

Collected Short Prose Of James Agee

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The Collected Short Prose of James Agee

"This collection of new essays exploring the life and cultural significance of James Agee grew largely from the scholarship of The Works of James Agee series under the editorial guidance of Michael A. Lofaro. The present volume's eleven essays concern Agee's relation to authors as diverse as Wright Morris, John Dos Passos, William T. Vollmann, Stephen Crane, and Ernest Hemingway. Furthermore, it sheds fresh light on Agee's career as an artist, critic, romantic and modernist, reviewer of books, film, and photography, journalist for Fortune magazine, and, uniquely, explores the author's personal writings through the lens of his father's life"--

The Collected Short Prose of James Agee : Edited ... by Robert Fitzgerald

"Agee's prose poem captures the textural variety of Brooklyn in language that bears reading aloud for its lilt, melody, and pleasingly pungent vocabulary." —Booklist (starred review) For the first time in book form—from the Pulitzer Prize-winning author Foreword by Jonathan Lethem, author Motherless Brooklyn In 1939, James Agee was assigned to write an article on Brooklyn for a special issue of Fortune on New York City. The draft was rejected for "creative differences," and remained unpublished until it appeared in Esquire in 1968 under the title "Southeast of the Island: Travel Notes." Crossing the borough from the brownstone heights over the Brooklyn Bridge out through backstreet neighborhoods like Flatbush, Midwood, and Sheepshead Bay that roll silently to the sea, Agee captured in 10,000 remarkable words, the essence of a place and its people. Propulsive, lyrical, jazzy, and tender, its pitch-perfect descriptions endure even as Brooklyn changes; Agee's essay is a New York classic. Resonant with the rhythms of Hart Crane, Walt Whitman, and Thomas Wolfe, it takes its place alongside Alfred Kazin's A Walker in the City as a great writer's love-song to Brooklyn and alongside E. B. White's Here Is New York as an essential statement of the place so many call home. "Agee's rhapsodically detailed essay/prose poem is a Whitmanesque catalog, evoking a Brooklyn of ordinary people." —Berkshire Eagle "Strikingly successful in uncovering America's Brooklyn, its neighborhoods and its

people . . . the book is startlingly beautiful.” —The Brooklyn Rail “Agee is a wonderfully poetic writer, and he weaves a beautiful portrait of the borough, covering the people and places in every corner of Brooklyn’s seventy-one miles” —Park Slope Reader

The Collected Short Prose

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*.

James Agee

"In *The Making of James Agee*, Hugh Davis takes a comprehensive look at Agee's career, showing the interrelatedness of his concerns as a writer. A full view of Agee's oeuvre, Davis argues, illuminates its deeply political nature and reveals a debt to various sources, particularly European surrealism, that have been little noted by previous Agee scholars." "Davis challenges the view of Agee that has persisted since his death - that he is best understood primarily as a romantic individualist at odds with convention and the literary mainstream - and argues that this myth was largely constructed by friends and associates who were so immersed in the tenets of modernism that they distorted Agee's work (and aesthetic intent) in an attempt to purify it in modernist terms. In revealing a writer of far greater complexity than the myth allows, Davis explores, for example, the leftist poetry that Agee wrote in the 1930s, which was almost completely suppressed by his editors. He also throws a fresh light on Agee's collaboration with photographer Walker Evans on *Let Us Now Praise Famous Men* and reevaluates *A Death in the Family* in light of recent scholarship that has produced an almost entirely new version of the novel, one much closer to Agee's original intentions."--BOOK JACKET.

James Agee in Context

The phrase 'cinematic fiction' has now been generally accepted into critical discourse, but is usually applied to post-war novels. This book asks a simple question: given their fascination with the new medium of film, did American novelists attempt to apply cinematic methods in their own writings? From its very beginnings the cinema has played a special role in defining American culture. Covering the period from the 1910s up to the Second World War, *Cinematic Fictions* offers new insights into classics like *The Great Gatsby* and *The Grapes of Wrath* discussing major writers' critical writings on film and active participation in film-making. *Cinematic Fictions* is also careful not to portray 'cinema' as a single or stable entity. Some novelists drew on silent film; others looked to the Russian theorists for inspiration; and yet others turned to continental film-makers rather than to Hollywood. Film itself was constantly evolving during the first decades of the twentieth century and the writers discussed here engaged in a kind of dialogue with the new medium, selectively pursuing strategies of montage, limited point of

view and scenic composition towards their different ends. Contrasting a diverse range of cinematic and literary movements, this will be compulsory reading for scholars of American literature and film.

