Nineteenth Century American Literature And The Long Civil War Cambridge Studies In American Literature And Culture

Indian Nation documents the contributions of Native Americans to the notion of American nationhood and to concepts of American identity at a crucial, defining time in U.S. history. Departing from previous scholarship, Cheryl Walker turns the “usual” questions on their heads, asking not how whites experienced indigenous peoples, but how Native Americans envisioned the United States as a nation. This project unfolds a narrative of participatory resistance in which Indians themselves sought to transform the discourse of nationhood. Walker examines the rhetoric and writings of nineteenth-century Native Americans, including William Apess, Black Hawk, George Copway, John Rollin Ridge, and Sarah Winnemucca. Demonstrating with unique detail how these authors worked to transform venerable myths and icons of American identity, Indian Nation chronicles Native American participation in the forming of an American nationalism in both published texts and speeches that were delivered throughout the United States.

Stacey Margolis rethinks a key chapter in American literary history, challenging the idea that nineteenth-century American culture was dominated by an ideology of privacy that defined subjects in terms of their inner lives and desires. She reveals how writers from Nathaniel Hawthorne to Henry James depicted a world in which characters could only be understood—and, more importantly, could only understand themselves—through their public actions. She argues that the social issues that nineteenth-century novelists analyzed—including race, sexuality, the market, and the law—formed integral parts of a broader cultural shift toward understanding individuals not according to their feelings, desires, or intentions, but rather in light of the various inevitable traces they left on the world. Margolis provides readings of fiction by Hawthorne and James as well as Susan Warner, Mark Twain, Charles Chesnutt, and Pauline Hopkins. In these writers’ works, she traces a distinctive novelistic tradition that viewed social developments—such as changes in political partisanship and childhood education and the rise of new politico-legal forms like negligence law—as means for understanding how individuals were shaped by their interactions with society.

The Public Life of Privacy in Nineteenth-Century American Literature adds a new level of complexity to understandings of nineteenth-century American culture by illuminating a literary tradition full of accidents, mistakes, and unintended consequences—one in which feelings and desires were often overshadowed by all that was external to the self.

The nineteenth-century roots of environmental writing in American literature are often mentioned in passing and sometimes studied piece by piece. Writing the Environment in Nineteenth-Century American Literature: The Ecological Awareness of Early Scribes of Nature brings together numerous explorations of environmentally-aware writing across the genres of nineteenth-century literature. Like Lawrence Buell, the authors of this collection find Thoreau’s writing a touchstone of nineteenth-century environmental writing, particularly focusing on Thoreau’s claim that humans may function as “scribes of nature.” However, these studies of Thoreau’s antecedents, contemporaries, and successors also reveal a range of other writers in the nineteenth century whose literary treatments of nature are often more environmentally attuned than most readers have noticed. The writers whose works are studied in this collection include canonical and forgotten writers, men and women, early nineteenth-century and late nineteenth-century authors, pioneers and conservationists. They drew attention to the conflicted relationships between humans and the American continent, as experienced by Native Americans and European Americans. Taken together, these essays offer a fresh perspective on the roots of environmental literature in nineteenth-century American nonfiction, fiction, and poetry as well as in the cross-genre compositions such as the travel writings of Margaret Fuller, or the largely forgotten voices such as John Godman alongside canonical voices such as Nathaniel Hawthorne, Herman Melville, Walt Whitman, and Emily Dickinson, the authors whose writings are studied in this collection produced a diverse tapestry of nascent American environmental writing in the nineteenth-century. From early nineteenth-century writers such as poet Philip Freneau and novelist Charles Brockden Brown to later nineteenth-century conservationists such as John James Audubon and John Muir, Scribes of Nature shows the development of an environmental consciousness and a growing conservationist ethos in American literature. Given their often surprisingly healthy respect for the natural environment, these nineteenth-century writers offer us much to consider in an age of environmental crisis. The complexities of the supposed nature/culture divide still work into our lives today as economic and environmental issues are often seen at loggerheads when they ought to be seen as part of the same conversation of what it means to live healthy lives, and to pass on a healthy world to those who follow us in a world where human activity is becoming increasingly threatening to the health of our planet.

