

both environmental crises and social justice. As a whole, Wiebe's work is an impassioned monograph that shows the import of fiction—and Berry's fiction in particular—for helping readers learn to imagine transformed communities that seek to redress historical and current human traumas as well as environmental injury in our places.

Jack R. Baker and Jeffrey Bilbro's *Wendell Berry and Higher Education: Cultivating Virtues of Place* utilizes analyses of Berry's fiction, poetry, and essays to forward a vision of higher education rooted in a commitment to the ecological and social well-being of regions in which colleges and universities are housed. Pushing back against neoliberal ideologies that promote forms of higher education focused solely on social mobility, wealth potential, and technical training for employment at the expense of educating students to be active citizens, environmental stewards, and ethical community members, Baker and Bilbro argue that Berry's works imagine institutions that educate the full student for service to community and world. They write, 'The American Dream that celebrates individual success and limitless upward mobility leads to an education in the virtues of personal ambition, dangerous risk taking, and careless transience. Yet this narrative and these supposed virtues are based on a dangerous myth: the belief that we are separate from our communities and places and that there is no ecological and moral order to which we are accountable. In its place, Berry offers the narrative of ecological and communal interdependence' (p. 4). Although there is plenty of careful analysis of Berry's work in this text, Baker and Bilbro's attention to how fiction and poetry can be useful in reimagining the academy makes this book something much more than a single-author study. Additionally, because Baker and Bilbro's compelling account of the virtues that should be cultivated in colleges and universities committed to building healthy communities and places uses Berry's unique vision as a springboard for thinking about how we might transform the institutions in which we work, this book is more than a study of how institutions of higher education are depicted in contemporary fiction. Like Wiebe's work, *Wendell Berry and Higher Education* is invested in how the work of the imagination—in fiction and outside it—as well as affective ties to the world and each other promoted by creative works should be a key component in education and can effectively lead us towards building institutions that are beholden to our regions, our local communities, and the full education of students as we prepare them to be ecologically and socially just and engaged citizens. In light of this focus, *Wendell Berry and Higher Education* will be valuable not only for Berry scholars, but for administrators and faculty invested in re-envisioning our institutions in the face of neoliberal pressure to abandon engagement with humanities. Indeed, these authors show how the humanities—the study of literature and poetry—can lead the way in imagining institutions accountable to our surrounding communities and the ecosystems upon which we depend.

Three monographs on single authors provide new insight into southern writers. *Dream of a House: The Passions and Preoccupations of Reynolds Price*, edited by Alex Harris and Margaret Sartor, is an absolutely beautiful book that offers stunning photographs of Price's displayed collections of art

and artefacts in his Durham, North Carolina, home, which he inhabited for over four decades. Photographer Alex Harris, a close friend of Price, took over 700 photographs of Price's home in 2011 after Price's death. As Harris notes in an essay included in the photographic collection, Price expanded his artistic collections after he was confined to a wheelchair in 1984 so that 'his rooms gradually filled floor to ceiling with his passions', including plaster masks, 'etchings from Blake and two of Abraham and Isaac by Rembrandt', multiple images of Christ as well as other visions of religious iconography, portraits of movie stars, and photographs of family and friends (pp. 120, 123–4). Perusing the photographs of Price's abode, readers will be delighted to see all of the disparate pieces of art that surrounded the author while he worked. For example, on the right-hand side of his desk, seven small angels hang from invisible string from the ceiling, seemingly frolicking in the air and winging inspiration down upon the wheelchair that sits at the ready in front of an Apple desktop. On both the right-hand and left-hand sides of the computer, marble busts and faces are angled towards the centre of the room so that they appear to watch the writer at his craft (pp. 28–9). One of the more delightful aspects of the photographs is how they capture Price's love of mixing the profane and sacred as well as items of historical importance with visions from pop culture; one image shows a photograph of James Dean with an angel hanging above it, sitting next to a bust of Abraham Lincoln that barely hides Price's DVD collection, which includes *Desperate Housewives*, *Ivan the Terrible Parts 1 & 2*, and the *Star Wars Trilogy*. Harris and Sartor pair most images with an excerpt from a book by Price or interviews with the author; in this way, they encourage readers to think about how the author's literary works engage with his aesthetic practice within his home. For lovers of Price's work, this book will be an essential and beautiful addition to their library. *Dream of a House* also provides a model for scholars invested in preserving images of spaces that mattered to artists in a climate where maintaining author's houses is difficult financially for non-profit arts organizations.

*Walker Percy's The Moviegoer at Fifty: New Takes on an Iconic American Novel*, edited by Jennifer Levasseur and Mary A. McCay, provides a collection of essays that address the continued import of Percy's 1961 National Book Award-winning debut novel. The collection is divided into three parts: examinations of writers that influenced Percy's work, the film that influenced the novel as well as the novel's continued relevance for thinking about media and technology, and Percy's influence on new generations of artists. Many of the essayists address the 'moral toughness of Percy's work' and the centrality in his work of 'the quest for a moral life [that] creates meaning' (p. 9). The collection will be of interest to scholars of Percy, scholars invested in exploring mid-century authors engaged with philosophy in aesthetic works, and scholars of Catholic writers.

Patricia M. Gaitely's *Robicheaux's Roots: Culture and Tradition in James Lee Burke's Dave Robicheaux Novels* provides context for understanding Burke's Louisiana mystery novels. Introducing readers to the dialect, music, food, religious and folk beliefs of the region, and locales that feature prominently Burke's Cajun novels, Gaitely's book should interest non-academic