

Early American Literature 1776 1820 By Angela Vietto

Whether by falling prey to Algerian corsairs or crashing onto the desert shores of Western Sahara, a handful of Americans in the first years of the Republic found themselves enslaved in a system that differed so markedly from nineteenth century U.S. slavery that some contemporaries and modern scholars hesitate to categorize their experiences as 'slavery.' Sears uses a comparative approach, placing African enslavement of Americans and Europeans in the context of Mediterranean and Ottoman slaveries, while individually investigating the system of slavery in Algiers and Western Sahara. This work illuminates the commonalities and peculiarities of these slaveries, while contributing to a growing body of literature that showcases the flexibility of slavery as an institution.

The field of American women's writing is one characterized by innovation: scholars are discovering new authors and works, as well as new ways of historicizing this literature, rethinking contexts, categories and juxtapositions. Now, after three decades of scholarly investigation and innovation, the rich complexity and diversity of American literature written by women can be seen with a new coherence and subtlety. Dedicated to this expanding heterogeneity, *The Cambridge History of American Women's Literature* develops and challenges historical, cultural, theoretical, even polemical methods, all of which will advance the future study of American women writers – from Native Americans to postmodern communities, from individual careers to communities of writers and readers. This volume immerses readers in a new dialogue about the range and depth of women's literature in the United States and allows them to trace the ever-evolving shape of the field.

Home to the so-called big five publishers as well as hundreds of smaller presses, renowned literary agents, a vigorous arts scene, and an uncountable number of aspiring and established writers alike, New York City is widely perceived as the publishing capital of the United States and the world. This book traces the origins and early evolution of the city's rise to literary preeminence. Through five case studies, Steven Carl Smith examines publishing in New York from the post-Revolutionary War period through the Jacksonian era. He discusses the gradual development of local, regional, and national distribution networks, assesses the economic relationships and shared social and cultural practices that connected printers, booksellers, and their customers, and explores the uncharacteristically modern approaches taken by the city's preindustrial printers and distributors. If the cultural matrix of printed texts served as the primary legitimating vehicle for political debate and literary expression, Smith argues, then deeper understanding of the economic interests and political affiliations of the people who produced these texts gives necessary insight into the emergence of a major American industry. Those involved in New York's book trade imagined for themselves, like their counterparts in other major seaport cities, a robust business that could satisfy the new nation's desire for print, and many fulfilled their ambition by cultivating networks that crossed regional boundaries, delivering books to the masses. A fresh interpretation of the market economy in early America, *An Empire of Print* reveals how New York started on the road to becoming the publishing powerhouse it is today.

Nothing tugs on American heartstrings more than an image of a suffering child. Anna Mae Duane goes back to the nation's violent beginnings to examine how the ideal of childhood in early America was fundamental to forging concepts of ethnicity, race, and gender. Duane argues that children had long been used to symbolize subservience, but in the New World those old associations took on more meaning. Drawing on a wide range of early American writing, she explores how the figure of a suffering child accrued political weight as the work of infantilization connected the child to Native Americans, slaves, and women. In the making of

the young nation, the figure of the child emerged as a vital conceptual tool for coming to terms with the effects of cultural and colonial violence, and with time childhood became freighted with associations of vulnerability, suffering, and victimhood. As Duane looks at how ideas about the child and childhood were manipulated by the colonizers and the colonized alike, she reveals a powerful line of colonizing logic in which dependence and vulnerability are assigned great emotional weight. When early Americans sought to make sense of intercultural contact—and the conflict that often resulted—they used the figure of the child to help displace their own fear of lost control and shifting power.