This interdisciplinary study examines the role interpersonal and place attachment bonds play in crafting a national identity in American literature. Although there have been numerous ecocritical studies of and psychoanalytic approaches to American literature, this study seeks to integrate the language of empirical science and the physical realities of place, while also investigating non-human agency and that which exists beyond the material realm. Murphy considers how writers in the early American Republic constructed modernity by reconfiguring representations of interpersonal and place attachments, which are subsequently reimagined, reconfigured, and sometimes even rejected by writers in the long nineteenth century. Within each narrative American perceptions of otherness are pathologized as a result of insecure human-to-human and human-to-place attachments, resulting in a restructuring of antiquated notions of difference. Throughout, Murphy argues that in order to understand fully the contextually varied framework of human bonding, it is important to emphasize America’s “attachment” to various constructions of otherness. Historically, people of color, women, ethnic groups, and lower class citizens have been relegated—socially, politically, and culturally—to a place of subordination. Refugees escaping the French and Haitian Revolutions to American cities encouraged writers to transform social, cultural, and political attachments in ways that the American Revolution did not. The United States has always been part of an extended global network that provides fertile ground from which to imagine a future American identity; this book thus gestures toward future readers, educators, and scholars who seek to explore new fields and new approaches to understand the underlying human motivations that continually inspire the American imagination.

This book examines the relationship between antislavery texts and emerging representations of ‘free labour’ in mid-nineteenth-century America. This book offers new perspectives on race and transnationalism in nineteenth-century American literary studies, and ranges widely in developing new approaches to canonical and non-canonical authors. It will appeal to graduates and scholars working on nineteenth-century American literature, transnationalism, and African American literary studies.

What does it mean to focus on the decade as a unit of literary history? Emerging from the shadows of iconic Victorian authors such as Eliot and Tennyson, the 1880s is a decade that has been too readily overlooked in the rush to embrace end-of-century decadence and aestheticism. The 1880s witnessed new developments in transatlantic networks, experiments in lyric poetry, the decline of the three-volume novel, and the revaluation of authors, journalists and the reading public. The contributors to this collection explore the case for the 1880s as both a discrete point of literary production, with its own pressures
and provocations, and as part of literature's sense of its expanded temporal and geographical reach. The essays address a wide variety of authors, topics and genres, offering incisive readings of the diverse forces at work in the shaping of the literary 1880s.

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John Neal and Nineteenth-Century American Literature and Culture is a critical reassessment of American novelist, editor, critic, and activist John Neal, arguing for his importance to the ongoing reassessment of the American Renaissance and the broader cultural history of the Nineteenth Century. Contributors (including scholars from the United States, Germany, England, Italy, and Israel) present Neal as an innovative literary stylist, penetrating cultural critic, pioneering regionalist, and vital participant in the business of letters in America over his sixty-year career.

For much of the nineteenth century, the nervous system was a medical mystery, inspiring scientific studies and exciting great public interest. Because of this widespread fascination, the nerves came to explain the means by which mind and body related to each other. By the 1830s, the nervous system helped Americans express the consequences on the body, and for society, of major historical changes. Literary writers, including Nathaniel Hawthorne and Harriet Beecher Stowe, used the nerves as a metaphor to re-imagine the role of the self amidst political, social and religious tumults, including debates about slavery and the revivals of the Second Great Awakening. Representing the 'romance' of the nervous system and its cultural impact thoughtfully and, at times, critically, the fictional experiments of this century helped construct and explore a neurological vision of the body and mind. Murison explains the impact of neurological medicine on nineteenth-century literature and culture.