Brooklyn Is

James Agee's literary reputation has grown enormously since his death in 1955. He wrote novels, short stories, poetry, film criticism, screenplays, and investigative journalism, but these accomplishments earned him only a modest public reputation during his brief life. Ironically, Agee's greatest recognition as a writer came posthumously, when his novel *A Death in the Family* won the Pulitzer Prize. In *James Agee and the Legend of Himself*, Alan Spiegel examines these accomplishments and treats Agee not simply as a celebrity, journalist, or "Depression" writer but as a self-interrogating literary artist who created a homemade legend from his earliest family memories, sifting his experience through an automythology composed of his mother, his father, and himself.

Agee Agonistes

Drawn mainly from the centennial anniversary symposium on James Agee held at the University of Tennessee in the fall of 2009, the essays of *Agee at 100* are as diverse in topic and purpose as is Agee's work itself. Often devalued during his life by those who thought his breadth a hindrance to greatness, Agee's achievements as a poet, novelist, journalist, essayist, critic, documentarian, and screenwriter are now more fully recognized. With its use of previously unknown and recently recovered materials as well as established works, this groundbreaking new collection is a timely contribution to the resurgence of interest in Agee's significance. The essays in this collection range from the scholarly to the personal, and all offer insight into Agee's writing, his cultural influence, and ultimately Agee himself. Dwight Garner opens with his reflective essay on "Why Agee Matters." Several essays present almost entirely new material on Agee. Paul Ashdown writes on Agee's book reviews, which, unlike Agee's film criticism, have received scant attention. With evidence from two largely unstudied manuscripts, Jeffrey Couchman sets the record straight on Agee's contribution to the screenplay for *The African Queen* and delves as well into his television "miniseries" screenplay *Mr. Lincoln*. John Wranovics treats Agee's lesser-known films--the documentaries *In the Street* and *The Quiet One* and the Filipino epic *Genghis Khan*. Jeffrey J. Folks wrestles with Agee's "culture of repudiation" while James A. Crank investigates his perplexing treatment of race in his prose. Jesse Graves and Andrew Crooke provide new analyses of *Let Us Now Praise Famous Men*, and Michael A. Lofaro and Philip Stogdon both discuss Lofaro's recently restored text of *A Death in the Family*. David Madden closes the collection with his short story "Seeing Agee in Lincoln," an imagined letter from Agee to his longtime confidante Father Flye. The contributors to *Agee at 100* utilize materials new and old to reveal the true importance of Agee's range of cultural sensibility and literary ability. Film scholars will also find this collection particularly engrossing, as will anyone fascinated by the work of the author rightly deemed the "sovereign prince of the English language." Michael A. Lofaro is Lindsay Young Professor of American Literature and American and Cultural Studies at the University of Tennessee. Most recently, he restored James Agee's *A Death in the Family* and is the general editor of the projected eleven-volume *The Works of James Agee*.

The Making of James Agee

Publishing tycoon Henry Luce famously championed many conservative causes, and his views as a capitalist and cold warrior were reflected in his glossy publications. Republican Luce aimed squarely for the Middle American masses, yet his magazines attracted intellectually and politically ambitious minds who were moved by the democratic aspirations of the New Deal and the left. Much of the best work of intellectuals such as James Agee, Archibald MacLeish, Daniel Bell, John Hersey, and Walker Evans owes a great debt to their experiences writing for Luce and his publications. *Intellectuals Incorporated* tells the story of the serious writers and artists who worked for Henry Luce and his magazines *Time*, *Fortune*, and *Life* between 1923 and 1960, the period when the relationship between intellectuals, the culture industry, and corporate capitalism assumed its modern form. Countering the notions that working for corporations means selling out and that the true life of the mind must be free from institutional ties, historian Robert Vanderlan explains how being embedded in the corporate culture industries was vital to the creative efforts of mid-century thinkers. Illuminating their struggles through careful research and biographical vignettes, Vanderlan shows how their contributions to literary journalism and the wider political culture would have been impossible outside Luce's media empire. By paying attention to how these writers and photographers balanced intellectual aspiration with

journalistic perspiration, Intellectuals Incorporated advances the idea of the intellectual as a connected public figure who can engage and criticize organizations from within.