When Jean-Jacques Dessalines proclaimed Haitian independence on January 1, 1804, Haiti became the second independent republic, after the United States, in the Americas; the Haitian Revolution was the first successful antislavery and anticolonial revolution in the western hemisphere. The histories of Haiti and the early United States were intimately linked in terms of politics, economics, and geography, but unlike Haiti, the United States would remain a slaveholding republic until 1865. While the Haitian Revolution was a beacon for African Americans and abolitionists in the United States, it was a terrifying specter for proslavery forces there, and its effects were profound. In the wake of Haiti's liberation, the United States saw reconfigurations of its geography, literature, politics, and racial and economic structures. *The Haitian Revolution and the Early United States* explores the relationship between the dramatic events of the Haitian Revolution and the development of the early United States. The first section, "Histories," addresses understandings of the Haitian Revolution in the developing public sphere of the early United States, from theories of state sovereignty to events in the street; from the economic interests of U.S. merchants to disputes in the chambers of diplomats; and from the flow of rumor and second-hand news of refugees to the informal communication networks of the enslaved. The second section, "Geographies," explores the seismic shifts in the ways the physical territories of the two nations and the connections between them were imagined, described, inhabited, and policed as a result of the revolution. The final section, "Textualities," explores the wide-ranging consequences that reading and writing about slavery, rebellion, emancipation, and Haiti in particular had on literary culture in both the United States and Haiti. With essays from leading and emerging scholars of Haitian and U.S. history, literature, and cultural studies, *The Haitian Revolution and the Early United States* traces the rich terrain of Haitian-U.S. culture and history in the long nineteenth century. Contributors: Anthony Bogues, Marlene Daut, Elizabeth Maddock Dillon, Michael Drexler, Laurent Dubois, James Alexander Dun, Duncan Faherty, Carolyn Fick, David Geggus, Kieran Murphy, Colleen O'Brien, Peter P. Reed, Siân Silyn Roberts, Cristobal Silva, Ed White, Ivy Wilson, Gretchen Woertendyke, Edlie Wong.

This book examines how mass democracy was understood before public opinion could be measured by polls. It demonstrates how novels by Edgar Allan Poe, Nathaniel Hawthorne, Herman Melville, Fanny Fern, Harriet Jacobs, and James Fenimore Cooper attempt to understand a public organized by political discourse and informal social networks.

A major new history of the literary traditions, oral and print, of African-descended peoples in the United States.

Covering a chronological span from the seventeenth century to the Civil War, the book reunites black and labor history, including such major topics as the formation of slavery in the North, the American Revolution, blacks and the Workingmen's Movement, and interracial marriage before the Civil War. This book provides fascinating reading for students of American history, labor history, urban history, and black history.

Intricate Relations charts the development of the novel in and beyond the early republic in relation to these two thematic and intricately connected centers: sexuality and economics. By reading fiction written by Americans between 1789 and 1814 alongside medical theory, political and economic tracts, and pedagogical literature of all kinds, Karen Weyler recreates and

illuminates the larger, sometimes opaque, cultural context in which novels were written, published, and read. In 1799, the novelist Charles Brockden Brown used the evocative phrase "intricate relations" to describe the complex imbrication of sexual and economic relations in the early republic. Exploring these relationships, he argued, is the chief job of the "moral historian," a label that most novelists of the era embraced. In a republic anxious about burgeoning individualism in the 1790s and the first two decades of the nineteenth century, the novel foregrounded sexual and economic desires and explored ways to regulate the manner in which they were expressed and gratified. In *Intricate Relations*, Weyler argues that understanding how these issues underlie the novel as a genre is fundamental to understanding both the novels themselves and their role in American literary culture. Situating fiction amid other popular genres illuminates how novelists such as Charles Brockden Brown, Hannah Foster, Samuel Relf, Susanna Rowson, Rebecca Rush, and Sally Wood synthesized and iterated many of the concerns expressed in other forms of public discourse, a strategy that helped legitimate their chosen genre and make it a viable venue for discussion in the decades following the revolution. Weyler's passionate and persuasive study offers new insights into the civic role of fiction in the early republic and will be of great interest to literary theorists and scholars in women's and American studies.

One of the half dozen most important books ever written about the American Revolution.--New York Times Book Review "During the nearly two decades since its publication, this book has set the pace, furnished benchmarks, and afforded targets for many subsequent studies. If ever a work of history merited the appellation 'modern classic,' this is surely one.--William and Mary Quarterly "[A] brilliant and sweeping interpretation of political culture in the Revolutionary generation.--New England Quarterly "This is an admirable, thoughtful, and penetrating study of one of the most important chapters in American history.--Wesley Frank Craven

"What then is the American, this new man?" This question is explored here through the lives and writings of a sequence of imaginative authors each of whom confronted a crucial moment in the evolution of the new nation (from Crèvecoeur and the Revolution, through Washington Irving and Jeffersonian Democracy, to James Fenimore Cooper and the Era of Good Feelings). At the centre of these confrontations was a division between those who claimed national perfection had been obtained, and those who, while desperately wanting to believe this, perceived all too clearly that that perfection had not yet come. Rediscovering this neglected literary debate, *The Literary Quest for an American National Character* illuminates afresh the traumatic birth and development of the new American nation.

