

Bodies Of Reform The Rhetoric Of Character In Gilded Age America

[#Gilded Age America](#) [#Social Reform Movements](#) [#Rhetoric of Character](#) [#19th Century History](#) [#Moral Discourse](#)

Explore the pivotal role of character in Gilded Age America's social reform movements. This analysis delves into the persuasive rhetoric employed by advocates, examining how personal virtue and moral standing were framed to drive significant societal changes and public policy debates during a transformative period in American history.

Educators may refer to them when designing or updating course structures.

We would like to thank you for your visit.

This website provides the document America Rhetoric Character you have been searching for.

All visitors are welcome to download it completely free.

The authenticity of the document is guaranteed.

We only provide original content that can be trusted.

This is our way of ensuring visitor satisfaction.

Use this document to support your needs.

We are always ready to offer more useful resources in the future.

Thank you for making our website your choice.

Across countless online repositories, this document is in high demand.

You are fortunate to find it with us today.

We offer the entire version America Rhetoric Character at no cost.

Bodies of Reform

Part of the American Literatures Initiative Series From the patricians of the early republic to post-Reconstruction racial scientists, from fin de siècle progressivist social reformers to post-war sociologists, character, that curiously formable yet equally formidable “stuff,” has had a long and checkered history giving shape to the American national identity. Bodies of Reform reconceives this pivotal category of nineteenth-century literature and culture by charting the development of the concept of “character” in the fictional genres, social reform movements, and political cultures of the United States from the mid-nineteenth to the early-twentieth century. By reading novelists such as Herman Melville, Mark Twain, Pauline Hopkins, and Charlotte Perkins Gilman alongside a diverse collection of texts concerned with the mission of building character, including child-rearing guides, muscle-building magazines, libel and naturalization law, Scout handbooks, and success manuals, James B. Salazar uncovers how the cultural practices of representing character operated in tandem with the character-building strategies of social reformers. His innovative reading of this archive offers a radical revision of this defining category in U.S. literature and culture, arguing that character was the keystone of a cultural politics of embodiment, a politics that played a critical role in determining-and contesting-the social mobility, political authority, and cultural meaning of the raced and gendered body.

Bodies of Reform

From the patricians of the early republic to post-Reconstruction racial scientists, from fin de siècle progressivist social reformers to post-war sociologists, character, that curiously formable yet equally formidable “stuff,” has had a long and checkered history giving shape to the American national identity. Bodies of Reform reconceives this pivotal category of nineteenth-century literature and culture by charting the development of the concept of “character” in the fictional genres, social reform movements, and political cultures of the United States from the mid-nineteenth to the early-twentieth century. By reading novelists such as Herman Melville, Mark Twain, Pauline Hopkins, and Charlotte Perkins Gilman

alongside a diverse collection of texts concerned with the mission of building character, including child-rearing guides, muscle-building magazines, libel and naturalization law, Scout handbooks, and success manuals, James B. Salazar uncovers how the cultural practices of representing character operated in tandem with the character-building strategies of social reformers. His innovative reading of this archive offers a radical revision of this defining category in U.S. literature and culture, arguing that character was the keystone of a cultural politics of embodiment, a politics that played a critical role in determining-and contesting-the social mobility, political authority, and cultural meaning of the raced and gendered body.

Bodies of Reform

Not Quite Hope and Other Political Emotions in the Gilded Age argues that late nineteenth-century US fiction grapples with and helps to conceptualize the disagreeable feelings that are both a threat to citizens' agency and an inescapable part of the emotional life of democracy--then as now. In detailing the corruption and venality for which the period remains known, authors including Mark Twain, Harriet Beecher Stowe, Henry Adams, and Helen Hunt Jackson evoked the depressing inefficacy of reform, the lunatic passions of the mob, and the revolting appetites of lobbyists and office seekers. Readers and critics of these Washington novels, historical romances, and satiric romances have denounced these books' fiercely negative tone, seeing it as a sign of elitism and apathy. The volume argues, in contrast, that their distrust of politics is coupled with an intense investment in it. Chapters examine both common and idiosyncratic forms of political emotion, including 'crazy love', disgust, cynicism, 'election fatigue', and the myriad feelings of hatred and suspicion provoked by the figure of the hypocrite. In so doing, the book corrects critics' too-narrow focus on 'sympathy' as the American novel's model political emotion. We think of reform novels as fostering feeling for fellow citizens or for specific causes. This volume argues that *Gilded Age* fiction refocuses attention on the unstable emotions that shape our relation to politics as such. It also positions this literature's fraught fascination with formal politics as a necessary counterpoint to histories of US literature that focus only on the nineteenth-century novel's anti-institutional imaginaries.

