America's Gothic Soul* explores American culture's inevitable gothicness in the traces left from chattel slavery. The persistence of white supremacy and the ubiquity of Black death feeds a national culture of terror and a perpetual undercurrent of mourning. If the gothic narrative is metabolized fear, if the goth aesthetic is romanticized melancholy, what does that look and sound like in Black America? Poe, 'The House of Usher,' and the American Gothic discusses the interrelation between Poe's tale and the modern horror genre, demonstrating how Poe's work continues to serve as a

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model for exploring the deepest and most primitive corners of the human mind and heart. A New York Times–bestselling author’s “lively” account of a family of famous actors—who became notorious after the assassination of President Lincoln (The New Yorker). Junius Booth and his sons, Edwin and John Wilkes, were nineteenth-century America’s most famous theatrical family. Yet the Booth name is forever etched in the history books for one terrible reason: the assassination of President Abraham Lincoln by John Wilkes Booth at Ford’s Theatre on April 14, 1865. In American Gothic, bestselling historian Gene Smith vividly chronicles the triumphs, scandals, and tragedies of this infamous family. The preeminent English tragedian of his day, Junius Booth was a madman and an alcoholic who abandoned his wife and young son to move to America and start a new family. His son Edwin became the most renowned Shakespearean actor in America, famously playing Hamlet for one hundred consecutive nights, but he suffered from depression and a crippling fear of inheriting his father’s insanity. Blessed with extraordinary good looks and a gregarious nature, John Wilkes Booth seemed destined for spectacular fame and fortune. However, his sympathy for the Confederate cause unleashed a dangerous instability that brought permanent disgrace to his family and forever changed the course of American history. Richly detailed and emotionally insightful, American Gothic is a “ripping good tale” that

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brings to life the true story behind a family tragedy of Shakespearean proportions (The New York Times).

A major new profile of the celebrated regionalist artist draws on his correspondence, unfinished biography and other direct sources to reveal his education and private conflicts while assessing how such pieces as American Gothic contrast with his darker personality.

What does it mean to deeply love a home place that haunts us still? From Mark Twain to Grant Wood to Garrison Keillor, regionalists from the Gilded Age to the Digital Age have explored the American Gothic and the homegrown fatalism that flourish in many of the nation's most far-flung and forgotten places. The Haunt of Home introduces us to a cast of real-life Midwestern characters grappling with the Gothic in their own lives, from promising young professionals debating the perennial "Should I stay or should I go" dilemma, to recent émigrés and entrepreneurs seeking personal reinvention, to faithful boosters determined to keep their communities alive despite the odds. In The Haunt of Home Zachary Michael Jack considers the many ways a region's abiding spirit shapes the ethos of a land and its people, offering portraits of others who, like himself, are determined to live out the unique promise and predicament of the Gothic. Winner of the 2001 National Book Award for Fiction Nominated for the National

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Book Critics Circle Award An American Library Association Notable Book Jonathan Franzen's third novel, *The Corrections*, is a great work of art and a grandly entertaining overture to our new century: a bold, comic, tragic, deeply moving family drama that stretches from the Midwest at mid-century to Wall Street and Eastern Europe in the age of greed and globalism. Franzen brings an old-time America of freight trains and civic duty, of Cub Scouts and Christmas cookies and sexual inhibitions, into brilliant collision with the modern absurdities of brain science, home surveillance, hands-off parenting, do-it-yourself mental healthcare, and the anti-gravity New Economy. With *The Corrections*, Franzen emerges as one of our premier interpreters of American society and the American soul. Enid Lambert is terribly, terribly anxious. Although she would never admit it to her neighbors or her three grown children, her husband, Alfred, is losing his grip on reality. Maybe it's the medication that Alfred takes for his Parkinson's disease, or maybe it's his negative attitude, but he spends his days brooding in the basement and committing shadowy, unspeakable acts. More and more often, he doesn't seem to understand a word Enid says. Trouble is also brewing in the lives of Enid's children. Her older son, Gary, a banker in Philadelphia, has turned cruel and materialistic and is trying to force his parents out of their old house and into a tiny apartment. The middle child, Chip, has

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suddenly and for no good reason quit his exciting job as a professor at D----- College and moved to New York City, where he seems to be pursuing a "transgressive" lifestyle and writing some sort of screenplay. Meanwhile the baby of the family, Denise, has escaped her disastrous marriage only to pour her youth and beauty down the drain of an affair with a married man--or so Gary hints. Enid, who loves to have fun, can still look forward to a final family Christmas and to the ten-day Nordic Pleasurelines Luxury Fall Color Cruise that she and Alfred are about to embark on. But even these few remaining joys are threatened by her husband's growing confusion and unsteadiness. As Alfred enters his final decline, the Lamberts must face the failures, secrets, and long-buried hurts that haunt them as a family if they are to make the corrections that each desperately needs.