This book charts how the cartographies of American literature as an institutional category have varied radically across different times and places. Arguing that American literature was consolidated as a distinctively nationalist entity only in the wake of the U.S. Civil War, Paul Giles identifies this formation as extending until the beginning of the Reagan presidency in 1981. He contrasts this with the more amorphous boundaries of American culture in the eighteenth century, and with ways in which conditions of globalization at the turn of the twenty-first century have reconfigured the parameters of the subject. In light of these fluctuating conceptions of space, Giles suggests new ways of understanding the shifting territory of American literary history. ranging from Cotton Mather to David Foster Wallace, and from Henry Wadsworth Longfellow to Zora Neale Hurston. Giles considers why European medievalism and Native American prehistory were crucial to classic nineteenth-century authors such as Emerson, Hawthorne, and Melville. He discusses how twentieth-century technological innovations, such as air travel, affected representations of the national domain in the texts of F. Scott Fitzgerald and Gertrude Stein. And he analyzes how regional projections of the South and the Pacific Northwest helped to shape the work of writers such as William Gilmore Simms, José Martí, Elizabeth Bishop, and William Gibson. Bringing together literary analysis, political history, and cultural geography, *The Global Remapping of American Literature* reorients the

subject for the transnational era.

The Seneca Falls Convention is typically seen as the beginning of the first women's rights movement in the United States. *Revolutionary Backlash* argues otherwise. According to Rosemarie Zagari, the debate over women's rights began not in the decades prior to 1848 but during the American Revolution itself. Integrating the approaches of women's historians and political historians, this book explores changes in women's status that occurred from the time of the American Revolution until the election of Andrew Jackson. Although the period after the Revolution produced no collective movement for women's rights, women built on precedents established during the Revolution and gained an informal foothold in party politics and male electoral activities. Federalists and Jeffersonians vied for women's allegiance and sought their support in times of national crisis. Women, in turn, attended rallies, organized political activities, and voiced their opinions on the issues of the day. After the publication of Mary Wollstonecraft's *A Vindication of the Rights of Woman*, a widespread debate about the nature of women's rights ensued. The state of New Jersey attempted a bold experiment: for a brief time, women there voted on the same terms as men. Yet as Rosemarie Zagari argues in *Revolutionary Backlash*, this opening for women soon closed. By 1828, women's politicization was seen more as a liability than as a strength, contributing to a divisive political climate that repeatedly brought the country to the brink of civil war. The increasing sophistication of party organizations and triumph of universal suffrage for white males marginalized those who could not vote, especially women. Yet all was not lost. Women had already begun to participate in charitable movements, benevolent societies, and social reform organizations. Through these organizations, women found another way to practice politics.

Cameroon's composite state of postcoloniality inevitably burdened it with a linguistic and pedagogic culture that changed the eager student into a centripetal mimic of the colonial imagination. Recent events in the country, especially relating to the Anglophone Problem, have spotlighted the need to revisit this space, which has been over-politicised into what Anglophone Cameroonians see as a state of hypnosis. Given the clash between postcolonial consciousness and the globalizing forces of late capitalism, a necessary meeting point had to be negotiated in linguistic and pedagogic contexts, to (re)affirm the identity problematic in Cameroon, and in the interpretation of colonial voices in literary texts. *Bordered Identities in Language, Literature, and Culture: Readings on Cameroon and the Global Space* offers a variegated reflection on these issues, and simultaneously responds to increasing demands to re-negotiate identity beyond mega frames of Empire, based on contextual data that combine indigenous and globalising imperatives.

