

Renaissance



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The American Renaissance New Dimensions

Stephen Railton



The American Renaissance New Dimensions:

Manhood and the American Renaissance David Leverenz, 2019-06-30 In the view of David Leverenz such nineteenth century American male writers as Emerson Hawthorne Melville Thoreau and Whitman were influenced more profoundly by the popular model of the entrepreneurial man of force than they were by their literary precursors and contemporaries Drawing on the insights of feminist theory gender studies psychoanalytical criticism and social history *Manhood and the American Renaissance* demonstrates that gender pressures and class conflicts played as critical a role in literary creation for the male writers of nineteenth century America as they did for the women writers Leverenz interprets male American authors in terms of three major ideologies of manhood linked to the social classes in the Northeast patrician artisan and entrepreneurial He asserts that the older ideologies of patrician gentility and of artisan independence were being challenged from 1820 to 1860 by the new middle class ideology of competitive individualism The male writers of the American Renaissance patrician almost without exception in their backgrounds and self expectations were fascinated yet horrified by the aggressive materialism and the rivalry for dominance they witnessed in the undeferential new men In close readings of the works both of well known male literary figures and of then popular authors such as Richard Henry Dana Jr and Francis Parkman Leverenz discovers a repressed center of manhood beset by fears of humiliation and masochistic fantasies He discerns different patterns in the works of Whitman with his artisan s background and Frederick Douglass who rose from artisan freedom to entrepreneurial power Emphasizing the interplay of class and gender Leverenz also considers how women viewed manhood He concludes that male writers portrayed manhood as a rivalry for dominance but contemporary female writers saw it as patriarchy Two chapters contrast the work of the genteel writers Sarah Hale and Caroline Kirkland with the evangelical works of Susan Warner and Harriet Beecher Stowe A bold and imaginative work *Manhood and the American Renaissance* will enlighten and inspire controversy among all students of American literature nineteenth century American history and the relation of gender and literature

Writers of the American Renaissance Denise Knight, 2003-12-30 The American literary canon has undergone revision and expansion in recent years and our notions of the 19th century renaissance have been reevaluated Mainstream anthologies have been revised to reflect the expanding literary canon yet resources for readers have remained widely scattered This book expands earlier definitions of the 19th century American Renaissance as represented by canonical writers such as Emerson and Poe covering writers who published popular fiction and dominated the literary marketplace of the day Included is generous coverage of women writers and writers of color The volume provides alphabetically arranged entries for more than 70 writers of the period including Louisa May Alcott Emily Dickinson Frederick Douglass Margaret Fuller Nathaniel Hawthorne Herman Melville Harriet Beecher Stowe Henry David Thoreau Walt Whitman and many more Each entry was written by an expert contributor and includes a brief biography a discussion of major works and themes a survey of the writer s critical reception and primary and secondary bibliographies

New Interpretations of American Literature Richard Fleming, Michael Payne, 1988 Each essay in this collection focuses on an individual classical American author Thoreau Hawthorne Melville Moore and Stevens and the author's primary works Traditional interpretations are reassessed based on close study of source texts and criticism **Authorship and Audience** Stephen Railton, 2014-07-14 Stephen Railton's study of the American Renaissance proposes a fresh way of conceiving the writer as a performing artist and the text as an enactment of the drama of its own performance Railton focuses on how major prose works of the period are preoccupied with their readers how they seek to negotiate the conflicted space between the authors who brought to the act of publication their own anxieties of ambition and identity and the contemporary American reading public which as a growing mass audience in a democracy had acquired an unprecedented authority over the terms of literary performance New readings of Emerson's orations Poe's tales the sketches of the Southwest Humorists Walden Uncle Tom's Cabin The Scarlet Letter and Moby Dick relocate American writers in the dramatic context in which they suffered and thrived The book attends closely to historicist issues arguing that one of the most profound ways that the culture shaped these texts was also the most immediate as the audience each writer had to address Equally concerned with biographical themes it appreciates each of the major works within the larger pattern of the writer's public career and private needs Originally published in 1991 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 *Guía bibliográfica para el estudio de la literatura de los Estados Unidos* Carme Manuel Cuenca, 2011-11-28 Carme Manuel presenta en aquest volum una selecció de les principals publicacions editades per a l'estudi de la literatura dels Estats Units

Beneath the American Renaissance David S. Reynolds, 2011 The award winning *Beneath the American Renaissance* is a classic work on American literature It immeasurably broadens our knowledge of our most important literary period as first identified by F O Matthiessen's *American Renaissance* With its combination of sharp critical insight engaging observation and narrative drive it represents the kind of masterful cultural history for which David Reynolds is known Here the major works of Emerson Thoreau Whitman Poe Hawthorne Melville and Dickinson receive striking original readings set against the rich backdrop of contemporary popular writing Now back in print the volume includes a new foreword by historian Sean Wilentz that reveals the book's impact and influence A magisterial work of criticism and cultural history *Beneath the American Renaissance* will fascinate anyone interested in the genesis of America's most significant literary epoch and the iconic figures who defined it *The Arts, Society, Literature* James M. Heath, 1984 Roland and Romanesque Biblical iconography in *The Song of Roland* by William R Cook Ronald B Herzman Wordsworth Coleridge and Turner by James A W