Cinematic Fictions

"These essays provide detailed analysis of both James Agee's life and writings. Especially, they illuminate aspects of his literary career as it developed through refinements and change. Paired, the twelve essays work in groups to demonstrate that...at the core of his writing remains his concern for what he once called the 'dignity of actuality.'"--From book jacket.

The collected short prose

In 1952 CBS, in conjunction with the Ford Foundation, launched Omnibus, a remarkable experiment in television. The objective was to raise the programming standards of an emerging medium that figured to profoundly influence American life. The centerpiece of Omnibus during its inaugural season was "Mr. Lincoln," a series of five films about the early life of our foremost political icon. James Agee, the distinguished American author, was the principal creator of "Mr. Lincoln." At the time, his scripts were hailed as 'the most beautiful writing ever done for television,' and even today Agee's characterization of Lincoln remains "among the finest--perhaps the finest--film about Abraham Lincoln ever made." Regrettably, this important and sensitive work, a revealing expression of American culture at mid-century, has been consigned to the archives and has not been available to the public for many years. Author William Hughes aims to keep alive Agee's neglected masterpiece, placing "Mr. Lincoln" in the context of the period's prevailing ideology (Cold War liberalism) and conveying the institutional framework in which the work originated. In addition, Hughes takes into account Agee's personal experiences, his social and political views, and his related writings (for and about film), all of which came into play when he reworked the Lincoln legend for the television age. Based on extensive archive research and an interview with Norman Lloyd, who directed the five films, this book fully documents the cultural and historical importance of "Mr. Lincoln."

James Agee and the Legend of Himself

Drawn mainly from the centennial anniversary symposium on James Agee held at the University of Tennessee in the fall of 2009, the essays of Agee at 100 are as diverse in topic and purpose as is Agee's work itself. Often devalued during his life by those who thought his breadth a hindrance to greatness, Agee's achievements as a poet, novelist, journalist, essayist, critic, documentarian, and screenwriter are now more fully recognized. With its use of previously unknown and recently recovered materials as well as established works, this groundbreaking new collection is a timely contribution to the resurgence of interest in Agee's significance. The essays in this collection range from the scholarly to the personal, and all offer insight into Agee's writing, his cultural influence, and ultimately Agee himself. Dwight Garner opens with his reflective essay on "Why Agee Matters." Several essays present almost entirely new material on Agee. Paul Ashdown writes on Agee's book reviews, which, unlike Agee's film criticism, have received scant attention. With evidence from two largely unstudied manuscripts, Jeffrey Couchman sets the record straight on Agee's contribution to the screenplay for *The African Queen* and delves as well into his television "miniseries" screenplay *Mr. Lincoln*. John Wranovics treats Agee's lesser-known films--the documentaries *In the Street* and *The Quiet One* and the Filipino epic *Genghis Khan*. Jeffrey J. Folks wrestles with Agee's "culture of repudiation" while James A. Crank investigates his perplexing treatment of race in his prose. Jesse Graves and Andrew Crooke provide new analyses of *Let Us Now Praise Famous Men*, and Michael A. Lofaro and Philip Stogdon both discuss Lofaro's recently restored text of *A Death in the Family*. David Madden closes the collection with his short story "Seeing Agee in Lincoln," an imagined letter from Agee to his longtime confidante Father Flye. The contributors to *Agee at 100* utilize materials new and old to reveal the true importance of Agee's range of cultural sensibility and literary ability. Film scholars will also find this collection particularly engrossing, as will anyone fascinated by the work of the author rightly deemed the "sovereign prince of the English language." Michael A. Lofaro is Lindsay Young Professor of American Literature and American and Cultural Studies at the University of Tennessee. Most recently, he restored James Agee's *A Death in the Family* and is the general editor of the projected eleven-volume *The Works of James Agee*.