In this book, Glenn Hendler explores what he calls the "logic of sympathy" in novels by Walt Whitman, Louisa May Alcott, T. S. Arthur, Martin Delany, Horatio Alger, Fanny Fern, Nathaniel Parker Willis, Henry James, Mark Twain, and William Dean Howells. For these nineteenth-century writers, he argues, sympathetic identification was not strictly an individual, feminizing, and private feeling but the quintessentially public sentiment—a transformative emotion with the power to shape social institutions and political movements. Uniting current scholarship on gender in nineteenth-century American culture with historical and theoretical debates on the definition of the public sphere in the period, Hendler shows how novels taught diverse readers to "feel right," to experience their identities as male or female, black or white, middle or working class, through a sentimental, emotionally based structure of feeling. He links novels with such wide-ranging cultural and political discourses as the temperance movement, feminism, and black nationalism. Public Sentiments demonstrates that, whether published for commercial reasons or for higher moral and aesthetic purposes, the nineteenth-century American novel was conceived of as a public instrument designed to play in a sentimental key.

Tracing dramatic changes in how Americans ate during the 1800s, Food and the Novel in Nineteenth-Century America argues that novelists, along with writers of cookbooks and domestic guides, helped negotiate the meaning of these changes in ways that still shape how Americans eat today. A vigorous discussion of 19th-century fiction about the role of racial ideology in the creation of an American identity. This study proposes interpretive strategies for nineteenth-century American women's novels. Harris contends that women in the nineteenth century read subversively, 'processing texts according to gender based imperatives'. Beginning with Susannah Rowson's best-selling seduction novel Charlotte Temple (1791), and ending with Willa Cather's O Pioneers! (1913), Harris scans white, middle-class women's writing throughout the nineteenth century. In the process she both explores reading behaviour and formulates a literary history for mainstream nineteenth-century American women's fiction. Through most of the twentieth century, women's novels of the earlier period have been denigrated as conventional, sentimental, and overwritten. Harris shows that these conditions are actually narrative strategies, rooted in cultural imperatives and, paradoxically, integral to the later development of women's texts that call for women's independence. Working with actual women's diaries and letters, Harris first shows what contemporary women sought from the books they read. She then applies these reading strategies to the most popular novels of the period, proving that even the most apparently retrograde demonstrate their heroines' abilities to create and control areas culturally defined as male.

In this 2010 book, Dorri Beam presents an important contribution to nineteenth-century fiction by examining how and why a florid and sensuous style came to be adopted by so many authors. Discussing a diverse range of authors, including Margaret Fuller and Pauline Hopkins, Beam traces this style through a variety of literary endeavors and reconstructs the political rationale behind the writers' commitments to this form of prose. Beam provides both close readings of a number of familiar and unfamiliar works and an overarching account of the importance of this form of writing, suggesting new ways of looking at style as a medium through which gender can be signified and reshaped. Style, Gender, and Fantasy in Nineteenth Century American Women's Writing redefines our understanding of women's relation to aesthetics and their contribution to both American literary romanticism and feminist reform. This illuminating account provides valuable new insights for scholars of American literature and women's writing.

The true scale of paper production in America from 1690 through the end of the nineteenth century was staggering, with a range of parties participating in different ways, from farmers growing flax to textile workers weaving cloth and from housewives saving rags to peddlers collecting them. Making a bold case for the importance of printing and paper technology in the study of early American literature, Jonathan Senchynr presents archival evidence of the effects of this very visible process on American writers, such as Anne Bradstreet, Herman Melville, Lydia Sigourney, William Wells Brown, and other lesser-known figures. The Intimacy of Paper in Early and Nineteenth-Century American Literature reveals that book history and literary studies are mutually constitutive and proposes a new literary periodization based on materiality and paper production. In unpacking this
history and connecting it to cultural and literary representations, Scenchyne also explores how the textuality of paper has been used to make social and political claims about gender, labor, and race.

The Oxford Handbook of Nineteenth-Century American Literature will offer a cutting-edge assessment of the period's literature, offering readers practical insights and proactive strategies for exploring novels, poems, and other literary creations.