Not Quite Hope and Other Political Emotions in the Gilded Age

At the turn of the twentieth century, the United States was faced with a new and radically mixed population, one that included freed African Americans, former reservation Indians, and a burgeoning immigrant population. In *The Autobiography of Citizenship*, Tova Cooper looks at how educators tried to impose unity on this divergent population, and how the new citizens in turn often resisted these efforts, reshaping mainstream U.S. culture and embracing their own view of what it means to be an American. *The Autobiography of Citizenship* traces how citizenship education programs began popping up all over the country, influenced by the progressive approach to hands-on learning popularized by John Dewey and his followers. Cooper offers an insightful account of these programs, enlivened with compelling readings of archival materials such as photos of students in the process of learning; autobiographical writing by both teachers and new citizens; and memoirs, photos, poems, and novels by authors such as W.E.B. Du Bois, Jane Addams, Charles Reznikoff, and Emma Goldman. Indeed, Cooper provides the first comparative, inside look at these citizenship programs, revealing that they varied wildly: at one end, assimilationist boarding schools required American Indian children to transform their dress, language, and beliefs, while at the other end the libertarian Modern School encouraged immigrant children to frolic naked in the countryside and learn about the world by walking, hiking, and following their whims. Here then is an engaging portrait of what it was like to be, and become, a U.S. citizen one hundred years ago, showing that what it means to be "American" is never static.

The Autobiography of Citizenship

Incorrigibles and Innocents: Constructions of Childhood and Citizenship in Progressive Era Comic Strips addresses this gap in scholarship, serving as the first sustained examination of the ways childhood was depicted and theorized in late nineteenth- and early twentieth-century comic strips. By drawing from and building on histories and theories of childhood, comics and Progressive Era conceptualizations of citizenship and nationhood, Lara Saguigag demonstrates that child characters in comic strips reinforced and complicated notions of who could claim membership in a modernizing, expanding nation"--

Incorrigibles and Innocents

Many Americans in the Early Republic era saw the seas as another field for national aggrandizement. With a merchant marine that competed against Britain for commercial supremacy and a whaling fleet that circled the globe, the United States sought a maritime empire to complement its territorial ambitions in North America. In *With Sails Whitening Every Sea*, Brian Rouleau argues that because of their ubiquity in foreign ports, American sailors were the principal agents of overseas foreign relations in the early republic. Their everyday encounters and more problematic interactions—barroom brawling, sexual escapades in port-city bordellos, and the performance of blackface minstrel shows—shaped how the United States was perceived overseas. Rouleau details both the mariners' "working-class diplomacy" and the anxieties such interactions inspired among federal authorities and missionary communities, who saw the behavior of American sailors as mere debauchery. Indiscriminate violence and licentious conduct, they feared, threatened both mercantile profit margins and the nation's reputation overseas. As Rouleau chronicles, the world's oceans and seaport spaces soon became a battleground over the terms by which American citizens would introduce themselves to the world. But by the end of the Civil War, seamen were no longer the nation's principal ambassadors. Hordes of wealthy tourists had replaced seafarers, and those privileged travelers moved through a world characterized by consolidated state and corporate authority. Expanding nineteenth-century America's master narrative beyond the water's edge, *With Sails Whitening Every Sea* reveals the maritime networks that bound the Early Republic to the wider world.

With Sails Whitening Every Sea

When the U.S. liberated the Philippines from Spanish rule in 1898, the exploit was hailed at home as a great moral victory, an instance of Uncle Sam freeing an oppressed country from colonial tyranny. The next move, however, was hotly contested: should the U.S. annex the archipelago? The disputants did agree on one point: that the United States was divinely appointed to bring democracy--and with it, white Protestant culture--to the rest of the world. They were, in the words of U.S. Senator Albert Beveridge, "God's arbiters," a civilizing force with a righteous role to play on the world stage. Mining letters, speeches, textbooks, poems, political cartoons and other sources, Susan K. Harris examines the role of religious rhetoric and racial biases in the battle over annexation. She offers a provocative reading both of the debates' religious framework and of the evolution of Christian national identity within the U.S. The book brings to life the personalities who dominated the discussion, figures like the bellicose Beveridge and the segregationist Senator Benjamin Tillman. It also features voices from outside U.S. geopolitical boundaries that responded to the Americans' venture into global imperialism: among them England's "imperial" poet Rudyard Kipling, Nicaragua's poet/diplomat Rubén Darío, and the Philippines' revolutionary leaders Emilio Aguinaldo and Apolinario Mabini. At the center of this *dramatis personae* stands Mark Twain, an influential partisan who was, for many, the embodiment of America. Twain had supported the initial intervention but quickly changed his mind, arguing that the U.S. decision to annex the archipelago was a betrayal of the very principles the U.S. claimed to promote. Written with verve and animated by a wide range of archival research, *God's Arbiters* reveals the roots of current debates over textbook content, evangelical politics, and American exceptionalism--shining light on our own times as it recreates the culture surrounding America's global mission at the turn into the twentieth century.

