

American Modernism And Depression Documentary

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Explore the intricate relationship between American Modernism and the Great Depression in this insightful documentary. It delves into the artistic, architectural, and literary movements that emerged during the challenging 1930s, showcasing how artists responded to immense societal and economic upheaval, ultimately shaping a unique national identity and resilience.

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American Modernism and Depression Documentary

Photos filled with the forlorn faces of hungry and impoverished Americans that came to characterize the desolation of the Great Depression are among the best known artworks of the twentieth century. Captured by the camera's eye, these stark depictions of suffering became iconic markers of a formative period in U.S. history. Although there has been an ample amount of critical inquiry on Depression-era photographs, the bulk of scholarship treats them as isolated art objects. And yet they were often joined together with evocative writing in a genre that flourished amid the period, the documentary book. American Modernism and Depression Documentary looks at the tradition of the hybrid, verbal-visual texts that flourished during a time when U.S. citizens were becoming increasingly conscious of the life of a larger nation. Jeff Allred draws on a range of seminal works to illustrate the convergence of modernism and documentary, two forms often regarded as unrelated. Whereas critics routinely look to James Agee and Walker Evans' *Let Us Now Praise Famous Men* as the sole instance of the modernist documentary book, Allred turns to such works as Richard Wright's scathing *12 Million Black Voices*, and the oft-neglected *You Have Seen Their Faces* by Erskine Caldwell and Margaret Bourke-White to open up the critical playing field. And rather than focusing on the ethos of Progressivism and/or the politics and aesthetics of the New Deal, Allred emphasizes the centrality of *Life* magazine to the consolidation of a novel cultural form.

The Cambridge History of American Modernism

The Cambridge History of American Modernism examines one of the most innovative periods of American literary history. It offers a comprehensive account of the forms, genres, and media that characterized US modernism: coverage ranges from the traditional, such as short stories, novels, and poetry, to the new media that shaped the period's literary culture, such as jazz, cinema, the skyscraper, and radio. This volume charts how recent methodologies such as ecocriticism, geomodernism, and print culture studies have refashioned understandings of the field, and attends to the contestations and

inequities of race, sovereignty, gender, sexuality, and ethnicity that shaped the period and its cultural production. It also explores the geographies and communities wherein US modernism flourished—from its distinctive regions to its metropolitan cities, from its hemispheric connections to the salons and political groupings that hosted new cultural collaborations.

The Cambridge Companion to the American Modernist Novel

This Companion offers a comprehensive analysis of U.S. modernism as part of a global literature. Recent writing on U.S. immigration, imperialism, and territorial expansion has generated fresh reasons to read modernist novelists, both prominent and forgotten. Written by a host of leading scholars, this Companion provides unique approaches to modernist texts.

Poetry and the Limits of Modernity in Depression America

This book gives readers a fresh take on Depression-era poetry in relation to the idea of modernity experienced as crisis.

The Cambridge Companion to American Literature of the 1930s

Offers a timely introduction to the intersection of radical politics and American literature in the period of the Great Depression.

Classical Hollywood, American Modernism

This book charts the Hollywood studio system's genesis, international dominance, and self-understood demise by way of its influences on modernist literature in the United States. It shows how the American film industry's business practices and social conditions inflected the form of some of the greatest works of prose fiction and non-fiction.

Handbook of the American Novel of the Twentieth and Twenty-First Centuries

Increasing specialization within the discipline of English and American Studies has shifted the focus of scholarly discussion toward theoretical reflection and cultural contexts. These developments have benefitted the discipline in more ways than one, but they have also resulted in a certain neglect of close reading. As a result, students and researchers interested in such material are forced to turn to scholarship from the 1960s and 1970s, much of which relies on dated methodological and ideological presuppositions. The handbook aims to fill this gap by providing new readings of texts that figure prominently in the literature classroom and in scholarly debate—from James's *The Ambassadors* to McCarthy's *The Road*. These readings do not revert naively to a time "before theory." Instead, they distill the insights of literary and cultural theory into concise introductions to the historical background, the themes, the formal strategies, and the reception of influential literary texts, and they do so in a jargon-free language accessible to readers on all levels of qualification.