In the long nineteenth century, the specter of lost manuscripts loomed in the imagination of antiquarians, historians, and writers. Whether by war, fire, neglect, or the ravages of time itself, the colonial history of the United States was perceived as a vanishing record, its archive a hoard of materially unsound, temporally fragmented, politically fraught, and endangered documents. Colonial Revivals traces the labors of a nineteenth-century national network of antiquarians, bibliophiles, amateur historians, and writers as they dug through the nation's attics and private libraries to assemble early American archives. The collection of colonial materials they thought themselves to be rescuing from oblivion were often reprinted to stave off future loss and shore up a sense of national permanence. Yet this archive proved as disorderly and incongruous as the collection of young states themselves. Instead of revealing a shared origin story, historical reprints testified to the inventive regional, racial, doctrinal, and political fault lines in the American historical landscape. Even as old books embodied a receding past, historical reprints reflected the antebellum period's most pressing ideological crises, from religious schisms to sectionalism to territorial expansion. Organized around four colonial regional cultures that loomed large in nineteenth-century literary history—Puritan New England, Cavalier Virginia, Quaker Pennsylvania, and the Spanish Caribbean—Colonial Revivals examines the reprinted works that enshrined these historical narratives in American archives and minds for decades to come. Revised through reprinting, the obscure texts of colonial history became new again, deployed as harbingers, models, reminders, and warnings to a nineteenth-century readership increasingly fixated on the uncertain future of the nation and its material past.

The Oxford Handbook of Nineteenth-Century American Literature
Dana Brand traces the origin of the flaneur to seventeenth-century English literature and to nineteenth-century American literature.

Nineteenth-century American literature is often divided into two asymmetrical halves, neatly separated by the Civil War. Focusing on the later writings of Walt Whitman, Frederick Douglass, Herman Melville, and Emily Dickinson, this book shows how the war took shape across the nineteenth century, inflecting literary forms for decades after 1865.

An anthology of 19th century popular fiction. This collection focuses on major works of the genre, works that are relatively inexpensive individually or not readily available. This text would most likely be adopted in an American Studies programme.

A 2001 Companion providing an overview of the history of writing by women in nineteenth-century America.

Immunology and Seventeenth- and Nineteenth-Century American Literature tracks flashpoint events in U.S. history, constituting a genealogy of the effectiveness and resilience of the concept of immunity in democratic culture. Rick Rodriguez argues that following the American Revolution the former colonies found themselves subject to foreign and domestic threats imperiling their independence. Wars with North African regencies, responses to the Haitian revolution, reactions to the specter and reality of slave rebellion in the antebellum South, and plans to acquire Cuba to ease tensions between the states all constituted immunizing responses that helped define the conceptual and aesthetic protocols by which the U.S. represented itself to itself and to the world’s nations as distinct, exemplary, and vulnerable. Rodriguez examines these events as expressions of an immunatory logic that was—and still is—frequently deployed to legitimate state authority. Rodriguez identifies contradictions in literary texts’ dramatizations of these transnational events and their attending threats, revealing how democracy’s exposure to its own fragility serves as rationale for immunity’s sovereignty. This book shows how early U.S. literature, often conceived as a delivery system for American exceptionalism, is in effect critical of such immunatory discourses.

Recovers the careers of four US women serial writers, and establishes a new archive for American literary studies.

"Presents a number of important Americanist scholars doing substantial and thought-provoking work. These scholars rethink responses to canonical works and come to important new understandings of women's and African American writing... Readers in History suggests that new attention to the social dynamics of reading will generate important new understandings of nineteenth-century American literature." -- John Evelev, Nineteenth-Century Prose

The first critical collection of its kind devoted solely to this subject, this Companion covers both well-known and lesser-known poets.

This book discusses how literary writers re-envisioned species survival and racial uplift through ecological and biogeographical concepts of dispersal. It will appeal to readers interested in nineteenth-century literature and the Environment.

