and adds a number of relevant documents absent from the Morais edition. These include excerpts from *Capital* (3 vols.; 1867, 1885, 1894) that were influenced by the American struggle over slavery and Marx’s and Engels’s correspondence with Joseph Weydemeyer, a German communist who served as a Union military officer and published articles in German-language newspapers in the United States.

Like Weydemeyer, Marx and Engels were devoted to the Union cause, and they discussed the war with the feverish if not uncritical enthusiasm of northern partisans. Some of their confident predictions proved almost eerily prophetic. Engels essentially envisioned General William Tecumseh Sherman’s March to the Sea in early 1862. At other times, they missed the mark, such as when Marx praised General Joseph Hooker as “incontestably one of the best warriors in the Union” several months before Hooker led the Army of the Potomac to disaster at Chancellorsville (p. 145). After 1862, the volume of their American writings dipped sharply. Although Marx wrote to Engels in 1866 that “only now have the United States really entered the revolutionary phase,” they left only a fragmentary record of thoughts about Reconstruction (p. 175).

Overall, their correspondence and published articles, many written for the Vienna *Die Presse*, are dense with insights that remain relevant to scholarship today. While most of the British press, including the London *Times* and the *Economist*, downplayed the importance of slavery to the American conflict, Marx and Engels insisted on its centrality. They refused to minimize the practical influence or the galactic ambition of the antebellum slaveholding class: “The progressive abuse of the Union by the slave power, working through its alliance with the Northern Democratic Party, is, so to say, the general formula of the United States history since the beginning of this century” (p. 30). And while British journalists, like many later historians, pooh-poohed the antislavery commitments of the Republican Party, Marx and Engels understood that its uncompromising opposition to slavery’s expansion “attacked the rule of the slaveholders at its root” (p. 47). Above all, they approached the war not simply as a clash of armies, parties, or sections but as “a struggle between two social systems, the system of slavery and the system of free labor” (p. 61). By collecting and amplifying their writings in this revised edition, Zimmerman has performed a valuable service for students of the Civil War era.

Princeton University

MATTHEW KARP


The publication of an edited collection of essays such as Timothy Sweet’s *Literary Cultures of the Civil War* testifies to the maturity of the scholarly field of literary study of the American Civil War. It also presents an exemplary model of how literary study can broaden and enhance our understanding of the people, objects, places, texts, and contexts that shaped and continue to shape the Civil War in American literature, culture, and popular imagination. The volume covers a range of subjects, from Sweet’s formal analysis of Herman Melville’s
Battle Pieces and Aspects of the War (1866) in the context of vernacular poetic forms to essays on topics as diverse as William Gilmore Simms’s War Poetry of the South (1866), Elizabeth Stuart Phelps’s The Gates Ajar (1868), the war poems of George Moses Horton, and soldier newspapers printed in the occupied South. While reading these essays, one gets the sense above all that Literary Cultures of the Civil War represents cutting-edge scholarship on innovative topics that pushes and challenges our understanding of what Civil War literature was, is, and means to different writers, editors, and critics.

As the title suggests, the book’s critical introduction and twelve scholarly essays focus on “a diversity of literary cultures,” which the editor defines as “ensembles of discourses, conventions, and practices shaping and shaped by verbal production,” from the Civil War years through the end of Reconstruction (p. 2). Such a broad concept works to the collection’s advantage, as it allows the editor to include essays that are remarkable in their diverse subject matter within literary scholarship on the Civil War. In contrast to some previous collections within this field, Sweet has compiled an anthology that focuses as much on canonical heavyweights such as Walt Whitman and Herman Melville as it does on newly recovered and anonymous writers. Even more refreshing is the balance that Literary Cultures of the Civil War strikes between northern, southern, and other less clearly defined vantage points—for example, regionalist writing and borderlands and transatlantic perspectives—departing from previous trends that heavily favored northern sources due to either editorial preference or accessibility of source material.