Heffernan Alexander Pope and picturesque landscape by James R. Aubrey The metamorphosis of the centaur in fifth century Greek arts and society by Krin Gabbard Form and protest in atonal music a meditation on Adorno by Lucian Krukowski That hive of sublety Benito Cereno as critique of ideology by James H. Kavanagh Poetry and kingship Shakespeare's A midsummer night's dream by Leo Paul S. de Alvarez Hugh MacDiarmid and the Lenin Douglas line by Stephen P. Smith *Self, Sign, and Symbol* Mark Neuman, Michael Payne, 1987 These essays wrestle with a number of postformalist questions and are ordered so as to present a new argument for the self-sufficiency of the text Collectively they suggest that recovery of interest in the meaning of texts and the exchange between writer and reader may become the next new criticism **Writing in Real Time** Paul Jaussen, 2017-07-03 Writing in Real Time is the first book-length study of the American long poem as a complex adaptive system The Companion to Southern Literature Joseph M. Flora, Lucinda Hardwick MacKethan, 2001-11-01 Selected as an Outstanding Academic Title by Choice Selected as an Outstanding Reference Source by the Reference and User Services Association of the American Library Association There are many anthologies of southern literature but this is the first companion Neither a survey of masterpieces nor a biographical sourcebook The Companion to Southern Literature treats every conceivable topic found in southern writing from the pre-Columbian era to the present referencing specific works of all periods and genres Top scholars in their fields offer original definitions and examples of the concepts they know best identifying the themes burning issues historical personalities beloved icons and common or uncommon stereotypes that have shaped the most significant regional literature in memory Read the copious offerings straight through in alphabetical order Ancestor Worship Blue Collar Literature Caves or skip randomly at whim Guilt The Grotesque William Jefferson Clinton Whatever approach you take The Companion's authority scope and variety in tone and interpretation will prove a boon and a delight Explored here are literary embodiments of the Old South New South Solid South Savage South Lazy South and Sahara of the Bozart As up-to-date as grit-lit K Mart fiction and postmodernism and as old-fashioned as Puritanism mules and the tall tale these five hundred entries span a reach from Lady to Lesbian Literature The volume includes an overview of every southern state's belletristic heritage while making it clear that the southern mind extends beyond geographical boundaries to form an essential component of the American psyche The South's lavishly rich literature provides the best means of understanding the region's deepest nature and The Companion to Southern Literature will be an invaluable tool for those who take on that exciting challenge Description of Contents 500 lively succinct articles on topics ranging from Abolition to Yoknapatawpha 250 contributors including scholars writers and poets 2 tables of contents alphabetical and subject and a complete index A separate bibliography for most entries **Whitman's Drama of Consensus** Kerry C. Larson, 1988 In this elegant study Walt Whitman's democratic consensual idealism emerges for the first time as truly central to his poetic achievement Though Whitman's democratic idealism has often been dismissed as a blindness to the political complexities of his day Kerry C. Larson argues that the poet was in fact vitally engaged in the problems of preserving social

continuity at a time 1855 60 when the specter of disunion and fratricidal war grew increasingly ominous Whitman conceived his poems as vehicles for social integration whose entire aim was to dramatize the joining of the many and the one speaker and listener universal and particular without subordinating either term For Whitman the poet's role was to be the better President the figure in whose person all contending interests and competing factions would be resolved The importance of drama in Larson's title is borne out in his argument that Whitman's most memorable poems depict the goal of consent as an active process something to be achieved rather than merely affirmed By way of making this drama vivid these poems project a fictive audience or interlocutor which in being invoked by the poet furnishes him with a partner in the ongoing dialogue of voices Leaves of Grass both embodies and records

American Elegy Max Cavitch, The most widely practiced and read form of verse in America elegies are poems about being left behind writes Max Cavitch American Elegy is the history of a diverse people's poetic experience of mourning and of mortality's profound challenge to creative living By telling this history in political psychological and aesthetic terms American Elegy powerfully reconnects the study of early American poetry to the broadest currents of literary and cultural criticism Cavitch begins by considering eighteenth century elegists such as Franklin Bradstreet Mather Wheatley Freneau and Annis Stockton highlighting their defiance of boundaries between public and private male and female rational and sentimental and demonstrating how closely intertwined the work of mourning and the work of nationalism were in the revolutionary era He then turns to elegy's adaptations during the market driven Jacksonian age including more obliquely elegiac poems like those of William Cullen Bryant and the popular child elegies of Emerson Lydia Sigourney and others Devoting unprecedented attention to the early African American elegy Cavitch discusses poems written by free blacks and slaves as well as white abolitionists seeing in them the development of an African American genealogical imagination In addition to a major new reading of Whitman's great elegy for Lincoln When Lilacs Last in the Dooryard Bloom'd Cavitch takes up less familiar passages from Whitman as well as Melville's and Lazarus's poems following Lincoln's death American Elegy offers critical and often poignant insights into the place of mourning in American culture Cavitch examines literary responses to historical events such as the American Revolution Native American removal African American slavery and the Civil War and illuminates the states of loss hope desire and love in American studies today Max Cavitch is assistant professor of English at the University of Pennsylvania

