

THE ROSE & THE BRIAR

Health, Love and Liberty in the American Ideal



Edited by
Sean Wilentz
and **Grell Marcus**

DOWNED LOVERS, HIGHWAY SHOOTERS: A LETTER LOST AND FOUND

Rose And The Briar Death Love And Liberty In The American Ballad

Michael Streissguth



Rose And The Briar Death Love And Liberty In The American Ballad:

The Rose & the Briar Sean Wilentz, Greil Marcus, 2004 The ballad has been part of American history since before the country had a name In this book the editors have assembled an astonishing group of writers and artists novelists essayists performers and critics to explore the ineffable power of the American ballad In words and in drawings the collaborators have tapped the veins of America s most imaginative and expressive form From Barbara Allen one of the earliest through The Wreck of the Old 97 to contemporary ballads by Bob Dylan and Bruce Springsteen The Rose the Briar presents a rich new patch of art and commentary like the ballads no two the same but all of a piece about stories storytellers and American death love and liberty Publisher *The Rose & the Briar* Sean Wilentz, Greil Marcus, 2005 Praised by Robbie Robertson of The Band as a classic to explore the ineffable power of the American ballad From Barbara Allen through The Wreck of the Old 97 to contemporary ballads by Bob Dylan and Bruce Springsteen The Rose the voices are unmistakably distinct but they share a common ground **The Theater of Terrence McNally** Raymond-Jean Frontain, 2019-10-04 Terrence McNally s canon of plays books for musicals and opera libretti possesses such a breadth of subject matter and diversity of dramatic modes that critics have had difficulty assessing his accomplishment This book is the first critical study to identify the four major stages of McNally s development in terms of his understanding of how theater helps the modern person trapped in a seemingly profane existence to find a gateway to the transcendent Drawing upon such diverse religious thinkers as Martin Buber Mircea Eliade Ilia Delio and Carter Heyward Frontain analyzes the evolution of McNally s understanding of grace not as a gift bestowed by an all powerful deity upon a desperate soul but as the unwarranted and thus all the more unusual act of devotion McNally s phrase that one person performs for another By seeking to foment community most importantly at the height of the AIDS pandemic McNally s theater itself proves to be a channel of grace McNally s greatest success is shown to be the creation of a theater of empathy and compassion in contradistinction to Artaud s theater of cruelty and Albee s Americanization of the theater of the absurd **In My Time of Dying** John Parker, 2025-03-25 Why do people die and where do they go when they are dead How should the dead be buried and mourned in order to ensure that they continue to work for the benefit of the living How have perceptions and experiences of death and the ends of life changed over the centuries In My Time of Dying considers these questions from the perspective of African history In what is the first history of death in Africa John Parker examines mortuary culture and the ongoing relationship between the living and the dead over a four hundred year period Focusing anecdotally on West Africa but with a comparative awareness of comparable practices throughout the continent Parker highlights how Africans developed the world s most vibrant and recognizable cultures of death **Bob Dylan in the Attic** Freddy Cristóbal Domínguez, 2022-12-16 Bob Dylan is an iconic American artist whose music and performances have long reflected different musical genres and time periods His songs tell tales of the Civil War harken back to 1930s labor struggles and address racial violence at the height of the civil rights movement helping listeners

to think about history and history making in new ways While Dylan was warned by his early mentor Dave Van Ronk that You re just going to be a history book writer if you do those things An anachronism the musician has continued to traffic in history and engage with a range of source material ancient and modern over the course of his career In this beautifully crafted book Freddy Crist bal Dom nguez makes a provocative case for Dylan as a historian offering a deep consideration of the musician s historical influences and practices Utilizing interviews speeches and the close analysis of lyrics and live performances Bob Dylan in the Attic is the first book to consider Dylan s work from the point of view of historiography