World Literature in Theory provides a definitive exploration of the pressing questions facing those studying world literature today. Coverage is split into four parts which examine the origins and seminal formulations of world literature, world literature in the age of globalization, contemporary debates on world literature, and localized versions of world literature. Contains more than 30 important theoretical essays by the most influential scholars, including Johann Wolfgang von Goethe, Hugo Meltzl, Edward Said, Franco Moretti, Jorge Luis Borges, and Gayatri Spivak. Includes substantive introductions to each essay, as well as an annotated bibliography for further reading. Allows students to understand, articulate, and debate the most important issues in this rapidly changing field of study.

The Greek Fire examines the United States' early global influence as the fledgling nation that inserted itself in conflicts that were oceans away. Maureen Connors Santelli focuses on the American fascination with and involvement in the Greek Revolution in the 1820s and 1830s. That nationalist movement incited an American philhellenic movement that pushed the borders of US interests into the eastern Mediterranean and infused a global perspective into domestic conversations concerning freedom and reform. Perceiving strong cultural, intellectual, and racial ties with Greece, American men and women identified Greece as the seedbed of

American democracy and a crucial source of American values. From Maryland to Missouri and Maine to Georgia, grassroots organizations sent men, money, and supplies to aid the Greeks. Defending the modern Greeks from Turkish slavery and oppression was an issue on which northerners and southerners agreed. Philhellenes, often led by women, joined efforts with benevolence and missionary groups and together they promoted humanitarianism, education reform, and evangelism. Public pressure on the US Congress, however, did not result in intervention on behalf of the Greeks. Commercial interests convinced US officials, who wished to cultivate commercial ties with the Ottomans, to remain out of the conflict. The Greek Fire analyzes the role of Americans in the Greek Revolution and the aftermath of US involvement. In doing so, Santelli revises understandings of US involvement in foreign affairs, and she shows how diplomacy developed at the same time as Americans were learning what it meant to be a country, and what that country stood for.

In this innovative study, David Waldstreicher investigates the importance of political festivals in the early American republic. Drawing on newspapers, broadsides, diaries, and letters, he shows how patriotic celebrations and their reproduction in a rapidly expanding print culture helped connect local politics to national identity. Waldstreicher reveals how Americans worked out their political differences in creating a festive calendar. Using the Fourth of July as a model, members of different political parties and social movements invented new holidays celebrating such events as the ratification of the Constitution, Washington's birthday, Jefferson's inauguration, and the end of the slave trade. They used these politicized rituals, he argues, to build constituencies and to make political arguments on a national scale. While these celebrations enabled nonvoters to participate intimately in the political process and helped dissenters forge effective means of protest, they had their limits as vehicles of democratization or modes of citizenship, Waldstreicher says. Exploring the interplay of region, race, class, and gender in the development of a national identity, he demonstrates that an acknowledgment of the diversity and conflict inherent in the process is crucial to any understanding of American politics and culture.

Early American artists and political thinkers wrestled with the challenges of forming a cohesive, if not coherent, culture and political structure to organize the young republic and its diverse peoples. The American School of Empire shows how this American idea of empire emerged through a dialogue with British forms of empire, becoming foundational to how the US organized its government and providing early Americans with the framework for thinking about the relations between states and the disparate peoples and cultures that defined them. Edward Larkin places special emphasis on the forms of the novel and history painting, which were crucial vehicles for the articulation of the American vision of empire in the late eighteenth and early nineteenth centuries.

"I may dare to speak, and I intend to speak and write what I think," wrote a New York volunteer serving in the Mexican War in 1848. Such sentiments of resistance and confrontation run throughout the literature produced by veteran Americans in the nineteenth century -- from prisoner-of-war narratives and

memoirs to periodicals, adventure pamphlets, and novels. Military men and women were active participants in early American print culture, yet they struggled against civilian prejudice about their character, against shifting collective memories that removed military experience from the nation's self-definition, and against a variety of headwinds in the uneven development of antebellum print culture. In this new literary history of early American veterans, Benjamin Cooper reveals how soldiers and sailors from the Revolutionary War through the Civil War demanded, through their writing, that their value as American citizens and authors be recognized. Relying on an archive of largely understudied veteran authors, Cooper situates their perspective against a civilian monopoly in defining American citizenship and literature that endures to this day.

The new Research Guide to American Literature is a series of handbooks for students that provides strategies for studying and writing about frequently taught literary topics. Each volume contains dozens of study guides, each of which examines a particular work, author, movement, or theme, providing the necessary background information, suggesting fruitful areas of research, and listing the best secondary sources.