God's Arbiters

At a moment of notably rising levels of anti-Asian hate, this book offers antiracist resources informed by Asian/North American feminist theology and biblical scholarship. Although there exist scholarly books and articles on Asian American theology (broadly defined) have proliferated in response to the current ethical, political, and cultural environment have been prolific, there have been few concerted efforts to interrogate or dismantle anti-Asian racism inseparable from anti-black racism, and white settler colonialism that have often undermined the communal spirit and livelihood of Christian churches in the current political climate. In the current political climate, COVID-related anti-Asian hate and racial conflict, which all intersect with gender and sexuality-based violence, require theological, moral, and political inquiries. Hence, this book notes the current paucity of work with critical discussions on the multiple facets of racism from Asian American feminist theological perspectives. Contributors deepen the inter/transdisciplinary approaches concerning how to dismantle racist theological teachings, biblical interpretations, liturgical presentations, and the Christian church's leadership structure.

Embodying Antiracist Christianity

Focusing on Bernarr Macfadden, a bodybuilder turned publishing mogul, Shanon Fitzpatrick charts the rise and export of US mass media and consumer culture. Macfadden's magazines—featuring fitness tips, celebrity gossip, and sensational “true” stories—created an enduring editorial template and powered worldwide demand for interactive American media.

True Story

Screaming at the television, compulsively firing off tart little tweets, and blogging until we are blue; these signal that we are feeling the effects of dastardly discourse. We live in a world where people feel entitled to use words to hurt, exploit, and publicly degrade humanity. We daily consume rhetoric that makes a mockery of decency and civility. Leaders of key social institutions, including government, news media, and religious organizations, who are supposed to be role models of reasoned and compassionate communication are often the ones with the loudest lies and the hardest hate. We can change the channel. We can unplug. We can even encourage others to do the same. We may not do so, however, until we grasp what is fundamentally at risk in our current norms of communication. Nasty words are just the tip of the dastardly discourse iceberg. What lies beneath is a steady flow of propaganda that aims to control our personal narratives. This book is about that propaganda, the importance of owning our own narratives, and improving our own rhetorical capital—the ability to analyze and evaluate information—for the sake of sustaining human dignity, decency, and civility.

Dastardly Discourse

As the meeting point between Europe, colonial America, and Africa, the history of the Atlantic world is a constantly shifting arena, but one which has been a focus of huge and vibrant debate for many years. In over thirty chapters, all written by experts in the field, *The Atlantic World* takes up these debates and gathers together key, original scholarship to provide an authoritative survey of this increasingly popular area of world history. The book takes a thematic approach to topics including exploration, migration and cultural encounters. In the first chapters, scholars examine the interactions between groups which converged in the Atlantic world, such as slaves, European migrants and Native Americans. The volume then considers questions such as finance, money and commerce in the Atlantic world, as well as warfare, government and religion. The collection closes with chapters examining how ideas circulated across and around the Atlantic and beyond. It presents the Atlantic as a shared space in which commodities and ideas were exchanged and traded, and examines the impact that these exchanges had on both people and places. Including an introductory essay from the editors which defines the field, and lavishly illustrated with paintings, drawings and maps this accessible volume is invaluable reading for all students and scholars of this broad sweep of world history.

The Atlantic World

"Fugitive Science excavates this story, uncovering the dynamic scientific engagements and experiments of African American writers, performers, and other cultural producers who mobilized natural science and produced alternative knowledges in the quest for and name of freedom. Literary and cultural critics have a particularly important role to play in uncovering the history of fugitive science since these engagements and experiments often happened, not in the laboratory or the university, but in print, on stage, in the garden, church, parlor, and in other cultural spaces and productions. Routinely excluded from the official spaces of scientific learning and training, black cultural actors transformed the spaces of the everyday into laboratories of knowledge and experimentation"--Introduction.

Fugitive Science

In 1860, Milton Bradley invented *The Checkered Game of Life*. Having journeyed from Springfield, Massachusetts, to New York City to determine interest in this combination of bright red ink, brass dials, and character-driven decision-making, Bradley exhausted his entire supply of merchandise just two days after his arrival in the city; within a few months, he had sold forty thousand copies. That same year, Walt Whitman left Brooklyn to oversee the printing of the third edition of his *Leaves of Grass* in Massachusetts. In *Slantwise Moves*, Douglas A. Guerra sees more than mere coincidence in the contemporary popularity of these superficially different cultural productions. Instead, he argues, both the book and the game were materially resonant sites of social experimentation—places where modes of collectivity and selfhood could be enacted and performed. Then as now, Guerra observes, “game” was a malleable category, mediating play in various and inventive ways: through the material forms of pasteboard, paper, and india rubber; via settings like the parlor, lawn, or public hall; and by mutually