American Pulp

A richly illustrated cultural history of the midcentury pulp paperback "There is real hope for a culture that makes it as easy to buy a book as it does a pack of cigarettes."—a civic leader quoted in a New American Library ad (1951) *American Pulp* tells the story of the midcentury golden age of pulp paperbacks and how they brought modernism to Main Street, democratized literature and ideas, spurred social mobility, and helped readers fashion new identities. Drawing on extensive original research, Paula Rabinowitz unearths the far-reaching political, social, and aesthetic impact of the pulps between the late 1930s and early 1960s. Published in vast numbers of titles, available everywhere, and sometimes selling in the millions, pulps were throwaway objects accessible to anyone with a quarter. Conventionally associated with romance, crime, and science fiction, the pulps in fact came in every genre and subject. *American Pulp* tells how these books ingeniously repackaged highbrow fiction and nonfiction for a mass audience, drawing in readers of every kind with promises of entertainment, enlightenment, and titillation. Focusing on important episodes in pulp history, Rabinowitz looks at the wide-ranging effects of free paperbacks distributed to World War II servicemen and women; how pulps prompted important censorship and First Amendment cases; how some gay women read pulp lesbian novels as how-to-dress manuals; the unlikely appearance in pulp science fiction of early representations of the Holocaust; how writers and artists appropriated pulp as a literary and visual style; and much more. Examining their often-lurid packaging as well as their content, *American Pulp*

is richly illustrated with reproductions of dozens of pulp paperback covers, many in color. A fascinating cultural history, *American Pulp* will change the way we look at these ephemeral yet enduringly intriguing books.

American Obscurantism

American Obscurantism argues for a salutary indirection in U.S. culture. From its earliest canonical literary works through late twentieth and early twenty-first century film, the most compelling manifestations of America's troubled history have articulated this content through a unique formal and tonal obscurity. Envisioning the formidable darkness attending racial history at nearly every stage of the republic's founding and ongoing development, writers such as William Faulkner and Hart Crane or directors like the Coen brothers and Stanley Kubrick present a powerful critique of American conquest, southern plantation culture, and western frontier ideology. The book traces this arc from one of visual history's notoriously troubled texts: D.W. Griffith's *The Birth of a Nation* (1915). *American Obscurantism* engages the basis of these explorations in Poe and Melville, each of whom present notable occlusions in characters' racial understanding, an obtuseness or naïveté that is expressed by a corresponding formal opacity. Such oblique historicity as the book describes allows a method at odds with - and implicitly critical of - the historicizing trend that marked literary studies in the wake of the theoretical turn. Citing critiques such as those of Tim Dean and others of efforts to politicize literary and cultural studies, this book restores an emphasis on aesthetic and medium-specific features to argue for a formalist historicity. Working through challenges to an implicitly white-, bourgeois, heteronormative polity, *American Obscurantism* posits an insistent, vital racial otherness at the heart of American literature and cinema. It examines this pattern across a canon that shows more self-doubt than assuredness, arguing for the value of openness and questioning in place of epistemological or critical certainty. Following the insistence on a lamenting historical look back in the cases of Faulkner, Kubrick, and the Coens, the book ends by linking Crane's famous optimism in *The Bridge*, one rooted in an ecstatic celebrating of the body and an optimism attending America as both concept and nation-state, to the contemporary digital turn and the hope for a more inclusive visual culture as well as racial vision.

Faulkner and Film

Considering that he worked a stint as a screen writer, it will come as little surprise that Faulkner has often been called the most cinematic of novelists. Faulkner's novels were produced in the same high period as the films of classical Hollywood, a reason itself for considering his work alongside this dominant form. Beyond their era, though, Faulkner's novels—or the ways in which they ask readers to see as well as feel his world—have much in common with film. That Faulkner was aware of film and that his novels' own “thinking” betrays his profound sense of the medium and its effects broadens the contexts in which he can be considered. In a range of approaches, the contributors consider Faulkner's career as a scenarist and collaborator in Hollywood, the ways his screenplay work and the adaptations of his fiction informed his literary writing, and how Faulkner's craft anticipates, intersects with, or reflects upon changes in cultural history across the lifespan of cinema. Drawing on film history, critical theory, archival studies of Faulkner's screenplays and scholarship about his work in Hollywood, the nine essays show a keen awareness of literary modernism and its relation to film.

The Cambridge Companion to Modernism

Including chapters on the major literary genres, intellectual, political and institutional contexts, film and the visual arts, this text provides both close analyses of individual works of modernism and a broader set of interpretive narratives.