Agee at 100

A passionate literary innovator, eloquent in language and uncompromising in his social observation and his pursuit of emotional truth, James Agee (1909–1955) excelled as novelist, critic, journalist,

and screenwriter. In his brief, often turbulent life, he left enduring evidence of his unwavering intensity, observant eye, and sometimes savage wit. This Library of America volume collects his fiction along with his extraordinary experiment in what might be called prophetic journalism, *Let Us Now Praise Famous Men* (1941), a collaboration with photographer Walker Evans that began as an assignment from *Fortune* magazine to report on the lives of Alabama sharecroppers, and that expanded into a vast and unique mix of reporting, poetic meditation, and anguished self-revelation that Agee described as “an effort in human actuality.” A sixty-four-page photo insert reproduces Evans’s now-iconic photographs from the expanded 1960 edition. *A Death in the Family*, the Pulitzer Prize–winning novel that he worked on for over a decade and that was published posthumously in 1957, recreates in stunningly evocative prose Agee’s childhood in Knoxville, Tennessee, and the upheaval his family experienced after his father’s death in a car accident when Agee was six years old. A whole world, with its sensory vividness and social constraints, comes to life in this child’s-eye view of a few catastrophic days. It is presented here for the first time in a text with corrections based on Agee’s manuscripts at the Harry Ransom Humanities Research Center. This volume also includes *The Morning Watch* (1951), an autobiographical novella that reflects Agee’s deep involvement with religious questions, and three short stories: “Death in the Desert,” “They That Sow in Sorrow Shall Not Reap,” and the remarkable allegory “A Mother’s Tale.” LIBRARY OF AMERICA is an independent nonprofit cultural organization founded in 1979 to preserve our nation’s literary heritage by publishing, and keeping permanently in print, America’s best and most significant writing. The Library of America series includes more than 300 volumes to date, authoritative editions that average 1,000 pages in length, feature cloth covers, sewn bindings, and ribbon markers, and are printed on premium acid-free paper that will last for centuries.

Intellectuals Incorporated

This new edition of *Southern Writers* assumes its distinguished predecessor’s place as the essential reference on literary artists of the American South. Broadly expanded and thoroughly revised, it boasts 604 entries—nearly double the earlier edition’s—written by 264 scholars. For every figure major and minor, from the venerable and canonical to the fresh and innovative, a biographical sketch and chronological list of published works provide comprehensive, concise, up-to-date information. Here in one convenient source are the South’s novelists and short story writers, poets and dramatists, memoirists and essayists, journalists, scholars, and biographers from the colonial period to the twenty-first century. What constitutes a “southern writer” is always a matter for debate. Editors Joseph M. Flora and Amber Vogel have used a generous definition that turns on having a significant connection to the region, in either a personal or literary sense. New to this volume are younger writers who have emerged in the quarter century since the dictionary’s original publication, as well as older talents previously unknown or unacknowledged. For almost every writer found in the previous edition, a new biography has been commissioned. Drawn from the very best minds on southern literature and covering the full spectrum of its practitioners, *Southern Writers* is an indispensable reference book for anyone intrigued by the subject.

Agee and Actuality

Novelist, poet, screenwriter, journalist, film critic, and cult hero, James Agee was a man of many talents. This collection examines Agee’s achievements from the perspective of family members, friends, and contemporaries to create a multifaceted portrait of a dynamic and influential man. Included are recollections and commentary from Agee’s widow, his lifelong friend and teacher Father Flye, his editor David McDowell, and other notables, including John Huston, Andrew Lytle, and Walker Evans, with whom Agee collaborated on *Let Us Now Praise Famous Men*. For this edition, the editors have added new insights from such luminaries as Robert Fitzgerald, Dwight Macdonald, and Frederick Manfred, along with Agee critics Scott Bates, Edward Carlos, James Lee, Edwin M. Sterling, and William Stott. In addition, editor Jeffrey J. Folks has contributed a new preface outlining the state of Agee criticism in the years since the first edition was published in 1974. With liveliness and candor, *Remembering James Agee* evokes the life and personality of a writer and critic who holds a unique place in American letters.

James Agee, Omnibus, and Mr. Lincoln

Eugene McCarragher challenges the conventional view of capitalism as a force for disenchantment. From Puritan and evangelical valorizations of profit to the heavenly Fordist city, the mystically animated

corporation, and the deification of the market, capitalism has hijacked our intrinsic longing for divinity, laying hold to our souls.