Follows the life of the Iowa farm boy who struggled to realize his talents and who painted in Paris but returned home to focus on the land and people he knew best. Best known for her short story "The Lottery" and her novel The Haunting of Hill House, Shirley Jackson produced a body of work that is more varied and complex than critics have realized. In fact, as Darryl Hattenhauer argues here, Jackson was one of the few writers to anticipate the transition from modernism to postmodernism, and therefore ranks among the most significant writers of her

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time. The first comprehensive study of all of Jackson's fiction, Shirley Jackson's *American Gothic* offers readers the chance not only to rediscover her work, but also to see how and why a major American writer was passed over for inclusion in the canon of American literature.

With handsome young men who never grow old, and the strangest of relatives appearing from dark corridors and long shadows, the frenzied imagination of the *American Gothic* is a fertile theme for this next anthology in the Gothic fantasy short story series. As with other titles in the series, new short fiction complements the work of classic authors including: Gertrude Atherton, Ambrose Bierce, Charles Brockden Brown, George Washington Cable, Charles W. Chesnutt, Kate Chopin, Ralph Adams Cram, Stephen Crane, Emma Dawson, Mary E. Wilkins Freeman, Charlotte Perkins Gilman, Ellen Glasgow, Nathaniel Hawthorne, Washington Irving, Shirley Jackson, Sarah Orne Jewett, Grace King, H.P. Lovecraft, Herman Melville, W.C. Morrow, Flannery O'Connor, Edgar Allan Poe, Annie Trumbull Slosson, Clark Ashton Smith, Harriet Prescott Spofford, Harriet Beecher Stowe, Edith Wharton, Madeline Yale Wynne.

Taking as its point of departure recent insights about the performative nature of genre, *The Poetics and Politics of the American Gothic* challenges the critical tendency to accept at face value that gothic literature is mainly about fear.

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Instead, Agnieszka Soltysik Monnet argues that the American Gothic, and gothic literature in general, is also about judgment: how to judge and what happens when judgment is confronted with situations that defy its limits. Poe, Hawthorne, Melville, Gilman, and James all shared a concern with the political and ideological debates of their time, but tended to approach these debates indirectly. Thus, Monnet suggests, while slavery and race are not the explicit subject matter of antebellum works by Poe and Hawthorne, they nevertheless permeate it through suggestive analogies and tacit references. Similarly, Melville, Gilman, and James use the gothic to explore the categories of gender and sexuality that were being renegotiated during the latter half of the century. Focusing on "The Fall of the House of Usher," "The Marble Faun," "Pierre," "The Turn of the Screw," and "The Yellow Wallpaper," Monnet brings to bear minor texts by the same authors that further enrich her innovative readings of these canonical works. At the same time, her study persuasively argues that the Gothic's endurance and ubiquity are in large part related to its being uniquely adapted to rehearse questions about judgment and justice that continue to fascinate and disturb. How could a glorious age of American history also give rise to the darkest of literary traditions, one that would inspire Edgar Allan Poe, Stephen King, and many other best-selling American writers?"

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The story behind one of the most famous paintings in American art. The stern, sober countenance of the elderly farmer. The quiet, loyal character of his prim wife. Few other paintings are so instantly recognizable as Grant Wood's masterpiece American Gothic. Bestselling Chicago author Thomas Hoving brings to life Wood himself and illuminates, as only he can, the allure of this iconic painting. This is the lively biography of Grant Wood, whose roots grew deep in the heartland of America, a poor kid in a small Iowa town. His painting was a reflection of the place where he lived and the world he knew. It is also a biography of the painting itself, from its inspiration, to its controversial unveiling at a juried exhibition at the Art Institute of Chicago—where it earned derision, praise, and a bronze medal—to its eventual acceptance and recognition as a true original work of art. Today it ranks with the Mona Lisa and Edvard Munch's *The Scream* as one of the most well-known (and parodied) paintings in the world—and it remains a beloved piece of Americana.

The greatest haunted house story ever written, the inspiration for a 10-part Netflix series directed by Mike Flanagan and starring Michiel Huisman, Carla Gugino, and Timothy Hutton. First published in 1959, Shirley Jackson's *The Haunting of Hill House* has been hailed as a perfect work of unnerving terror. It is the story of four seekers who arrive at a notoriously unfriendly pile called Hill House: Dr. Montague, an occult scholar looking for solid evidence of a "haunting"; Theodora, his lighthearted assistant; Eleanor, a friendless, fragile young woman well acquainted with poltergeists; and Luke, the future heir of Hill House. At first, their stay seems destined to be merely a spooky encounter with inexplicable phenomena. But Hill House is gathering its powers—and soon it will choose one of them to make its own. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-