agreed-upon measurements of success, ranging from point accumulation to the creation of humorous narratives. Recovering the lives of important game designers, anthologists, and codifiers—including Anne Abbot, William Simonds, Michael Phelan, and the aforementioned Bradley—Guerra brings his study of commercially produced games into dialogue with a reconsideration of iconic literary works. Through contrapuntal close readings of texts and gameplay, he finds multiple possibilities for self-fashioning reflected in Bradley's *Life* and Whitman's "Song of Myself," as well as utopian social spaces on billiard tables and the pages of Nathaniel Hawthorne's *The Blithedale Romance* alike. Highlighting meaningful overlap in the production and reception of books and games, *Slantwise Moves* identifies what the two have in common as material texts and as critical models of the mundane pleasures and intimacies that defined agency and social belonging in nineteenth-century America.

Slantwise Moves

"Through close attention to the centrality of involuntarity in pivotal nineteenth-century American court cases that created new property relations with photographs, this book offers a historically situated theory of photography in terms of expression and an archivally-supported theory of whiteness as an aesthetics of racial capitalism"--

The Unintended

How worldwide plant circulation and new botanical ideas enabled Americans to radically re-envision politics and society *The Garden Politic* argues that botanical practices and discourses helped nineteenth-century Americans engage pressing questions of race, gender, settler colonialism, and liberal subjectivity. In the early republic, ideas of biotic distinctiveness helped fuel narratives of American exceptionalism. By the nineteenth century, however, these ideas and narratives were unsettled by the unprecedented scale at which the United States and European empires prospected for valuable plants and exchanged them across the globe. Drawing on ecocriticism, New Materialism, environmental history, and the history of science—and crossing disciplinary and national boundaries—*The Garden Politic* shows how new ideas about cultivation and plant life could be mobilized to divergent political and social ends. Reading the work of influential nineteenth-century authors from a botanical perspective, Mary Kuhn recovers how domestic political issues were entangled with the global circulation and science of plants. The diversity of Harriet Beecher Stowe's own gardens contributed to the evolution of her racial politics and abolitionist strategies. Nathaniel Hawthorne's struggles in his garden inspired him to write stories in which plants defy human efforts to impose order. Radical scientific ideas about plant intelligence and sociality prompted Emily Dickinson to imagine a human polity that embraces kinship with the natural world. Yet other writers, including Frederick Douglass, cautioned that the most prominent political context for plants remained plantation slavery. *The Garden Politic* reveals how the nineteenth century's extractive political economy of plants contains both the roots of our contemporary environmental crisis and the seeds of alternative political visions.

The Garden Politic

"The essays engage materials in Spanish and English and genres ranging from the newspaper to the novel, delving into new texts and areas of research as they shed light on well-known writers. This volume situates nineteenth-century Latino intellectuals and writers within crucial national, hemispheric, and regional debates. It offers a long-overdue corrective to the Anglophone and nation-based emphasis of American literary history. Contributors track Latino/a lives and writing through routes that span Philadelphia to San Francisco and roots that extend deeply into Mexico, the Caribbean, Central and South Americas, and Spain."--From publisher description.

The Latino Nineteenth Century

'Racial Reconstruction' explores how the complex histories of Atlantic slavery and abolition influenced Chinese immigration, especially at the level of representation.

Racial Reconstruction

Uncovers the long history of how Latino manhood was integral to the formation of Latino identity In the first ever book-length study of Latino manhood before the Civil Rights Movement, *Before Chicano* examines Mexican American print culture to explore how conceptions of citizenship and manhood developed in the nineteenth and twentieth centuries. The year 1848 saw both the signing of the Treaty of

Guadalupe Hidalgo that ended the U.S. Mexican War and the year of the Seneca Falls Convention, the first organized conference on women's rights in the United States. These concurrent events signaled new ways of thinking about U.S. citizenship, and placing these historical moments into conversation with the archive of Mexican American print culture, Varon offers an expanded temporal frame for Mexican Americans as long-standing participants in U.S. national projects. Pulling from a wide-variety of familiar and lesser-known works—from fiction and newspapers to government documents, images, and travelogues—Varon illustrates how Mexican Americans during this period envisioned themselves as U.S. citizens through cultural depictions of manhood. Before Chicano reveals how manhood offered a strategy to disparate Latino communities across the nation to imagine themselves as a cohesive whole—as Mexican Americans—and as political agents in the U.S. Though the Civil Rights Movement is typically recognized as the origin point for the study of Latino culture, Varon pushes us to consider an intellectual history that far predates the late twentieth century, one that is both national and transnational. He expands our framework for imagining Latinos' relationship to the U.S. and to a past that is often left behind.