The volume opens with a summary of key stages in literary scholarship on the Civil War, from Fred Lewis Pattee’s 1915 observations on Whitman’s Drum-Taps (1865) through the centennial, postcentennial, and sesquicentennial periods in Civil War scholarship. The editor does an admirable job of surveying, contextualizing, and characterizing key works in this brief history of Civil War canon formation, and his critical introduction to the essay collection can easily stand alone as a clear and helpful overview of literary scholarship on the Civil War from its beginnings to the present. The twelve essays that follow explore a diverse set of texts and subjects from a variety of critical and methodological approaches, and the editor has conveniently grouped them into three thematic units: “African American Literary Cultures,” “Poetics of War,” and “Mediations of Nation and Region.” The rationale behind this organizational choice is made explicit in the volume’s introduction. As Sweet explains, these three thematic complexes continue the postcentennial critical focus on the body, nationhood, citizenship, and other issues as well as reflect “current priorities of nineteenth-century American literary study,” most notably, recovery work and a heightened interest in the significance of poetry and the mediation of culture, nation, and region through print media (p. 14).

Literary Cultures of the Civil War accomplishes the rare feat of bringing together essays that all strike the reader as innovative, interesting, and important contributions to the dynamic field of Civil War literary studies. The collection distinguishes itself through an unusually high number of very strong essays, and readers familiar with the field will recognize that the book’s contributors include many influential scholars who have advanced our knowledge and understanding of Civil War literature and cultural history. The anthology is
required reading for anyone interested in the literature, culture, and memorialization of the Civil War. It will also be of interest to scholars of nineteenth-century American literature, history, print culture, and book history. In its selection, presentation, and contextualization of primary sources and scholarly material as well as in its scholarly significance, Sweet’s collection of essays sets the bar high. More anthologies of this scope and quality on Civil War literature are needed in the future, but as Literary Cultures of the Civil War shows, there is no shortage of unexplored or underexplored places—both literal and metaphorical—awaiting critical discovery in the landscape of Civil War literary study.

Washburn University

VANESSA STEINROETTER


Exploring the literature of the American Civil War remains as daunting as it is overwhelming. To prepare a volume that expands on various ways to teach students about the relationship between the war and the fictions that grew from it becomes more intimidating still. Faced with this task, Colleen Glenney Boggs has compiled a useful and insightful volume of essays in an effort to mitigate what she describes as the period’s absence “from our scholarly and pedagogical approaches to American literary studies” (p. 1). Boggs helpfully divides the essays into four sections that address unique approaches to teaching aspects of the war, including works that discuss literature in the historical context of antebellum period and in the war’s aftermath, approaches to various literary genres, and a last segment entitled “Teaching Materials.” Larry J. Reynolds’s essay covers how the antebellum works of Nathaniel Hawthorne and Ralph Waldo Emerson helped shape understandings of the origins of the war. Alison E. Carey’s essay examines the seemingly noncanonical but culturally significant dime novels that common soldiers carried into camp and combat. Wiebke Omnus Klumpenhower, drawing on her experience teaching students in South Korea, helpfully provides a way for American readers to grapple with issues they may face while teaching international students. The essay by Darren T. Williamson, Shawn Jones, and William Steele reflects their interdisciplinary team-teaching approach, which involves taking students to actual battlefields as part of a course. It contains superb ideas for broadening student engagement with the war’s complexities while potentially saving them the costs of covering the same breadth of material.

Catherine E. Saunders’s essay examines the poetry of African American soldiers and helps shape the necessary Part 3, “Teaching Specific Topics.” Contributions from Jessica DeSpain, Elizabeth Duquette, Matthew R. Davis, Michael Ziser, and Ian Finseth provide an almost literal center to the collection with their corporate and singular examinations of previously unheard voices. Saunders’s essay in particular is well balanced by Faith Barrett’s earlier examination of not simply “Reading the Civil War in Poetry,” as Barrett puts it in