Art, Labour and American Life

This book examines labour in the age of US hegemony through the art that has grappled with it; and, vice versa, developments in American culture as they have been shaped by work's transformations over the last century. Describing the complex relations between cultural forms and the work practices, *Art, Labour and American Life* explores everything from Fordism to feminization, from white-collar ascendancy to zero hours precarity, as these things have manifested in painting, performance art, poetry, fiction, philosophy and music. Labour, all but invisible in cultural histories of the period, despite the fact most Americans have spent most of their lives doing it, here receives an urgent re-emphasis, as we witness work's radical redefinition across the world.

America on Film

Publisher Description

In and Out of Sight

"Building on work in visual culture studies that emphasizes the interplay between still and moving images, *In and Out of Sight* provides a new account of the relationship between photography and modernist writing--revealing the conceptual space of literary modernism to be radically constructed around the instability of female bodies"--

Picturing Migrants

As time passes, personal memories of the Great Depression die with those who lived through the desperate 1930s. In the absence of firsthand knowledge, John Steinbeck's *The Grapes of Wrath* and the photographs produced for the New Deal's Farm Security Administration (FSA) now provide most of the images that come to mind when we think of the 1930s. That novel and those photographs, as this book shows, share a history. Fully exploring this complex connection for the first time, *Picturing Migrants* offers new insight into Steinbeck's novel and the FSA's photography—and into the circumstances that have made them enduring icons of the Depression. Looking at the work of Dorothea Lange, Horace Bristol, Arthur Rothstein, and Russell Lee, it is easy to imagine that these images came straight out of the pages of *The Grapes of Wrath*. This should be no surprise, James R. Swensen tells us, because Steinbeck explicitly turned to photographs of the period to create his visceral narrative of hope and loss among Okie migrants in search of a better life in California. When the novel became an instant best seller upon its release in April 1939, some dismissed its imagery as pure fantasy. Lee knew better and traveled to Oklahoma for proof. The documentary pictures he produced are nothing short of a photographic illustration of the hard lives and desperate reality that Steinbeck so vividly portrayed. In *Picturing Migrants*, Swensen sets these lesser-known images alongside the more familiar work of Lange and others, giving us a clearer understanding of the FSA's work to publicize the plight of the migrant in the wake of the novel and John Ford's award-winning film adaptation. A new perspective on an era whose hardships and lessons resonate to this day, *Picturing Migrants* lets us see as never before how a novel and a series of documentary photographs have kept the Great Depression unforgettably real for generation after generation.

Cuba, the United States, and the Culture of the Transnational Left, 1933-1970

This book examines the ways in which Cuba's revolutions of 1933 and 1959 became touchstones for border-crossing endeavors of radical politics and cultural experimentation over the mid-twentieth century. It argues that new networks of solidarity building between US and Cuban allies also brought with them perils and pitfalls that could not be separated from the longer history of US empire in Cuba. As US and Cuban subjects struggled together towards common aspirations of racial and gender equality, fairer distribution of wealth, and anti-imperialism, they created a unique index of cultural work that widens our understanding of the transition between hemispheric modernism and postmodernism. Canvassing poetry, music, journalism, photographs, and other cultural expressions around themes of revolution, this book seeks new understanding of how race, gender, and nationhood could shift in meaning and materialization when traveling across the Florida Straits.

The Oxford Handbook of the Literature of the U.S. South

'The Oxford Handbook of the Literature of the US South' brings together contemporary views of the literature of the region in a series of chapters employing critical tools not traditionally used in approaching Southern literature. As well as canonical southern writers, it examines Native American literature, Latina/o literature, Asian American as well as African American literatures, Caribbean studies, sexuality studies, the relationship of literature to film and a number of other topics which are relatively new to the field.

Mina Loy, Twentieth-Century Photography, and Contemporary Women Poets

Mina Loy, Twentieth-Century Photography, and Contemporary Women Poets- Front Cover -- Mina Loy, Twentieth-Century Photography, and Contemporary Women Poets -- Title Page -- Copyright Page -- Dedication -- Contents -- List of figures -- Acknowledgements -- Permissions -- Introduction -- Notes -- Chapter 1: Loy among the photographers: poetry, perception, and the camera -- Portraits and