Before Chicano

Turns to the written record to re-examine the building blocks of a nation Picking up where most historians conclude, Chelsea Stieber explores the critical internal challenge to Haiti's post-independence sovereignty: a civil war between monarchy and republic. What transpired was a war of swords and of pens, waged in newspapers and periodicals, in literature, broadsheets, and fliers. In her analysis of Haitian writing that followed independence, Stieber composes a new literary history of Haiti, that challenges our interpretations of both freedom struggles and the postcolonial. By examining internal dissent during the revolution, Stieber reveals that the very concept of freedom was itself hotly contested in the public sphere, and it was this inherent tension that became the central battleground for the *guerre de plume*—the paper war—that vied to shape public sentiment and the very idea of Haiti. Stieber's reading of post-independence Haitian writing reveals key insights into the nature of literature, its relation to freedom and politics, and how fraught and politically loaded the concepts of "literature" and "civilization" really are. The competing ideas of *liberté*, writing, and civilization at work within postcolonial Haiti have consequences for the way we think about Haiti's role—as an idea and a discursive interlocutor—in the elaboration of black radicalism and black Atlantic, anticolonial, and decolonial thought. In so doing, Stieber reorders our previously homogeneous view of Haiti, teasing out warring conceptions of the new nation that continued to play out deep into the twentieth century.

Haiti's Paper War

In *Unsettled States*, Dana Luciano and Ivy G. Wilson present some of the most exciting emergent scholarship in American literary and cultural studies of the "long" nineteenth century. Featuring eleven essays from senior scholars across the discipline, the book responds to recent critical challenges to the boundaries, both spatial and temporal, that have traditionally organized scholarship within the field. The volume considers these recent challenges to be aftershocks of earlier revolutions in content and method, and it seeks ways of inhabiting and amplifying the ongoing unsettledness of the field. Written by scholars primarily working in the "minor" fields of critical race and ethnic studies, feminist and gender studies, labor studies, and queer/sexuality studies, the essays share a minoritarian critical orientation. Minoritarian criticism, as an aesthetic, political, and ethical project, is dedicated to finding new connections and possibilities within extant frameworks. *Unsettled States* seeks to demonstrate how the goals of minoritarian critique may be actualized without automatic recourse to a predetermined "minor" location, subject, or critical approach. Its contributors work to develop practices of reading an "American literature" in motion, identifying nodes of inquiry attuned to the rhythms of a field that is always on the move.

Unsettled States

The 19th century witnessed an explosion of writing about unproductivity, with the exploits of various idlers, loafers, and "gentlemen of refinement" capturing the imagination of a country that was deeply ambivalent about its work ethic. *Idle Threats* documents this American obsession with unproductivity and its potentials, while offering an explanation of the profound significance of idle practices for literary and cultural production. While this fascination with unproductivity memorably defined literary characters from Rip Van Winkle to Bartleby to George Hurstwood, it also reverberated deeply through the entire culture, both as a seductive ideal and as a potentially corrosive threat to upright, industrious American

men. Drawing on an impressive array of archival material and multifaceted literary and cultural sources, *Idle Threats* connects the question of unproductivity to other discourses concerning manhood, the value of art, the allure of the frontier, the usefulness of knowledge, the meaning of individuality, and the experience of time, space, and history. Andrew Lyndon Knighton offers a new way of thinking about the largely unacknowledged “productivity of the unproductive,” revealing the incalculable and sometimes surprising ways in which American modernity transformed the relationship between subjects and that which is most intimate to them: their own activity.

Idle Threats

Illuminates the historical tensions between the legal paradigms of citizenship and contract, and in the emergence of free labour ideology in American culture

Bonds of Citizenship

Perhaps the most popular of all canonical American authors, Mark Twain is famous for creating works that satirize American formations of race and empire. While many scholars have explored Twain's work in African Americanist contexts, his writing on Asia and Asian Americans remains largely in the shadows. In *Sitting in Darkness*, Hsuan Hsu examines Twain's career-long archive of writings about United States relations with China and the Philippines. Comparing Twain's early writings about Chinese immigrants in California and Nevada with his later fictions of slavery and anti-imperialist essays, he demonstrates that Twain's ideas about race were not limited to white and black, but profoundly comparative as he carefully crafted assessments of racialization that drew connections between groups, including African Americans, Chinese immigrants, and a range of colonial populations. Drawing on recent legal scholarship, comparative ethnic studies, and transnational and American studies, *Sitting in Darkness* engages Twain's best-known novels such as *Tom Sawyer*, *Huckleberry Finn*, and *A Connecticut Yankee in King Arthur's Court*, as well as his lesser-known Chinese and trans-Pacific inflected writings, such as the allegorical tale “A Fable of the Yellow Terror” and the yellow face play *Ah Sin*. *Sitting in Darkness* reveals how within intersectional contexts of Chinese Exclusion and Jim Crow, these writings registered fluctuating connections between immigration policy, imperialist ventures, and racism.