Mystery Train Greil Marcus,2008-03-25 Now Available as an eBook Catch a train to the heart of rock n roll with this essential study of the quintessential American art form First published in 1975 Greil Marcus Mystery Train remains a benchmark study of rock n roll and a classic in the field of music criticism Focusing on six key artists Robert Johnson Harmonica Frank Randy Newman the Band Sly Stone and Elvis Presley Marcus explores the evolution and impact of rock n roll and its unique place in American culture This sixth edition of Mystery Train includes an updated and rewritten Notes and Discographies section exploring the evolution and continuing impact of the recordings featured in the book **Fighting with the Past** Aaron Sheehan-Dean,2025-08-19 Civil War Americans like people today used the past to understand and traverse their turbulent present As Aaron Sheehan Dean reveals in this fascinating work of comparative intellectual history nineteenth century Americans were especially conversant with narratives of the English Civil Wars of the 1600s Northerners and Southerners alike drew from histories of the English past to make sense of their own conflict interpreting the events of the past in drastically different ways Confederates for example likened themselves to England s Royalists also known as Cavaliers hoping to preserve a social order built on hierarchy and claiming the right to resist what they perceived as radicals assaults on tradition Meanwhile conservative Northerners painted President Lincoln as a tyrant in the mold of English Lord Protector Oliver Cromwell while radical abolitionists drew inspiration from Cromwell and sought to rebuild the South as Cromwell had attempted with Ireland Surveying two centuries of history making and everyday engagement with historical thought Sheehan Dean convincingly argues that history itself was a battlefield of the American Civil War with narratives of the past exercising surprising agency in interpretations of the nineteenth century present Sheehan Dean s discoveries provide an entirely fresh perspective on the role of historical memory in the Civil War era and offer a broader meditation on the construction and uses of history itself *Johnny Cash* Michael Streissguth,2007-09-04 To millions Johnny Cash was the rebellious Man in Black the unabashed patriot the redeemed Christian the king of country music But Johnny Cash was also an uncertain country boy whose dreams were born in the cotton fields of Arkansas and who struggled his entire life with a guilt ridden childhood addictions and self doubt A sensitive songwriter with profound powers of musical expression Cash told America and the world the stories of a nation s heroes and outcasts Johnny Cash The Biography explores in depth many often overlooked aspects of the legend s life and career It examines the powerful artistic influence of his older brother Roy and

chronicles Cash's air force career in the early 1950s when his songwriting took form and when he purchased his first guitar. It uncovers the origins of his trademark boom-chicka-boom rhythm and traces his courtship of Bob Dylan in the folk revival era of the 1960s. Johnny Cash also delves into the details of Cash's personal life including his drug dependency which dogged him long after many thought he had beaten it. It unflinchingly recounts his relationships with his first wife Vivian Liberto, his second wife June Carter Cash and his children. And it follows Cash as man and musician from his early years of success through the commercially desolate years of the 1980s to his reemergence under the influence of producer Rick Rubin and association that revitalized his career yet raised contradictions about Cash's values and craft. Scrupulously researched and passionately told, *Johnny Cash: The Biography* is the unforgettable portrait of an enduring American icon.

Political Rock
Kristine Wiegler, 2016-04-22 *Political Rock* features luminary figures in rock music that have stood out not only for their performances but also for their politics. The book opens with a comparative cultural history of artists who have played important roles in social movements. Individual chapters are devoted to The Clash and Fugazi, Billy Bragg, Bob Dylan, Rage Against the Machine, Pearl Jam, Sinéad O'Connor, Peter Dinklage, Ani DiFranco, Bruce Cockburn, Steve Earle, and Kim Gordon. These artists have been chosen for their status as rock musicians and connections to political moments, movements, and art. The artists and authors show that rock retains a critical strain, continuing a tradition of rock politics that matters to fans, activists, and movements alike.

The Late Voice
Richard Elliott, 2017-05-18 Popular music artists as performers in the public eye offer a privileged site for the witnessing and analysis of ageing and its mediation. *The Late Voice* undertakes such an analysis by considering issues of time, memory, innocence, and experience in modern Anglophone popular song and the use by singers and songwriters of a late voice. Lateness here refers to five primary issues: chronology, the stage in an artist's career, the vocal act, the ability to convincingly portray experience, afterlife, posthumous careers made possible by recorded sound, retrospection, how voices look back or anticipate looking back, and the writing of age, experience, lateness, and loss into song texts. There has been recent growth in research on ageing and the experience of later stages of life, focusing on physical health, lifestyle, and psychology, with work in the latter field intersecting with the field of memory studies. *The Late Voice* seeks to connect age, experience, and lateness with particular performers and performance traditions via the identification and analysis of a late voice in singers and songwriters of mid-late twentieth-century popular music.