photographers -- Julien Levy and the modern photograph -- Islands in the Air and the figure of the photographer -- Vision and poetry -- Notes -- Chapter 2: Surrealism and the female body: economies of violence -- Surrealist contexts and contextualized Surrealism -- Surrealist cameras -- Loy and the female body of Surrealism -- The Surrealist mannequin -- Hans Bellmer, bodies, and war -- Notes -- Chapter 3: Portraits of the poor: the Bowery poems and the rise of documentary photography -- The 1930s and the rise of documentary -- Urban documentary and the visual rhetoric of poverty -- Portraits of the poor -- "Hot Cross Bum" and the tabloids: Sequence as portrait -- Notes -- Chapter 4: From patriotism to atrocity: the war poems and photojournalism -- Patriotism and the poetics of the mural photo-exhibit -- The rise of photojournalism -- The female gaze and the gendered body -- Atrocity and the female body -- Photographing the bomb -- Notes -- Chapter 5: Gendering the camera: Kathleen Fraser and Caroline Bergvall -- Kathleen Fraser and visual reassembly: "[T]he screen was carried inside her"--Caroline Bergvall's rearticulated bodies: Photography and the graphic page -- Coda: Looking back to Loy -- Notes -- Bibliography -- Index

The Past Is Not Dead

The Past Is Not Dead is a collection of twenty-one literary and historical essays that will mark the 50th anniversary of the Southern Quarterly, one of the oldest scholarly journals (founded in 1962) dedicated to southern studies. Like its companion volume, *Personal Souths*, The Past Is Not Dead features the best of the work published in the journal. Essays represent every decade of the journal's history, from the 1960s to the 2000s. Topics covered range from historical essays on the French and Indian War, the New Deal, and Emmett Till's influence on the Black Panther Party to literary figures including William Faulkner, Robert Penn Warren, Richard Wright, Eudora Welty and Carson McCullers. Important regional subjects like the Natchez Trace, the Yazoo Basin, the Choctaw Indians, and Mississippi blues are given special attention. Contributors range from noted literary critics such as Margaret Walker Alexander, Virginia Spencer Carr, Susan V. Donaldson, James Justus, and Willie Morris to scholars of African-American studies such as Robert L. Hall and Manning Marable and historians including John Ray Skates, Martha Swain, and Randy Sparks. Collectively, the essays in this volume enrich and illuminate our understanding of southern history, literature, and culture.

Walker Evans

"NO POLITICS whatever." Walker Evans made this emphatic declaration in 1935, the year he began work for FDR's Resettlement Administration. Evans insisted that his photographs of tenant farmers and their homes, breadlines, and the unemployed should be treated as "pure record." The American photographer's statements have often been dismissed. In *Walker Evans: No Politics*, Stephanie Schwartz challenges us to engage with what it might mean, in the 1930s and at the height of the Great Depression, to refuse to work politically. Offering close readings of Evans's numerous commissions, including his contribution to Carleton Beals's anti-imperialist tract, *The Crime of Cuba* (1933), this book is a major departure from the standard accounts of Evans's work and American documentary. Documentary, Schwartz reveals, is not a means of being present—or being "political." It is a practice of record making designed to distance its maker from the "scene of the crime." That crime, Schwartz argues, is not just the Depression; it is the processes of Americanization reshaping both photography and politics in the 1930s. Historicizing documentary, this book reimagines Evans and his legacy—the complexities of claiming "no politics."

Black & White & Noir

Black & White & Noir explores America's pulp modernism through penetrating readings of the noir sensibility lurking in an eclectic array of media: Office of War Information photography, women's experimental films, and African-American novels, among others. It traces the dark edges of cultural detritus blowing across the postwar landscape, finding in pulp a political theory that helps explain America's fascination with lurid spectacles of crime. We are accustomed to thinking of noir as a film form popularized in movies like *The Maltese Falcon*, *The Big Sleep*, and, more recently, Quentin Tarantino's *Pulp Fiction*. But it is also, Paula Rabinowitz argues, an avenue of social and political expression. This book offers an unparalleled historical and theoretical overview of the noir shadows cast when the media's glare is focused on the unseen and the unseemly in our culture. Through far-ranging discussions of the Starr Report, movies such as *Double Indemnity* and *The Big Heat*, and figures as various as Barbara Stanwyck, Kenneth Fearing, and Richard Wright, Rabinowitz finds in film noir the representation of modern America's attempt to submerge and mask its violent history of racial

and class antagonisms. *Black & White & Noir* also explores the theory and practice of stilettos, the ways in which girls in the 1950s viewed film noir as a secret language about their mothers' pasts, the extraordinary tone-setting photographs of Esther Bubley, and the smutty aspect of social workers' case studies, among other unexpected twists and provocative turns.