In a globalizing age, studying American literature in isolation from the rest of the world seems less and less justified. But is the conceptual box of the nation dispensable? And what would American literature look like without it? Leading scholars take up this debate in *Shades of the Planet*, beginning not with the United States as center, but with the world as circumference. This reversed frame yields a surprising landscape, alive with traces of West Africa, Eastern Europe, Iran, Iraq, India, China, Mexico, and Australia. The Broadway musical *Oklahoma!* has aboriginal antecedents; *Black English* houses an African syntax; American slavery consorts with the Holocaust; Philip Roth keeps company with Milan Kundera; the crime novel moves south of the border; and R. P. Blackmur lectures in Japan. A national literature becomes haunted by the world when that literature is seen extending to the Pacific, opening up to Islam, and accompanying African-American authors as they travel. Highlighting American literature as a fold in a planet-wide fabric, this pioneering volume transforms the field, redrawing its institutional as well as geographical map. The contributors are Rachel Adams, Jonathan Arac, Homi K. Bhabha, Lawrence Buell, Wai Chee Dimock, Susan Stanford Friedman, Paul Giles, David Palumbo-Liu, Ross Posnock, Joseph Roach, and Eric J. Sundquist.

Propaganda 1776 reframes the culture of the U.S. Revolution and early Republic, revealing it to be rooted in a vast network of propaganda. Truth, clarity, and honesty were declared virtues of the period-but rumors, falsehoods, forgeries, and unauthorized publication were no less the life's blood of liberty. Looking at famous patriots like George Washington, Benjamin Franklin, Thomas Paine; the playwright Mary Otis Warren; and the poet Philip Freneau, Castronovo provides various anecdotes that demonstrate the ways propaganda was - contrary to our instinctual understanding - fundamental to democracy rather than antithetical to

it. By focusing on the persons and methods involved in Revolutionary communications, *Propaganda 1776* both reconsiders the role that print culture plays in historical transformation and reexamines the widely relevant issue of how information circulates in a democracy.

Rogue Performances recovers eighteenth and nineteenth-century American culture's fascination with outcast and rebellious characters. Highwaymen, thieves, beggars, rioting mobs, rebellious slaves, and mutineers dominated the stage in the period's most popular plays. Peter Reed also explores ways these characters helped to popularize theatrical forms such as ballad opera, patriotic spectacle, blackface minstrelsy, and melodrama. Reed shows how both on and offstage, these paradoxically powerful, persistent, and troubling figures reveal the contradictions of class and the force of the disempowered in the American theatrical imagination. Through analysis of both well known and lesser known plays and extensive archival research, this book challenges scholars to re-think their assumptions about the role of class in antebellum American drama.

Presents American literature during the first years of the new nation, including essays, novels and more.

In the Age of Revolution, how did American women conceive their lives and marital obligations? By examining the attitudes and behaviors surrounding the contentious issues of family, contraception, abortion, sexuality, beauty, and identity, Susan E. Klepp demonstrates that many women--rural and urban, free and enslaved--began to radically redefine motherhood. They asserted, or attempted to assert, control over their bodies, their marriages, and their daughters' opportunities. Late-eighteenth-century American women were among the first in the world to disavow the continual childbearing and large families that had long been considered ideal. Liberty, equality, and heartfelt religion led to new conceptions of virtuous, rational womanhood and responsible parenthood. These changes can be seen in falling birthrates, in advice to friends and kin, in portraits, and in a gradual, even reluctant, shift in men's opinions. Revolutionary-era women redefined femininity, fertility, family, and their futures by limiting births. Women might not have won the vote in the new Republic, they might not have gained formal rights in other spheres, but, Klepp argues, there was a women's revolution nonetheless.