Sounding the Color Line
Erich Nunn, 2015-06 *Sounding the Color Line* explores how competing understandings of the U.S. South in the first decades of the twentieth century have led us to experience musical forms, sounds, and genres in racialized contexts. Yet though we may speak of white or black music, rock or rap, sounds constantly leak through such barriers. A critical disjuncture exists then between actual interracial musical and cultural forms, on the one hand, and racialized structures of feeling, on the other. This is nowhere more apparent than in the South. Like Jim Crow segregation, the separation of musical forms along racial lines has required enormous energy to maintain. How, asks Nunn, did the protocols structuring listeners' racial

associations arise How have they evolved and been maintained in the face of repeated transgressions of the musical color line Considering the South as the imagined ground where conflicts of racial and national identities are staged this book looks at developing ideas concerning folk song and racial and cultural nationalism alongside the competing and sometimes contradictory workings of an emerging culture industry Drawing on a diverse archive of musical recordings critical artifacts and literary texts Nunn reveals how the musical color line has not only been established and maintained but also repeatedly crossed fractured and reformed This push and pull between segregationist cultural logics and music's disrespect of racially defined boundaries is an animating force in twentieth century American popular culture The Battle Hymn of the Republic John Stauffer, Benjamin Soskis, 2013-06-13 And yet the memory of the song's original role in bloody and divisive Civil War scuttled an attempt to make it the national anthem The Daughters of the Confederacy held a contest for new lyrics but admitted that none of the entries measured up to the power of the original The Battle Hymn has long helped to express what we mean when we talk about sacrifice about the importance of fighting in battles both real and allegorical for the values America represents It conjures up and confirms some of our most profound conceptions of national identity and purpose And yet as Stauffer and Soskis note the popularity of the song has not relieved it of the tensions present at its birth *Dirty Words in Deadwood* Melody Graulich, Nicolas S. Witschi, 2020-02-17 *Dirty Words in Deadwood* showcases literary analyses of the *Deadwood* television series by leading western American literary critics Whereas previous reaction to the series has largely addressed the question of historical accuracy rather than intertextuality or literary complexity Melody Graulich and Nicolas S Witschi's edited volume brings a much needed perspective to *Deadwood*'s representation of the frontier West As Graulich observes in her introduction With its emotional coherence compelling characterizations compressed structural brilliance moral ambiguity language experiments interpretation of the past relevance to the present and engagement with its literary forebears *Deadwood* is an aesthetic triumph as historical fiction and like much great literature makes a case for the humanistic value of storytelling From previously unpublished interviews with series creator David Milch to explorations of sexuality disability cinematic technique and western narrative this collection focuses on *Deadwood* as a series ultimately about the imagination as a verbal and visual construct and as a literary masterpiece that richly rewards close analysis and interpretation **Hispanic New York** Claudio Iván Remeseira, 2010 Over the past few decades a wave of immigration has turned New York into a microcosm of the Americas and enhanced its role as the crossroads of the English and Spanish speaking worlds Yet far from being an alien group within a mainstream and supposedly pure Anglo America people referred to as Hispanics or Latinos have been part and parcel of New York since the beginning of the city's history They represent what Walt Whitman once celebrated as the Spanish element of our nationality *Hispanic New York* is the first anthology to offer a comprehensive view of this multifaceted heritage Combining familiar materials with other selections that are either out of print or not easily accessible Claudio Iván Remeseira makes a compelling case for New York as a paradigm of the