Publications of the Modern Language Association of America

Browder first considers authors James T. Farrell, Josephine Herbst, and John Dos Passos, arguing that their work successfully sparked a discussion about what it meant to be American at a time when the country's very future seemed in doubt. She then examines the Living Newspaper productions of the Federal Theatre Project, which brought politically and aesthetically provocative drama to twenty-five million Americans.

Rousing the Nation

Reconstructs how Ray became a "rebel auteur" in cinema culture.

American Stranger

This interdisciplinary collection of case studies rethinks corporate patronage in the United States and reveals the central role corporations have played in shaping American culture. This volume offers new methodologies and models for the subject of corporate patronage, and contains an extensive bibliography on corporate patronage, art collections and exhibitions, sponsorship, and philanthropy in the United States. The case studies herein go beyond the usual focus on corporate sponsorship and collecting to explore the complex organizational networks and motivations behind corporate commissions. Featuring chapters on Margaret Bourke-White, Julie Mehretu, Maxfield Parrish, Pablo Picasso, Diego Rivera, Eugene Savage, Millard Sheets, and Kehinde Wiley, as well as studies on Andrew Carnegie, Andrew Mellon, John D. Rockefeller Sr. and Jr., and Dorothy Shaver, and companies such as Herman Miller and Lord and Taylor, this volume looks at a wide array of works, ranging from sculpture, photography, mosaics, and murals to advertisements, department store displays, sportswear, medical schools, and public libraries.

Corporate Patronage of Art and Architecture in the United States, Late 19th Century to the Present

American novelists and poets who came of age in the early twentieth century were taught to avoid journalism "like wet sox and gin before breakfast." It dulled creativity, rewarded sensationalist content, and stole time from "serious" writing. Yet Willa Cather, W. E. B. Du Bois, Jessie Fauset, James Agee, T. S. Eliot, and Ernest Hemingway all worked in the editorial offices of groundbreaking popular magazines and helped to invent the house styles that defined McClure's, *The Crisis*, *Time*, *Life*, *Esquire*, and others. *On Company Time* tells the story of American modernism from inside the offices and on the pages of the most successful and stylish magazines of the twentieth century. Working across the borders of media history, the sociology of literature, print culture, and literary studies, Donal Harris draws out the profound institutional, economic, and aesthetic affiliations between modernism and American magazine culture. Starting in the 1890s, a growing number of writers found steady paychecks and regular publishing opportunities as editors and reporters at big magazines. Often privileging innovative style over late-breaking content, these magazines prized novelists and poets for their innovation and attention to literary craft. In recounting this history, *On Company Time* challenges the narrative of decline that often accompanies modernism's incorporation into midcentury middlebrow culture. Its integrated account of literary and journalistic form shows American modernism evolving within as opposed to against mass print culture. Harris's work also provides an understanding of modernism that extends beyond narratives centered on little magazines and other "institutions of modernism" that served narrow audiences. And for the writers, the "double life" of working for these magazines shaped modernism's literary form and created new models of authorship.

On Company Time

In the aftermath of World War II, the United States emerged as the dominant imperial power, and in US popular memory, the Second World War is remembered more vividly than the American Revolution. *American Literature in Transition, 1940–1950* provides crucial contexts for interpreting the literature of this period. Essays from scholars in literature, history, art history, ethnic studies, and American studies show how writers intervened in the global struggles of the decade: the Second World War, the Cold War,

and emerging movements over racial justice, gender and sexuality, labor, and de-colonization. One recurrent motif is the centrality of the political impulse in art and culture. Artists and writers participated widely in left and liberal social movements that fundamentally transformed the terms of social life in the twentieth century, not by advocating specific legislation, but by changing underlying cultural values. This book addresses all the political impulses fueling art and literature at the time, as well as the development of new forms and media, from modernism and noir to radio and the paperback.

American Literature in Transition, 1940–1950

Comrades and Critics is the first full-length study of Canada's 1930s literary left.

Comrades and Critics

Nobel Prize winner Pearl S. Buck's engagement with (neo-)missionary cultures in the United States and China was unique. Against the backdrop of her missionary upbringing, Buck developed a fictional project which both revised and reaffirmed American foreign missionary activity in the Pacific Rim during the 20th century. Vanessa Künnemann accurately traces this project from America's number one expert on China - as Buck came to be known - from a variety of disciplinary angles, placing her work squarely in Middlebrow Studies and New American Studies.