Agee at 100

"We have made a breakthrough from an economy of scarcity to an economy of abundance," Henry Luce noted more than twenty years after founding *Fortune* magazine. "Can we make the breakthrough from an economy of abundance to an economy of abundant beauty?" Michael Augspurger's attractively illustrated book examines *Fortune*'s surprising role in American struggles over artistic and cultural authority during the Depression and the Second World War. The elegantly designed magazine, launched in the first months of the Depression, was not narrowly concerned with moneymaking and finance. Indeed the magazine displayed a remarkable interest in art, national culture, and the "literature of business." *Fortune*'s investment in art was not simply an attempt to increase the social status of business. It was, Augspurger argues, an expression of the editors' sincere desire to develop a moral capitalism. Optimistically believing that the United States had entered a new economic era, the liberal business minds behind *Fortune* demanded that material progress be translated into widespread leisure and artistic growth. A thriving national culture, the magazine believed, was as crucial a sign of economic success as material abundance and technological progress. But even as the "enlightened" business ideology of *Fortune* grew into the economic common sense of the 1950s, the author maintains, the magazine's cultural ideals struggled with and eventually succumbed to the professional criticism of the postwar era.

James Agee: *Let Us Now Praise Famous Men* / *A Death in the Family* / shorter fiction (LOA #159)

This Encyclopedia offers an indispensable reference guide to twentieth-century fiction in the English-language. With nearly 500 contributors and over one million words, it is the most comprehensive and authoritative reference guide to twentieth-century fiction in the English language. Contains over 500 entries of 1000-3000 words written in lucid, jargon-free prose, by an international cast of leading scholars. Arranged in three volumes covering British and Irish Fiction, American Fiction, and World Fiction, with each volume edited by a leading scholar in the field. Entries cover major writers (such as Saul Bellow, Raymond Chandler, John Steinbeck, Virginia Woolf, A.S. Byatt, Samuel Beckett, D.H. Lawrence, Zadie Smith, Salman Rushdie, V.S. Naipaul, Nadine Gordimer, Alice Munro, Chinua Achebe, J.M. Coetzee, and Ngûgî Wa Thiong'o) and their key works. Examines the genres and sub-genres of fiction in English across the twentieth century (including crime fiction, Sci-Fi, chick lit, the noir novel, and the avant-garde novel) as well as the major movements, debates, and rubrics within the field, such as censorship, globalization, modernist fiction, fiction and the film industry, and the fiction of migration, diaspora, and exile.

Southern Writers

This set treats the whole of American literature, from the European discovery of America to the present, with entries in alphabetical order. Each of the 350 substantive essays is a major interpretive contribution. Well-known critics and scholars provide clear and vividly written essays that reflect the latest scholarship on a given topic, as well as original thinking on the part of the critic. The Encyclopedia is available in print and as an e-reference text from Oxford's Digital Reference Shelf. At the core of the encyclopedia lie 250 essays on poets, playwrights, essayists, and novelists. The most prominent figures (such as Whitman, Melville, Faulkner, Frost, Morrison, and so forth) are treated at considerable length (10,000 words) by top-flight critics. Less well known figures are discussed in essays ranging from 2,000 to 5,000 words. Each essay examines the life of the author in the context of his or her times, looking in detail at key works and describing the arc of the writer's career. These essays include an assessment of the writer's current reputation with a bibliography of major works by the writer as well as a list of major critical and biographical works about the writer under discussion. A second key element of the project is the critical assessments of major American masterworks, such as *Moby-Dick*, *Song of Myself*, *Walden*, *The Great Gatsby*, *The Waste Land*, *Their Eyes Were Watching God*, *Death of a Salesman*, or *Beloved*. Each of these essays offers a close reading of the given work, placing that work in its historical context and offering a range of possibilities with regard to critical approach. These fifty essays (ranging from 2,000 to 5,000 words) are simply and clearly enough written that an intelligent high school student should easily understand them, but sophisticated enough that a college student or general reader in a public library will find the essays both informative and stimulating. The final major element of this encyclopedia consists of fifty-odd essays on literary movements, periods, or themes, pulling together a broad range of

information and making interesting connections. These essays treat many of the same authors already discussed, but in a different context; they also gather into the fold authors who do not have an entire essay on their work (so that Zane Grey, for example, is discussed in an essay on Western literature but does not have an essay to himself). In this way, the project is truly "encyclopedic," in the conventional sense. These essays aim for comprehensiveness without losing anything of the narrative force that makes them good reading in their own right. In a very real fashion, the literature of the American people reflects their deepest desires, aspirations, fears, and fantasies. The Oxford Encyclopedia of American Literature gathers a wide range of information that illumines the field itself and clarifies many of its particulars.