Sitting in Darkness

“Picture Freedom provides a unique and nuanced interpretation of nineteenth-century African American life and culture. Focusing on visuality, print culture, and an examination of the parlor, Cobb has fashioned a book like none other, convincingly demonstrating how whites and blacks reimaged racial identity and belonging in the early republic.”--Erica Armstrong Dunbar, author of *A Fragile Freedom: African American Women and Emancipation in the Antebellum City*.

Picture Freedom

Ethnology and Empire tells stories about words and ideas, and ideas about words that developed in concert with shifting conceptions about Native peoples and western spaces in the nineteenth-century United States. Contextualizing the emergence of Native American linguistics as both a professionalized research discipline and as popular literary concern of American culture prior to the U.S.-Mexico War, Robert Lawrence Gunn reveals the manner in which relays between the developing research practices of ethnology, works of fiction, autobiography, travel narratives, Native oratory, and sign languages gave imaginative shape to imperial activity in the western borderlands. In literary and performative settings that range from the U.S./Mexico borderlands to the Great Lakes region of Tecumseh's Pan-Indian Confederacy and the hallowed halls of learned societies in New York and Philadelphia, *Ethnology and Empire* models an interdisciplinary approach to networks of peoples, spaces, and communication practices that transformed the boundaries of U.S. empire through a transnational and scientific archive. Emphasizing the culturally transformative impacts western expansionism and Indian Removal, *Ethnology and Empire* reimagines U.S. literary and cultural production for future conceptions of hemispheric American literatures. -- Amazon.com.

Ethnology and Empire

Stella, first published in 1859, is an imaginative retelling of Haiti's fight for independence from slavery and French colonialism. Set during the years of the Haitian Revolution (1791-1804), *Stella* tells the

story of two brothers, Romulus and Remus, who help transform their homeland from the French colony of Saint-Domingue to the independent republic of Haiti. Inspired by the sacrifice of their African mother Marie and Stella, the spirit of Liberty, Romulus and Remus must learn to work together to found a new country based on the principles of freedom and equality. This new translation and critical edition of Émeric Bergeaud's allegorical novel makes *Stella* available to English-speaking audiences for the first time. Considered the first novel written by a Haitian, *Stella* tells of the devastation and deprivation that colonialism and slavery wrought upon Bergeaud's homeland. Unique among nineteenth-century accounts, *Stella* gives a pro-Haitian version of the Haitian Revolution, a bloody but just struggle that emancipated a people, and it charges future generations with remembering the sacrifices and glory of their victory. Bergeaud's novel demonstrates that the Haitians—not the French—are the true inheritors of the French Revolution, and that Haiti is the realization of its republican ideals. At a time in which Haitian Studies is becoming increasingly important within the English-speaking world, this edition calls attention to the rich though under-examined world of nineteenth-century Haiti.

Stella

Reciprocity, Wonder, Consequence : Object Lessons in the Land of Fire -- Of Blindness, Blood, and Second Sight : Transpersonal Journeys from Brazil to Ethiopia -- Creole Authenticity and Cultural Performance : Ethnographic Personhood in the Twentieth Century -- Performing Diaspora : The Science of Speaking for Haiti -- Conclusion : "I Danced, I Don't Know How" : Media, Race, and the Posthuman

Undisciplined

In American political fantasy, the Founding Fathers loom large, at once historical and mythical figures. In *The Traumatic Colonel*, Michael J. Drexler and Ed White examine the Founders as imaginative fictions, characters in the specifically literary sense, whose significance emerged from narrative elements clustered around them. From the revolutionary era through the 1790s, the Founders took shape as a significant cultural system for thinking about politics, race, and sexuality. Yet after 1800, amid the pressures of the Louisiana Purchase and the Haitian Revolution, this system could no longer accommodate the deep anxieties about the United States as a slave nation. Drexler and White assert that the most emblematic of the political tensions of the time is the figure of Aaron Burr, whose rise and fall were detailed in the literature of his time: his electoral tie with Thomas Jefferson in 1800, the accusations of seduction, the notorious duel with Alexander Hamilton, his machinations as the schemer of a breakaway empire, and his spectacular treason trial. The authors venture a psychoanalytically-informed exploration of post-revolutionary America to suggest that the figure of "Burr" was fundamentally a displaced fantasy for addressing the Haitian Revolution. Drexler and White expose how the historical and literary fictions of the nation's founding served to repress the larger issue of the slave system and uncover the Burr myth as the crux of that repression. Exploring early American novels, such as the works of Charles Brockden Brown and Tabitha Gilman Tenney, as well as the pamphlets, polemics, tracts, and biographies of the early republican period, the authors speculate that this flourishing of political writing illuminates the notorious gap in U.S. literary history between 1800 and 1820.