country's Latinoization His anthology mixes primary sources with scholarly and journalistic essays on history demography racial and ethnic studies music art history literature linguistics and religion and the authors range from historical figures such as Jos Mart Bernardo Vega or Whitman himself to contemporary writers such as Paul Berman Ed Morales Virginia S nchez Korrol Roberto Suro and Ana Celia Zentella This unique volume treats the reader to both the New York and the American experience as reflected and transformed by its Hispanic and Latino components Bob Dylan in America Sean Wilentz, 2011-10-04 A unique look at Nobel Prize winner Bob Dylan's place in American cultural history through unprecedented access to Dylan's studio tapes recording notes and rare photographs Sean Wilentz discovered Bob Dylan's music as a teenager growing up in Greenwich Village Now almost half a century later he revisits Dylan's work with the skills of an eminent American historian as well as the passion of a fan Beginning with Dylan's explosion onto the scene in 1961 Wilentz follows the emerging artist as he develops a body of work unique in America's cultural history Using his unprecedented access to studio tapes recording notes and rare photographs he places Dylan's music in the context of its time and offers a stunning critical appreciation of Dylan both as a songwriter and performer **On Highway 61** Dennis McNally, 2015-10-13 On Highway 61 explores the historical context of the significant social dissent that was central to the cultural genesis of the sixties The book is going to search for the deeper roots of American cultural and musical evolution for the past 150 years by studying what the Western European culture learned from African American culture in a historical progression that reaches from the minstrel era to Bob Dylan The book begins with America's first great social critic Henry David Thoreau and his fundamental source of social philosophy his profound commitment to freedom to abolitionism and to African American culture Continuing with Mark Twain through whom we can observe the rise of minstrelsy which he embraced and his subversive satirical masterpiece Huckleberry Finn While familiar the book places them into a newly articulated historical reference that shines new light and reveals a progression that is much greater than the sum of its individual parts As the first post Civil War generation of black Americans came of age they introduced into the national culture a trio of musical forms ragtime blues and jazz that would with their derivations dominate popular music to this day Ragtime introduced syncopation and become the cutting edge of the modern 20th century with popular dances The blues would combine with syncopation and improvisation and create jazz Maturing at the hands of Louis Armstrong it would soon attract a cluster of young white musicians who came to be known as the Austin High Gang who fell in love with black music and were inspired to play it themselves In the process they developed a liberating respect for the diversity of their city and country which they did not see as exotic but rather as art It was not long before these young white rebels were the masters of American pop music big band Swing As Bop succeeded Swing and Rhythm and Blues followed each had white followers like the Beat writers and the first young rock and rollers Even popular white genres like the country music of Jimmy Rodgers and the Carter Family reflected significant black influence In fact the theoretical separation of American music by race is not

accurate This biracial fusion achieved an apotheosis in the early work of Bob Dylan born and raised at the northern end of the same Mississippi River and Highway 61 that had been the birthplace of much of the black music he would study As the book reveals the connection that began with Thoreau and continued for over 100 years was a cultural evolution where at first individuals and then larger portions of society absorbed the culture of those at the absolute bottom of the power structure the slaves and their descendants and realized that they themselves were not free Let Fury Have the Hour Antonino D'Ambrosio,2004-11-03 Joe Strummer s untimely death at the age of fifty in December 2002 took from us one of the truly unique voices of modern music The quintessential Rude Boy punker rebel musician artist and activist Strummer wrote some of the most important and influential music of the last century including Guns of Brixton The Washington Bullets Spanish Bombs White Man in Hammersmith Palace London s Burning Lost in the Supermarket and Garageland Effectively melding raw creativity with radical politics Strummer transformed punk rock from its early associations with reactionary right wing and nihilistic politics into a social movement From Rock Against Racism to the Anti Nazi League Festival to supporting the H Block protests Strummer and The Clash led the charge for human rights Let Fury Have the Hour collects articles interviews essays and reviews that chronicle Strummer s life both as a musician and a political activist Included in this collection are essays and interviews by Antonino D Ambrosio alongside contributions from Peter Silverton Barry Miles Anya Philips Sylvia Simmons Vic Garbarini Caroline Coons Todd Martens Joel Schalit and others This book also includes original lyrics photography art posters and flyers and offers the first serious examination of the life of this extraordinary man **Old Roots, New Routes** Pamela Fox,Barbara Ching,2008 An in depth look at the influences meaning and identity of this contemporary music form Coverscaping Asbjørn Grønstad,Øyvind Vågnes,2010 Focusing on the semiotics poetics and rhetoric of album covers Coverscaping gives a serious study of this neglected art form Working from the assumption that record sleeves may be found to represent a visual genre in its own right the essays in this book engage in various ways with the analysis of what one might call the pictorial component of recorded music The contributions from scholars in many different fields run the whole gamut from close readings of individual covers to more theoretical or philosophical explorations of the aesthetic nature and artistic value of album covers **Tougher Than the Rest: 100 Best Bruce Springsteen Songs** June Skinner Sawyers,2006-10-20

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