Middlebrow Mission: Pearl S. Buck's American China

This Cambridge History of Modernism identifies a coherent understanding of 'modernism' within the 'modern' period. In forty-three chapters, prominent scholars provide analytical narratives of literature, music, visual arts, architecture, philosophy, and science, extending the consideration across pan-European and transatlantic locations.

The Cambridge History of Modernism

A pillar of African American literature, Richard Wright is one of the most celebrated and controversial authors in American history. His work championed intellectual freedom amid social and political chaos. Despite the popular and critical success of books such as *Uncle Tom's Children* (1938), *Black Boy* (1945), and *Native Son* (1941), Wright faced staunch criticism and even censorship throughout his career for the graphic sexuality, intense violence, and communist themes in his work. Yet, many political theorists have ignored his radical ideas. In *The Politics of Richard Wright*, an interdisciplinary group of scholars embraces the controversies surrounding Wright as a public intellectual and author. Several contributors explore how the writer mixed fact and fiction to capture the empirical and emotional reality of living as a black person in a racist world. Others examine the role of gender in Wright's canonical and lesser-known writing and the implications of black male vulnerability. They also discuss the topics of black subjectivity, internationalism and diaspora, and the legacy of and responses to slavery in America. Wright's contributions to American political thought remain vital and relevant today. *The Politics of Richard Wright* is an indispensable resource for students of American literature, culture, and politics who strive to interpret this influential writer's life and legacy.

The Politics of Richard Wright

In 1935, the United States Congress began employing large numbers of American artists through the Works Progress Administration--fiction writers, photographers, poster artists, dramatists, painters, sculptors, muralists, wood carvers, composers and choreographers, as well as journalists, historians and researchers. Secretary of Commerce and supervisor of the WPA Harry Hopkins hailed it a "renaissance of the arts, if we can call it a rebirth when it has no precedent in our history." Women were eminently involved, creating a wide variety of art and craft, interweaving their own stories with those of other women whose lives might not otherwise have received attention. This book surveys the thousands of women artists who worked for the U.S. government, the historical and social worlds they described and the collaborative depiction of womanhood they created at a pivotal moment in American history.

Women, Art and the New Deal

In his expansive history of documentary work in the South during the twentieth century, Scott L. Matthews examines the motivations and methodologies of several pivotal documentarians, including sociologist Howard Odum, photographers Jack Delano and Danny Lyon, and music ethnographer

John Cohen. Their work salvaged and celebrated folk cultures threatened by modernization or strived to reveal and reform problems linked to the region's racial caste system and exploitative agricultural economy. Images of alluring primitivism and troubling pathology often blurred together, neutralizing the aims of documentary work carried out in the name of reform during the Progressive era, New Deal, and civil rights movement. Black and white southerners in turn often resisted documentarians' attempts to turn their private lives into public symbols. The accumulation of these influential and, occasionally, controversial documentary images created an enduring, complex, and sometimes self-defeating mythology about the South that persists into the twenty-first century.

Capturing the South

From the early to the mid twentieth century, state and appellate courts in the U.S. contentiously began to undermine the grounds on which books could be prosecuted for their salacious bodily appeals. At the same time, modernist and avant-garde writers were doing their part to call into question both art and its conditions of possibility. Obscenity case law's legitimation crisis and modernism's crisis of representation converged in the critical attention both paid to language's ability to exert an effective force in the world. In particular, court opinions, prose fiction, narrative poetry, little magazines, behaviorist essays, paperback book covers, and Civil Rights activist writing all were preoccupied with the printed word's capacity to "deprave," "corrupt," "excite," or offend contemporary readers in the early twentieth-century U.S. As the heterogeneity of this archive of obscene texts suggests, the period's arguments over the criminally libidinal appeals of writing encompassed more than just the relationships embodied between mute words and their presumably lewd readers. In the proscribed writings of Wyndham Lewis, Erskine Caldwell, Lillian Smith, and Robinson Jeffers, concepts of legal obscenity reliably provided the opportunities to reflect upon the deterministic, compulsive, and naturalistic effects of writing on the body. In turn, the struggle to account for the libidinal efficacy of books insinuated itself into all sorts of seemingly unrelated debates, such as those concerning the technocratic administration of mass consumption through behaviorist-informed advertising practices, shifts in cultural hierarchies between print and visual materials, and activist strategies for desegregating the Jim Crow South before the 1950s. As the history of their textual reception and legal proscription reveals, the "obscene" texts of Lewis, Caldwell, and Smith undermined, ostentatiously thematized, and inadvertently embodied the dispossessive ends to which salacious writing could be put, such that individual readers might become aware of the naturalistic social processes by which they were being turned into mass consumers, voyeurs, and racialized subjects.