The Traumatic Colonel

"Also available as an ebook" -- Verso title page.

The Black Radical Tragic

This book strives to unmask the racial inequity at the root of the emergence of modern physical culture systems in the US Progressive Era (1890s–1920s). This book focuses on physical culture – systematic, non-competitive exercise performed under the direction of an expert – because tracing how people practiced physical culture in the Progressive Era, especially middle- and upper-class white women, reveals how modes of popular performance, institutional regulation, and ideologies of individualism and motherhood combined to sublimate whiteness beneath the veneer of liberal progressivism and reform. The sites in this book give the fullest picture of the different strata of physical culture for white women during that time and demonstrate the unracialization of whiteness through physical culture practices. By illuminating the ways in which whiteness in the US became a default identity category absorbed into the “universal” ideals of culture, arts, and sciences, the author shows how physical culture circulated as a popular performance form with its own conventions, audience, and promised profitability. Finally, the chapters reveal troubling connections between the daily habits physical culturists promoted and the

eugenics movement's drive towards more reproductively efficient white bodies. By examining these written, visual, and embodied texts, the author insists on a closer scrutiny of the implicit whiteness of physical culture and forwards it as a crucial site of analysis for performance scholars interested in how corporeality is marshaled by and able to contest local and global systems of power.

Eugenics and Physical Culture Performance in the Progressive Era

Novels are often said to help us understand how others think—especially when those others are profoundly different from us. When interpreting a character's behavior, readers are believed to make use of "Theory of Mind," the general human capacity to attribute mental states to other people. In many well-known nineteenth-century American novels, however, characters behave in ways that are opaque to readers, other characters, and even themselves, undermining efforts to explain their actions in terms of mental states like beliefs and intentions. *Writing the Mind* dives into these unintelligible moments to map the weaknesses of Theory of Mind and explore alternative frameworks for interpreting behavior. Through readings of authors such as Charles Brockden Brown, Herman Melville, Martin Delany, Harriet Beecher Stowe, Charles Chesnutt, and Mark Twain, Hannah Walser explains how experimental models of cognition lead to some of the strangest formal features of canonical American texts. These authors' attempts to found social life on something other than mental states not only invite us to revise our assumptions about the centrality of mind reading and empathy to the novel as a form; they can also help us understand more contemporary concepts in social cognition, including gaslighting and learned helplessness, with more conceptual rigor and historical depth.

Writing the Mind

This essential introduction to American studies examines the core foundational myths upon which the nation is based and which still determine discussions of US-American identities today. These myths include the myth of »discovery,« the Pocahontas myth, the myth of the Promised Land, the myth of the Founding Fathers, the melting pot myth, the myth of the West, and the myth of the self-made man. The chapters provide extended analyses of each of these myths, using examples from popular culture, literature, memorial culture, school books, and every-day life. Including visual material as well as study questions, this book will be of interest to any student of American studies and will foster an understanding of the United States of America as an imagined community by analyzing the foundational role of myths in the process of nation building.

The Myths That Made America

Part of the American Literatures Initiative Series *American Arabesque* examines representations of Arabs, Islam and the Near East in nineteenth-century American culture, arguing that these representations play a significant role in the development of American national identity over the century, revealing largely unexplored exchanges between these two cultural traditions that will alter how we understand them today. Moving from the period of America's engagement in the Barbary Wars through the Holy Land travel mania in the years of Jacksonian expansion and into the writings of romantics such as Edgar Allen Poe, the book argues that not only were Arabs and Muslims prominently featured in nineteenth-century literature, but that the differences writers established between figures such as Moors, Bedouins, Turks and Orientals provide proof of the transnational scope of domestic racial politics. Drawing on both English and Arabic language sources, Berman contends that the fluidity and instability of the term Arab as it appears in captivity narratives, travel narratives, imaginative literature, and ethnic literature simultaneously instantiate and undermine definitions of the American nation and American citizenship.

American Arabesque

A new history of the origins of the American short story and its relationship to theatrical performance culture

The Drama of the American Short Story, 1800-1865

Explores the importance of economics and prosperity throughout Samuel Clemens's writing and personal life

Mark Twain and Money

Empire of Vines traces the development of wine culture as grape growing expanded from New York to the Midwest before gaining ascendancy in California—a progression that illustrates viticulture's centrality to the nineteenth-century American projects of national expansion and the formation of a national culture.