"Out of many, one." But how do the many become one without sacrificing difference or autonomy? This problem was critical to both identity formation and state formation in late 18th- and 19th-century America.

The project of E Pluribus Unum is twofold. Its first and underlying concern is the general philosophic problem of the one and the many as it came to be understood at the time. W. C. Harris supplies a detailed account of the genealogy of the concept, exploring both its applications and its paradoxes as a basis for state and identity formation. Harris then considers the perilous integration of the one and the many as a motive in the major literary accomplishments of 19th-century U.S. writers. Drawing upon critical as well as historical resources and upon contexts as diverse as cosmology, epistemology, poetics, politics, and Bible translation, he discusses attempts by Poe, Whitman, Melville, and William James to resolve the problems of social construction caused by the paradox of e pluribus unum by writing literary and philosophical texts that supplement the nation’s political founding documents. Poe (Eureka), Whitman (Leaves of Grass), Melville (Billy Budd), and William James (The Varieties of Religious Experience) provide their own distinct, sometimes contradictory resolutions to the conflicting demands of diversity and unity, equality and hierarchy. Each of these texts understands literary and philosophical writing as having the potential to transform-conceptually or actually-the construction of social order. This work will be of great interest to literary and constitutional scholars.

Maurice Lee's study illustrates how writers such as Poe, Melville, Douglass, Thoreau, Dickinson, and others participated in a broad intellectual and cultural shift in which
Americans increasingly learned to live with the threatening and wonderful possibilities of chance. An innovative and timely examination of the concept of solitude in nineteenth-century American literature. During the nineteenth century, the United States saw radical developments in media and communication that reshaped concepts of spatiality and temporality. As the telegraph, the postal system, and public transportation became commonplace, the country achieved a level of connectedness that was never possible before. However, this level of physical isolation no longer equaled psychological separation from the exterior world, and as communication networks proliferated, being disconnected took on negative cultural connotations. Though solitude, and the lack thereof, is a pressing concern in today’s culture of omnipresent digital connectivity, Yoshiaki Furui shows that it has been a significant preoccupation since the nineteenth-century. The obsession over solitude is evidenced by many writers of the period, with consequences for many basic notions of creativity, art, and personal and spiritual fulfillment. In Modernizing Solitude: The Networked Individual in Nineteenth-Century American Literature, Furui examines, among other works, Henry David Thoreau’s Walden, Harriet Jacobs’s Incidents in the Life of a Slave Girl, Herman Melville’s “Bartleby, the Scrivener,” Emily Dickinson’s poetry and letters, and telegraphic literature in the 1870s to identify the virtues and values these writers bestowed upon solitude in a time and place where it was being consistently threatened or devalued. Although each writer has a unique way of addressing the theme, they all aim to reclaim solitude as a positive, productive state of being that is essential to the writing process and personal identity. Employing a cross-disciplinary approach to understand modern solitude and the resulting literature, Furui seeks to historicize solitude by anchoring literary works in this revolutionary yet interim period of American communication history, while also applying theoretical insights into the literary analysis. This book examines how literature represents different kinds of spaces, from the single-family home to the globe. It focuses on how nineteenth-century authors drew on literary tools including rhetoric, setting, and point of view to mediate between individuals and different spaces, and re-examines how local spaces were incorporated into global networks. This book will provide the first study of how the Gothic engages with ecocritical ideas. Ecocriticism has frequently explored images of environmental catastrophe, the wilderness, the idea of home, constructions of ‘nature’, and images of the post-apocalypse – images which are central to a certain type of Gothic literature. By exploring the relationship between the ecocritical aspects of the Gothic and the Gothic elements of the ecocritical, this book provides a new way of looking at both the Gothic and ecocriticism. Writers discussed include Ann Radcliffe, Mary Shelley, Ambrose Bierce, Algernon Blackwood, Margaret Atwood, Cormac McCarthy, Dan Simmons and Rana Dasgupta. The volume thus explores writing and film across various national contexts including Britain, America and Canada, as well as giving due consideration to how such issues might be discussed within a global context. 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. 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. Stowe, Hawthorne, Melville, and Twain: these are just a few of the world-class novelists of nineteenth-century America. The nineteenth-century American novel was a highly fluid form, constantly evolving in response to the turbulent events of the period and emerging as a key component in American identity, growth, expansion and the Civil War. Gregg Crane tells the story of the American novel from its beginnings in the early republic to the end of the nineteenth century. Treading the famous and many less well-known works, Crane discusses the genre’s major figures, themes and developments. He analyses the different types of American fiction - romance, sentimental fiction, and the realist novel - in detail, while the historical context is explained in relation to how novelists explored the changing world around them. This comprehensive and stimulating introduction will enhance students’ experience of reading and studying the whole canon of American fiction. Returning to a foundational moment in the history of the American family, Negotiating Motherhood in Nineteenth-Century American Literature explores how various authors of the period represented the maternal role – an office that came to a new, social prominence at the end of the eighteenth century. By examining maternal figures in the works of diverse authors such as Harriet Beecher Stowe, Nathaniel Hawthorne, Frederick Douglass, Harriet Jacobs, and Sarah Piatt, this book exposes the contentious but fruitful negotiations that took place in the heart of the American sentimental era – negotiations about the cultural meanings of family, womanhood, and motherhood. This book, then, challenges critical constructions that figure American sentimentalism as a coherent, monolithic project, tied strictly to the forces of cultural conservatism. Furthermore, by exploring nineteenth-century challenges to conventional maternal ideology and by exposing gaps in the mythology of “ideal” motherhood, Negotiating Motherhood demonstrates that the icon of an American Madonna – a figure that still haunts America’s imagination – never had an uncontested reign. Transcending the boundaries of literary criticism, this
work will be useful to feminist scholars and to those who are interested in the history of women’s culture, the American mythology of family life, or the cultural construction of motherhood.