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speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators. Silverton is a town full of characters, and if you happen to be one, you have to play your part to the end—even if it kills you. That's what a down-on-his-luck writer discovers when he finds himself on the bridge of his hometown with no recollection of how he got there. Only a mysterious pain in his head and a crackling sound in his ear offer any clues. While searching for answers, he reconnects with friends and family, sometimes painfully, and discovers that a serial killer plagues his sleepy town with a possible connection to a personal family tragedy. Feeling that it's connected to his blackout, he sets out to solve the mystery of the dead women by navigating a maze of shady friends, a meth-dealing biker gang, Jesus, and rampaging mammoths. And that's just a typical day. He soon realizes that there are significant gaps in his memory that he can't account for, and wonders if he has not only lost time, but if he is also losing his mind and soul. He starts to question whether he even wants to learn the identity of the killer. That is until a girl close to him turns up dead, and it becomes a race to solve her murder before the authorities do. Doing so will not be easy, because in this town, the clues lie somewhere between memory, imagination, and madness...and each is fighting to keep him from sorting it all out before he becomes the next tragedy.

NEW YORK TIMES BESTSELLER • “It’s Lovecraft meets the Brontës in Latin America, and after a slow-burn start Mexican Gothic gets seriously weird.”—The Guardian IN  
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AND MARK CONSUELOS • WINNER OF THE LOCUS AWARD • NOMINATED FOR THE BRAM STOKER AWARD • NAMED ONE OF THE BEST BOOKS OF THE YEAR BY The New Yorker • Vanity Fair • NPR • The Washington Post • Tordotcom • Marie Claire • Vox • Mashable • Men's Health • Library Journal • Book Riot • LibraryReads An isolated mansion. A chillingly charismatic aristocrat. And a brave socialite drawn to expose their treacherous secrets. . . . From the author of Gods of Jade and Shadow comes “a terrifying twist on classic gothic horror” (Kirkus Reviews) set in glamorous 1950s Mexico. After receiving a frantic letter from her newly-wed cousin begging for someone to save her from a mysterious doom, Noemí Taboada heads to High Place, a distant house in the Mexican countryside. She's not sure what she will find—her cousin's husband, a handsome Englishman, is a stranger, and Noemí knows little about the region. Noemí is also an unlikely rescuer: She's a glamorous debutante, and her chic gowns and perfect red lipstick are more suited for cocktail parties than amateur sleuthing. But she's also tough and smart, with an indomitable will, and she is not afraid: Not of her cousin's new husband, who is both menacing and alluring; not of his father, the ancient patriarch who seems to be fascinated by Noemí; and not even of the house itself, which begins to invade Noemí's dreams with visions of blood and doom. Her only ally in this inhospitable abode is the family's youngest son. Shy and gentle, he seems to want to help Noemí, but might also be hiding dark knowledge of his family's past. For there are many secrets behind the walls of High Place. The family's once colossal wealth and faded mining empire kept them from prying eyes, but as Noemí digs deeper she unearths stories of violence and madness. And Noemí, mesmerized by the terrifying yet seductive world of High Place, may soon find it impossible to ever leave this enigmatic house behind. “It's as if a supernatural power compels

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us to turn the pages of the gripping Mexican Gothic.”—The Washington Post “Mexican Gothic is the perfect summer horror read, and marks Moreno-Garcia with her hypnotic and engaging prose as one of the genre’s most exciting talents.”—Nerdist “A period thriller as rich in suspense as it is in lush ’50s atmosphere.”—Entertainment Weekly

From Donald Ray Pollock, author of the highly acclaimed *The Devil All the Time* and *Knockemstiff*, comes a dark, gritty, electrifying (and, disturbingly, weirdly funny) new novel that will solidify his place among the best contemporary American authors. It is 1917, in that sliver of border land that divides Georgia from Alabama. Dispossessed farmer Pearl Jewett ekes out a hardscrabble existence with his three young sons: Cane (the eldest; handsome; intelligent); Cob (short; heavy set; a bit slow); and Chimney (the youngest; thin; ill-tempered). Several hundred miles away in southern Ohio, a farmer by the name of Ellsworth Fiddler lives with his son, Eddie, and his wife, Eula. After Ellsworth is swindled out of his family's entire fortune, his life is put on a surprising, unforgettable, and violent trajectory that will directly lead him to cross paths with the Jewetts. No good can come of it. Or can it? In the gothic tradition of Flannery O'Connor and Cormac McCarthy with a healthy dose of cinematic violence reminiscent of Sam Peckinpah, Quentin Tarantino and the Coen Brothers, the Jewetts and the Fiddlers will find their lives colliding in increasingly dark and horrific ways, placing Donald Ray Pollock firmly in the company of the genre's literary masters.

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