Encountering Democracy

Most widely noted for his acclaimed *Let Us Now Praise Famous Men* and his Pulitzer Prize-winning novel, *A Death in the Family*, Tennessee native James Agee was also a journalist, film critic, poet, and screenwriter. More than fifty years after Agee's untimely death, his canon of work continues to grow in popularity, and his ability to capture the human condition in all its forms remains unparalleled. *Agee Agonistes* is a compilation of seventeen essays from the James Agee Celebration hosted by the University of Tennessee in April 2005. The collection includes some of the best interpretations of Agee's work and explores the influences on his art, delineates the connections and syntheses he makes within his texts, and examines his involvement in music, ethics, surrealism, local and national history, cinema, television, poetry, literature, sociology, and journalism. The volume features never-before-seen pictures of Agee, previously unknown correspondence, and a remembrance by his oldest daughter, Deedee. The volume also includes the most extensive bibliography of secondary sources on Agee assembled to date. The essays are divided into four parts: Agee's Influences and Syntheses-Contributors: Paul Sprecher, William Bruce Wheeler, Jack Neely, Jeffrey J. Folks, Hugh Davis, Paul Ashdown Agee's Films-Contributors: Daniel Feller, Jeffrey Couchman, Mary E. Papke, John Wranovics Agee's Literature-Contributors: Fred Chappell, Angie Maxwell, John H. Summers, James A. Crank, Michael A. Lofaro Agee's Correspondence-Contributor: Brian Gempp. In addition, the volume includes an introductory essay entitled "Mapping Agee's Myriad Mind" by noted author David Madden. *Agee Agonistes* will be of interest to all those who study twentieth-century America and will introduce a new generation of readers to James Agee. Michael Lofaro is professor of American literature and American and Cultural Studies at the University of Tennessee, Knoxville. He has authored and edited numerous volumes and is coeditor, with Hugh Davis, of *James Agee Rediscovered: The Journals of Let Us Now Praise Famous Men and Other New Manuscripts*. He is also the general editor for the ten-volume series, *The Works of James Agee*, and the editor of its forthcoming first volume, *A Death in the Family: A Restoration of the Author's Text*.

Getting Off the Page

The Documentary Imagination in Twentieth-Century French Literature identifies a documentary impulse in French literature that emerges at the end of the nineteenth century and culminates in a proliferation of factual writings in the twenty-first. Focusing on the period bookended by these two moments, it highlights the enduring concern with factual reference in texts that engage either with current events or the historical archive. Specifically, it considers a set of ideas and practices centered on the conceptualization and use of documents. In doing so, it contests the widespread narrative that twentieth-century French literature abandons the realist enterprise, and argues that writers instead renegotiate the realist legacy outside, or at the margins of, the fictional space of the novel. Analyzing works by authors including Gide, Breton, Aragon, Yourcenar, Duras, and Modiano, the book defines a specific documentary mode of literary representation that records, assembles, and investigates material traces of reality. The document is a textual, visual, or material piece of evidence repurposed through its visual insertion, textual transcription, or description within a literary work. It is a fact, but it also becomes a figure, standing for literature's confrontation with the real. The documentary imagination involves a fantasy of direct access to a reality that speaks for itself. At the same time, it gives rise to concrete textual practices that open up new directions for literature, by interrogating the construction and interpretation of facts.

Agee Agonistes

First Published in 2006. This is part of the literary criticism and cultural theory collection. Situated within the larger narrative of the symbiosis between photography and modern poetry in America during the 1930s, each text examined by the author is a discrete object constituting a series of empirical statements, expressing certain empirical truths particular to its time and place.

The Documentary Imagination in Twentieth-Century French Literature

During the Great Depression, economic, political, and social crises converge with a rapidly expanding movie industry to create a product that offers a unique history of the period. This text studies 1930s films as a unique and sometimes camouflaged record of the great crisis.

Depression Glass