Remembering James Agee

T. V. Reed urges an affiliation between literary theory and political action—and between political action and literary theory. What can the "new literary theory" learn from "new social movements," and what can social activists learn from poststructuralism, new historicism, feminist theory, and neomarxism? In striking interpretations of texts in four different genres—James Agee and Walker Evans's *Let Us Now Praise Famous Men*, Ralph Ellison's *Invisible Man*, Norman Mailer's *Armies of the Night*, and the ecofeminist *Women's Pentagon Actions* of the early 1980s—Reed shows how reading literary texts for their political strategies and reading political movements as texts can help us overcome certain rhetorical traps that have undermined American efforts to combat racism, sexism, and economic inequality. This title is part of UC Press's *Voices Revived* program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, *Voices Revived* makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1992.

The Enchantments of Mammon

Forty years after its original publication, Agee's last novel seems, more than ever, an American classic. In its lyrical, sorrowful account of a man's death and its impact on his family, Agee has created an overwhelmingly powerful novel of innocence, tenderness, and loss that should be read aloud for the sheer music of its prose.

An Economy of Abundant Beauty

Pauline Kael, Andrew Sarris, and Roger Ebert were three of America's most revered and widely read film critics, more famous than many of the movies they wrote about. But their remarkable contributions to the burgeoning American film criticism of the 1960s and beyond were deeply influenced by four earlier critics: Otis Ferguson, James Agee, Manny Farber, and Parker Tyler. Film scholar and critic David Bordwell restores to a wider audience the work of Ferguson, Agee, Farber, and Tyler, critics he calls the 'Rhapsodes' for the passionate and deliberately offbeat nature of their vernacular prose.

The Encyclopedia of Twentieth-Century Fiction, 3 Volume Set

Chiefly essays presented at the Fifth Alabama Symposium on English and American Literature, Tuscaloosa, Ala., Oct. 19-21, 1978.

Literature of Tennessee

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 Oxford Encyclopedia of American Literature

"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."

Fifteen Jugglers, Five Believers

This is a comprehensive survey of the relationship between film and literature. It looks at the cinematic adaptations of such literary masters as Shakespeare, Henry James, Joseph Conrad and D.H. Lawrence, and considers the contribution to the cinema made by important literary figures as Harold Pinter, James Agnew and Graham Greene. Elsewhere, the book draws intriguing analogies between certain literary and film artists, such as Dickens and Chaplin, Ford and Twain, and suggests that such analogies can throw fresh light on the subjects under review. Another chapter considers the film genre of the bio-pic, the numerous cinematic attempts to render in concrete terms the complexities of the literary life, whether the writer be Proust, Joyce, Oscar Wilde, Dashiell Hammett, Agatha Christie or Boris Pasternak. Originally published in 1986, this is a book to appeal to any reader with an interest in film or literature, and is of especial value to those involved in the teaching or study of either subject.

A Death in the Family

In recent years, animals have entered the focus of the social and cultural sciences, resulting in the emergence of the new field of human–animal studies. This book investigates the relationships between humans and animals, paying particular attention to the role of affect, space, and animal subjectivity in diverse human–animal encounters. Written by a team of international scholars, contributions explore current debates concerning animal representation, performativity, and relationality in various texts and practices. Part I explores how animals are framed as affective, through four case studies that deal with climate change, human–bovine relationships, and human–horse interaction in different contemporary and historical contexts. Part II expands on the issue of relationality and locates encounters within place, mapping the different spaces where human–animal encounters take place. Part III then examines the construction of animal subjectivity and agency to emphasize the way in which animals are conscious and sentient beings capable of experiencing feelings, emotions, and intentions, and active agents whose actions have meaning for the animals themselves. This book highlights the importance of the ways in which affect enables animal agency and subjectivity to emerge in encounters between humans and animals in different contexts, leading to different configurations. It contributes not only to debates concerning the role of animals in society but also to the epistemological development of the field of human–animal studies.