Empire of Vines

From Charles Atlas to Jane Fonda, the fitness movement has been a driving force in American culture for more than half a century. What started as a means of Cold War preparedness now sees 45 million Americans spend more than \$20 billion a year on gym memberships, running shoes, and other fitness-related products. In this first book on the modern history of exercise in America, Shelly McKenzie chronicles the governmental, scientific, commercial, and cultural forces that united—sometimes unintentionally—to make exercise an all-American habit. She tracks the development of a new industry that gentrified exercise and made the pursuit of fitness the hallmark of a middle-class lifestyle. Along the way she scrutinizes a number of widely held beliefs about Americans and their exercise routines, such as the link between diet and exercise and the importance of workplace fitness programs. While Americans have always been keen on cultivating health and fitness, before the 1950s people who were preoccupied with their health or physique were often suspected of being homosexual or simply odd. As McKenzie reveals, it took a national panic about children's health to galvanize the populace and launch President Eisenhower's Council on Youth Fitness. She traces this newborn era through TV trailblazer Jack La Lanne's popularization of fitness in the '60s, the jogging craze of the '70s, and the transformation of the fitness movement in the '80s, when the emphasis shifted from the individual act of running to the shared health-club experience. She also considers the new popularity of yoga and Pilates, reflecting today's emphasis on leanness and flexibility in body image. In providing the first real cultural history of the fitness movement, McKenzie goes beyond simply recounting exercise trends to reveal what these choices say about the people who embrace them. Her examination also encompasses battles over food politics, nutrition problems like our current obesity epidemic, and people left behind by the fitness movement because they are too poor to afford gym memberships or basic equipment. In a country where most of us claim to be regular exercisers, McKenzie's study challenges us to look at why we exercise—or at least why we think we should—and shows how fitness has become a vitally important part of our American identity.

Getting Physical

Typically, studies of early cinema's relation to literature have focused on the interactions between film and modernism. When film first emerged, however, it was naturalism, not modernism, competing for the American public's attention. In this media ecosystem, the cinema appeared alongside the works of authors including Charlotte Perkins Gilman, Jack London, and Frank Norris. Drawing on contemporaneous theories of time and modernity as well as recent scholarship on film, narrative, and naturalism, this book moves beyond traditional adaptation studies approaches to argue that both naturalism and the early cinema intervened in the era's varying experiments with temporality and time management. Specifically, it shows that American naturalist novels are constructed around a sustained formal and thematic interrogation of the relationship between human freedom and temporal inexorability and that the early cinema developed its norms in the context of naturalist experiments with time. The book identifies the silent cinema and naturalist novel's shared privileging of narrative progress over character development as a symbolic solution to social and aesthetic concerns ranging from systems of representation, to historiography, labor reform, miscegenation, and birth control. This volume thus establishes the dynamic exchange between silent film and naturalism, arguing that in the products of this exchange, personality figures as excess bogging down otherwise efficient narratives of progress. Considering naturalist authors and a diverse range of early film genres, this is the first book-length study of the reciprocal media exchanges that took place when the cinema was new. It will be a valuable resource to those with interests in Adaptation Studies, American Literature, Film History, Literary Naturalism, Modernism, and Narrative Theory.

Silent Film and U.S. Naturalist Literature

"Dazzling intelligence radiates here, out from sentences giving such pleasure, yielding the finest devotion I've seen to literature's own theoretical force. Coviello listens, carefully, brilliantly, for the flickerings, the liquid meanderings, all too easily explained as "sexual"—or never even perceived at all. Here is a critic as joyful as Whitman, with his dark core fully afire." —Kathryn Bond Stockton, *Distinguished*

Professor of English at University of Utah In nineteenth-century America—before the scandalous trial of Oscar Wilde, before the public emergence of categories like homo- and heterosexuality—what were the parameters of sex? Did people characterize their sexuality as a set of bodily practices, a form of identification, or a mode of relation? Was it even something an individual could be said to possess? What could be counted as sexuality? *Tomorrow's Parties: Sex and the Untimely in Nineteenth-Century America* provides a rich new conceptual language to describe the movements of sex in the period before it solidified into the sexuality we know, or think we know. Taking up authors whose places in the American history of sexuality range from the canonical to the improbable—from Whitman, Melville, Thoreau, and James to Dickinson, Sarah Orne Jewett, Harriet Jacobs, Frederick Douglass, and Mormon founder Joseph Smith—Peter Coviello delineates the varied forms sex could take in the lead-up to its captivity by the codings of “modern” sexuality. While telling the story of nineteenth-century American sexuality, he considers what might have been lost in the ascension of these new taxonomies of sex: all the extravagant, untimely ways of imagining the domain of sex that, under the modern regime of sexuality, have sunken into muteness or illegibility. Taking queer theorizations of temporality in challenging new directions, *Tomorrow's Parties* assembles an archive of broken-off, uncreated futures—futures that would not come to be. Through them, Coviello fundamentally reorients our readings of erotic being and erotic possibility in the literature of nineteenth-century America. Peter Coviello is Professor of English at Bowdoin College. He is the author of *Intimacy in America: Dreams of Affiliation in Antebellum Literature* and the editor of *Walt Whitman's Memoranda During the War*. In the *America and the Long 19th Century* series

Tomorrow's Parties