American publishing in the long nineteenth century was flooded with readers, primers, teaching-training manuals, children’s literature, and popular periodicals aimed at families. These publications attest to an abiding faith in the power of pedagogy that has its roots in transatlantic Romantic conceptions of pedagogy and literacy. The essays in this collection examine the on-going influence of Romanticism in the long nineteenth century on American thinking about education, as depicted in literary texts, in historical accounts of classroom dynamics, or in pedagogical treatises. They also point out that though this influence was generally progressive, the benefits of this social change did not reach many parts of American society. This book is therefore an important reference for scholars of Romantic studies, American studies, historical pedagogy and education.

Moving boldly between literary analysis and political theory, contemporary and antebellum US culture, Arthur Riss invites readers to rethink prevailing accounts of the relationship between slavery, liberalism, and literary representation. Situating Nathaniel Hawthorne, Harriet Beecher Stowe, and Frederick Douglass at the center of antebellum debates over the person-hood of the slave, this 2006 book examines how a nation dedicated to the proposition that ‘all men are created equal’ formulates arguments both for and against race-based slavery. This revisionary argument promises to be unsettling for literary critics, political philosophers, historians of US slavery, as well as those interested in the link between literature and human rights.

This book investigates how popular American literature and film transformed the poisonous woman from a misogynist figure used to exclude women and minorities from political power into a feminist hero used to justify the expansion of their public roles. Sara Crosby locates the origins of this metamorphosis in Uncle Tom’s Cabin where Harriet Beecher Stowe applied an alternative medical discourse to revise the poisonous Cassy into a doctor. The newly “medicalized” poisoner then served as a focal point for two competing narratives that envisioned the American nation as a multi-racial, egalitarian democracy or as a white and male supremacist ethno-state. Crosby tracks this battle from the heroic healers created by Stowe, Mary Webb, Oscar Micheaux, and Louisa May Alcott to the even more monstrous poisoners or “vampires” imagined by E. D. E. N. Southworth, Oliver Wendell Holmes, Theda Bara, Thomas Dixon, Jr., and D. W. Griffith.

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