A comprehensive, chronological overview of American literature in three scholarly and authoritative volumes *A Companion to American Literature* traces the history and development of American literature from its early origins in Native American oral tradition to 21st century digital literature. This comprehensive three-volume set brings together contributions from a diverse international team of accomplished young scholars and established figures in the field. Contributors explore a broad range of topics in historical, cultural, political, geographic, and technological contexts, engaging the work of both well-known and non-canonical writers of every period. Volume One is an inclusive and geographically expansive examination of early American literature, applying a range of cultural and

historical approaches and theoretical models to a dramatically expanded canon of texts. Volume Two covers American literature between 1820 and 1914, focusing on the development of print culture and the literary marketplace, the emergence of various literary movements, and the impact of social and historical events on writers and writings of the period. Spanning the 20th and early 21st centuries, Volume Three studies traditional areas of American literature as well as the literature from previously marginalized groups and contemporary writers often overlooked by scholars. This inclusive and comprehensive study of American literature: Examines the influences of race, ethnicity, gender, class, and disability on American literature Discusses the role of technology in book production and circulation, the rise of literacy, and changing reading practices and literary forms Explores a wide range of writings in multiple genres, including novels, short stories, dramas, and a variety of poetic forms, as well as autobiographies, essays, lectures, diaries, journals, letters, sermons, histories, and graphic narratives. Provides a thematic index that groups chapters by contexts and illustrates their links across different traditional chronological boundaries A Companion to American Literature is a valuable resource for students coming to the subject for the first time or preparing for field examinations, instructors in American literature courses, and scholars with more specialized interests in specific authors, genres, movements, or periods.

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 cultural 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 inveterate 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. Revived 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.

Examines the growth and influence of the theatre in the development of the young American Republic.

Multinational, profit-driven, materialistic, power-hungry, religiously plural: America today—and three hundred years ago. Jon Butler's panoramic view of the mainland American colonies after 1680 transforms our customary picture of pre-Revolutionary America; it reveals a strikingly "modern" character that belies the eighteenth-century quaintness fixed in history. Stressing the middle and late decades (the hitherto "dark ages") of the American colonial experience, Butler shows us vast revolutionary changes in a society that, for ninety years before 1776, was already becoming America.

The first martyr to the cause of American liberty was Major General Joseph Warren, a well-known political orator, physician, and president of the Provincial Congress of Massachusetts. Shot in the face at close range at Bunker Hill, Warren was at once transformed into a national hero, with his story appearing throughout the colonies in newspapers, songs, pamphlets, sermons, and even theater productions. His death, though shockingly violent, was not unlike tens of thousands of others, but his sacrifice came to mean something much more significant to the American public. *Sealed with Blood* reveals how public memories and commemorations of Revolutionary War heroes, such as those for Warren, helped Americans form a common bond and create a new national identity. Drawing from extensive research on civic celebrations and commemorative literature in the half-century that followed the War for Independence, Sarah Purcell shows how people invoked memories of their participation in and sacrifices during the war when they wanted to shore up their political interests, make money, argue for racial equality, solidify their class status, or protect their personal reputations. Images were also used, especially those of martyred officers, as examples of glory and sacrifice for the sake of American political principles. By the midnineteenth century, African Americans, women, and especially poor white veterans used memories of the Revolutionary War to articulate their own, more inclusive visions of the American nation and to try to enhance their social and political status. Black slaves made explicit the connection between military service and claims to freedom from bondage. Between 1775 and 1825, the very idea of the American nation itself was also democratized, as the role of "the people" in keeping the sacred memory of the Revolutionary War broadened.

From 1803 to 1807, Charles Brockden Brown served as editor and chief contributor to the *Literary Magazine*, and *American Register*, a popular Philadelphia miscellany. His position allowed him to observe and comment upon life in the United States and transatlantic world during the nineteenth century's first decade. This book considers how Brown's *Literary Magazine* contributed to the development of cultural cohesiveness and political stability in the young United States. It explores the intellectual and cultural setting in which this

Philadelphia miscellany was published, the political writing that appears in what Brown claimed was a politically neutral venue, and the social and cultural criticism that attempts to guide the development of the American character. During his twenty years as an author, he participated in disseminating texts of cultural and literary worth. Brown's essays and reviews assisted in the establishment of reading habits in America and influenced the public reception of the early American press.