The Rhapsodes

"The best sort of introductory study... packed with enlightening information." -- *The Times Literary Supplement* Poor whites have been isolated from mainstream white Southern culture and have been in turn stereotyped as rednecks and Holy Rollers, discriminated against, and misunderstood. In their isolation, they have developed a unique subculture and defended it with a tenacity and pride that puzzles and confuses the larger society. Written 25 years ago, this book was one scholar's attempt

to understand these people and their culture. For this new edition, Wayne Flynt has provided a new retrospective introduction and an up-to-date bibliography.

Literature at the Barricades

This groundbreaking new source of international scope defines the essay as nonfictional prose texts of between one and 50 pages in length. The more than 500 entries by 275 contributors include entries on nationalities, various categories of essays such as generic (such as sermons, aphorisms), individual major works, notable writers, and periodicals that created a market for essays, and particularly famous or significant essays. The preface details the historical development of the essay, and the alphabetically arranged entries usually include biographical sketch, nationality, era, selected writings list, additional readings, and anthologies

American Modernism and Depression Documentary

One of the foremost critics in contemporary American letters, Christopher Benfey has long been known for his brilliant and incisive essays. Appearing in such publications as the New York Review of Books, the New Republic, and the Times Literary Supplement, Benfey's writings have helped us reimagine the American literary canon. In *American Audacity*, Benfey gathers his finest writings on eminent American authors (including Emerson, Dickinson, Whitman, Millay, Faulkner, Frost, and Welty), bringing to his subjects---as the New York Times Book Review has said of his earlier work---"a scholar's thoroughness, a critic's astuteness and a storyteller's sense of drama." Although Benfey's interests range from art to literature to social history, this collection focuses on particular American writers and the various ways in which an American identity and culture inform their work. Broken into three sections, "Northerners," "Southerners," and "The Union Reconsidered," *American Audacity* explores a variety of canonical works, old (Emerson, Dickinson, Millay, Whitman), modern (Faulkner, Dos Passos), and more contemporary (Gary Snyder, E. L. Doctorow). Christopher Benfey is the author of numerous highly regarded books, including *Emily Dickinson: Lives of a Poet*; *The Double Life of Stephen Crane*; *Degas in New Orleans: Encounters in the Creole World of Kate Chopin and George Washington Cable*; and, most recently, *The Great Wave: Gilded Age Misfits, Japanese Eccentrics, and the Opening of Old Japan*. Benfey's poems have appeared in the *Paris Review*, *Pequod*, and *Ploughshares*. He has held fellowships from the Guggenheim Foundation, the National Endowment for the Humanities, and the American Council of Learned Societies. Currently he is Mellon Professor of English at Mount Holyoke College. "In its vigorous and original criticism of American writers, Christopher Benfey's *American Audacity* displays its own audacities on every page." ---William H. Pritchard

Phenomenology 2010. Volume 5: Selected Essays from North America, Part 2: Phenomenology beyond Philosophy

In recent decades, historians and social theorists have given much thought to the concept of "culture," its origins in Western thought, and its usefulness for social analysis. In this book, Susan Hegeman focuses on the term's history in the United States in the first half of the twentieth century. She shows how, during this period, the term "culture" changed from being a technical term associated primarily with anthropology into a term of popular usage. She shows the connections between this movement of "culture" into the mainstream and the emergence of a distinctive "American culture," with its own patterns, values, and beliefs. Hegeman points to the significant similarities between the conceptions of culture produced by anthropologists Franz Boas, Edward Sapir, Ruth Benedict, and Margaret Mead, and a diversity of other intellectuals, including Randolph Bourne, Van Wyck Brooks, Waldo Frank, and Dwight Macdonald. Hegeman reveals how relativist anthropological ideas of human culture--which stressed the distance between modern centers and "primitive" peripheries--came into alliance with the evaluating judgments of artists and critics. This anthropological conception provided a spatial awareness that helped develop the notion of a specifically American "culture." She also shows the connections between this new view of "culture" and the artistic work of the period by, among others, Sherwood Anderson, Jean Toomer, Thomas Hart Benton, Nathanael West, and James Agee and depicts in a new way the richness and complexity of the modernist milieu in the United States.

The Personal and Religious Realism of James Agee

Walker Evans