The Philosophy of John William Miller Joseph P. Fell, 1990 This issue of the Bucknell Review represents the first concerted effort to introduce and interpret Miller's philosophy which was sometimes called historical idealism

American Literature and Immediacy Heike Schaefer, 2020-01-16 Demonstrates that the quest for immediacy or experiences of direct connection and presence has propelled the development of American literature and media culture

Studies in the American Renaissance, 1985

Rhetoric, Literature, and Interpretation Harry Raphael Garvin, 1983 In what sense does the literary critic exist in his own right and in what way does his role go beyond that of the teacher mystic philologist historian philosopher rhetorician and

literary artist This issue of the Bucknell Review focuses on the opposition of rhetoric and interpretation presenting essays which explore the problems and possibilities critics confront when they adopt either interpretation or rhetoric as a critical starting point Illustrated *The Errant Art of Moby-Dick* William V. Spanos, 1995 In *The Errant Art of Moby Dick* one of America's most distinguished critics reexamines Melville's monumental novel and turns the occasion into a meditation on the history and implications of canon formation In *Moby Dick* a work virtually ignored and discredited at the time of its publication William V Spanos uncovers a text remarkably suited as a foundation for a New Americanist critique of the ideology based on Puritan origins that was codified in the canon established by Old Americanist critics from F O Matthiessen to Lionel Trilling But Spanos also shows with the novel still as his focus the limitations of this New Americanist discourse and its failure to escape the totalizing imperial perspective it finds in its predecessor Combining Heideggerian ontology with a sociopolitical perspective derived primarily from Foucault the reading of *Moby Dick* that forms the center of this book demonstrates that the traditional identification of Melville's novel as a romance renders it complicitous in the discourse of the Cold War At the same time Spanos shows how New Americanist criticism overlooks the degree to which *Moby Dick* anticipates not only America's self representation as the savior of the world against communism but also the emergent postmodern and anti imperial discourse deployed against such an image Spanos's critique reveals the extraordinary relevance of Melville's novel as a post Cold War text foreshadowing not only the self destructive end of the historical formation of the American cultural identity in the genocidal assault on Vietnam but also the reactionary labeling of the current era as the end of history This provocative and challenging study presents not only a new view of the development of literary history in the United States but a devastating critique of the genealogy of ideology in the American cultural establishment

Touching Liberty Karen Sánchez-Eppler, 2024-06-28 In this striking study of the pre Civil War literary imagination Karen Sánchez Eppler charts how bodily difference came to be recognized as a central problem for both political and literary expression Her readings of sentimental anti slavery fiction slave narratives and the lyric poetry of Walt Whitman and Emily Dickinson demonstrate how these texts participated in producing a new model of personhood one in which the racially distinct and physically constrained slave body converged alongside the sexually distinct and domestically circumscribed female body Moving from the public domain of abolitionist politics to the privacy of lyric poetry Sánchez Eppler argues that attention to the physical body blurs the boundaries between public and private Drawing analogies between black and female bodies feminist abolitionists use the public sphere of anti slavery politics to write about sexual desires and anxieties they cannot voice directly However Sánchez Eppler warns against exaggerating the positive links between literature and politics She finds that the relationships between feminism and abolitionism reveal patterns of exploitation appropriation and displacement of the black body that acknowledge the difficulties in embracing difference in the nineteenth century as in the twentieth Her insightful examination of these issues makes a distinctive mark within American literary and cultural

studies 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 1993

Transcendentalist Hermeneutics Richard A. Grusin, 1991 American literary historians have viewed Ralph Waldo Emerson's resignation from the Unitarian ministry in 1832 in favor of a literary career as emblematic of a main current in American literature That current is directed toward the possession of a self that is independent and fundamentally opposed to the accoutrements of society and civilization and expresses a Transcendentalist antipathy toward all institutionalized forms of religious observance In the ongoing revision of American literary history this traditional reading of the supposed anti institutionalism of the Transcendentalists has been duly detailed and continually supported Richard A Grusin challenges both traditional and revisionist interpretations with detailed contextual studies of the hermeneutics of Ralph Waldo Emerson Henry David Thoreau and Theodore Parker Informed by the past two decades of critical theory Grusin examines the influence of the higher criticism of the Bible which focuses on authorship date place of origin circumstances of composition and the historical credibility of biblical writings on these writers The author argues that the Transcendentalist appeal to the authority of the self is not an appeal to a source of authority independent of institutions but to an authority fundamentally innate

Mappings of the Biblical Terrain Vincent L. Tollers, John R. Maier, 1990 Twenty five international biblical scholars and literary theorists apply the methods of literary criticism semantics social criticism theology narratology and gender studies to the Hebrew Bible and the New Testament New connections between Judaism and Christianity are suggested

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