Individualism is arguably the most vital tenet of American national identity: American cultural heroes tend to be mavericks and nonconformists, and independence is the fulcrum of the American origin story. But in the late eighteenth and early nineteenth centuries, a number of American artists, writers, and educational philosophers cast imitation and emulation as central to the linked projects of imagining the self and consolidating the nation. Tracing continuities between literature, material culture, and pedagogical theory, William Hunting Howell uncovers an America that celebrated the virtues of humility, contingency, and connection to a complex whole over ambition and distinction. *Against Self-Reliance* revalues and rethinks what it meant to be repetitive, derivative or pointedly generic in the early republic and beyond. Howell draws on such varied sources as Benjamin Franklin's programs for moral reform, Phillis Wheatley's devotional poetry, David Rittenhouse's coins and astronomical machines, Benjamin Rush's psychological and political theory, Susanna Rowson's schoolbooks, and the novels of Charles Brockden Brown and Herman Melville to tease out patterns of dependence in early America. With its incisive critique of America's storied heroic individualism, *Against Self-Reliance* argues that the arts of dependence were—and are—critical to the project of American independence. The provocative interpretation of American political rhetoric Americans like to use words of sentiment and sympathy, passion and power, to explain their democracy. In a provocative new work, Andrew Burstein examines the metaphorically rich language which Americans developed to express their guiding principle: that the New World would improve upon the Old. In journals, letters, speeches, and books, an impassioned rhetoric of "feeling" set the tone for American patriotism. Burstein shows how the eighteenth century "culture of sensibility" encouraged optimism about a global society: the new nation would succeed. Americans believed, as much by sublime feeling as by intellectual achievement or political liberty. As they grew more self-confident, this pacific ideal acquired teeth: noble Washington and humane Jefferson yielded to boisterous Jackson, and the language of gentle feeling to the force of Manifest Destiny. Yet Americans never stopped celebrating what they believed was their innate impulse to do good. Before there could be a revolution, there was a rebellion; before patriots, there were insurgents. Challenging and displacing decades of received wisdom, T. H. Breen's strikingly original book explains how ordinary Americans—most of them members of farm families living in small communities—were drawn into a successful insurgency against imperial authority. This is the compelling story of our national political origins that most Americans do not know. It is a story of rumor, charity, vengeance, and restraint. *American Insurgents, American Patriots* reminds us that revolutions are violent events. They provoke passion and rage, a willingness to use violence to achieve political ends, a deep sense of betrayal, and a strong religious conviction that God expects an oppressed people to defend their rights. The American Revolution was no exception. A few celebrated figures in the Continental Congress do not

make for a revolution. It requires tens of thousands of ordinary men and women willing to sacrifice, kill, and be killed. Breen not only gives the history of these ordinary Americans but, drawing upon a wealth of rarely seen documents, restores their primacy to American independence. Mobilizing two years before the Declaration of Independence, American insurgents in all thirteen colonies concluded that resistance to British oppression required organized violence against the state. They channeled popular rage through elected committees of safety and observation, which before 1776 were the heart of American resistance. *American Insurgents, American Patriots* is the stunning account of their insurgency, without which there would have been no independent republic as we know it.

"*American Writers* focuses on the rich diversity of American novelists

Focusing on the role of genre in the formation of dominant conceptions of death and dying, Desirée Henderson examines literary texts and social spaces devoted to death and mourning in eighteenth- and nineteenth-century America. Henderson shows how William Hill Brown, Susanna Rowson, and Hannah Webster borrowed from and challenged funeral sermon conventions in their novelistic portrayals of the deaths of fallen women; contrasts the eulogies for George Washington with William Apess's "Eulogy for King Philip" to expose conflicts between national ideology and indigenous history; examines Frederick Douglass's use of the slave cemetery to represent the costs of slavery for African American families; suggests that the ideas about democracy materialized in Civil War cemeteries and monuments influenced Walt Whitman's war elegies; and offers new contexts for analyzing Elizabeth Stuart Phelps's *The Gates Ajar* and Emily Dickinson's poetry as works that explore the consequences of female writers claiming authority over the mourning process. Informed by extensive archival research, Henderson's study eloquently speaks to the ways in which authors adopted, revised, or rejected the conventions of memorial literature, choices that disclose their location within decisive debates about appropriate gender roles and sexual practices, national identity and citizenship, the consequences of slavery, the nature of democratic representation, and structures of authorship and literary authority.

Covers American literature during the postwar period.

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