



MINT EDITIONS

The Confidence-Man

Herman Melville

The Confidence Man Rinehart Editions

Larry Edward Wegener



The Confidence Man Rinehart Editions:

The Confidence-Man: His Masquerade. Herman Melville, 1964 Pierre Glendinning is 19 years old and the heir of an old manor in the state of New York Although already engaged to Lucy Tartan he is more than thrilled when he meets his illegitimate half sister Isabel Banford a very mysterious person He struggles on to find a solution to give her the proper share of the heritage without discrediting his father's name A Concordance to Herman Melville's The Confidence-man, His Masquerade Larry Edward Wegener, 1987

The African American Theatrical Body Soyica Diggs Colbert, 2011-10-06 Presenting an innovative approach to performance studies and literary history Soyica Colbert argues for the centrality of black performance traditions to African American literature including preaching dancing blues and gospel and theatre itself showing how these performance traditions create the performative ground of African American literary texts Across a century of literary production using the physical space of the theatre and the discursive space of the page W E B Du Bois Zora Neale Hurston James Baldwin August Wilson and others deploy performances to re situate black people in time and space The study examines African American plays past and present including A Raisin in the Sun Blues for Mister Charlie and Joe Turner's Come and Gone demonstrating how African American dramatists stage black performances in their plays as acts of recuperation and restoration creating sites that have the potential to repair the damage caused by slavery and its aftermath

The Writings Herman Melville, 1968

Ralph Ellison's Invisible Theology M. Cooper Harriss, 2017-05-02 Examines the religious dimensions of Ralph Ellison's concept of race Ralph Ellison's 1952 novel Invisible Man provides an unforgettable metaphor for what it means to be disregarded in society While the term invisibility has become shorthand for all forms of marginalization Ellison was primarily concerned with racial identity M Cooper Harriss argues that religion too remains relatively invisible within discussions of race and seeks to correct this through a close study of Ralph Ellison's work Harriss examines the religious and theological dimensions of Ralph Ellison's concept of race through his evocative metaphor for the experience of blackness in America and with an eye to uncovering previously unrecognized religious dynamics in Ellison's life and work Blending religious studies and theology race theory and fresh readings of African American culture Harriss draws on Ellison to create the concept of an invisible theology and uses this concept as a basis for discussing religion and racial identity in contemporary American life Ralph Ellison's Invisible Theology is the first book to focus on Ellison as a religious figure and on the religious dynamics of his work Harriss brings to light Ellison's close friendship with theologian and literary critic Nathan A Scott Jr and places Ellison in context with such legendary religious figures as Reinhold and Richard Niebuhr Paul Tillich and Martin Luther King Jr He argues that historical legacies of invisible theology help us make sense of more recent issues like drone warfare and Clint Eastwood's empty chair Rich and innovative Ralph Ellison's Invisible Theology will revolutionize the way we understand Ellison the intellectual legacies of race and the study of religion The British Library General Catalogue of Printed Books to 1975 British Library, 1983

American Literary Masters Charles

Roberts Anderson,1965 Catalog of Copyright Entries. Third Series Library of Congress. Copyright Office,1970

Melville's Confidence Man Tom Quirk,1982 *Regeneration Through Violence* Richard Slotkin,2000 Originally published Middletown Conn Wesleyan University Press 1973 **National Union Catalog** ,1956 Includes entries for maps and atlases **Herman Melville's Literary Reputation, 1940-1969** John Francis Wells,1971 Herman Melville and the Critics Jeanetta Boswell,1981 Kinds of American Film Comedy Wes D. Gehring,2024-01-30 This groundbreaking film study begins with a survey of American print humorists from eras leading up to and overlapping the advent of film including some who worked both on the page and on the screen like Robert Benchley Will Rogers Groucho Marx and W C Fields Six comic film genres are identified as outgrowths of a national tradition of Cracker Barrel philosophers personality comedy parody screwball comedy romantic comedy and dark comedy Whether it is Mark Twain or a parody film involving Steve Martin comedy is most often about blowing raspberries at the world and a reminder you are not alone *River of Dreams* Thomas Ruys Smith,2007-06-01 Even in the decades before Mark Twain enthralled the world with his evocative representations of the Mississippi the river played an essential role in American culture and consciousness Throughout the antebellum era the Mississippi acted as a powerful symbol of America s conception of itself and the world s conception of America As Twain understood The Mississippi is well worth reading about Thomas Ruys Smith s *River of Dreams* is an examination of the Mississippi s role in the antebellum imagination exploring its cultural position in literature art thought and national life Presidents politicians authors poets painters and international celebrities of every variety experienced the Mississippi in its Golden Age They left an extraordinary collection of representations of the river in their wake images that evolved as America itself changed From Thomas Jefferson s vision for the Mississippi to Andrew Jackson and the rowdy river culture of the early nineteenth century Smith charts the Mississippi s shifting importance in the making of the nation He examines the accounts of European travelers including Frances Trollope Charles Dickens and William Makepeace Thackeray whose views of the river were heavily influenced by the world of the steamboat and plantation slavery Smith discusses the growing importance of visual representations of the Mississippi as the antebellum period progressed exploring the ways in which views of the river particularly giant moving panoramas that toured the world echoed notions of manifest destiny and the westward movement He evokes the river in the late antebellum years as a place of crime and mystery especially in popular writing and most notably in Herman Melville s *The Confidence Man* An epilogue discusses the Mississippi during the Civil War when possession of the river became vital symbolically as well as militarily The epilogue also provides an introduction to Mark Twain a product of the antebellum river world who was to resurrect its imaginative potential for a post war nation and produce an iconic Mississippi that still flows through a wide and fertile floodplain in American literature From empire building in the Louisiana Purchase to the trauma of the Civil War the Mississippi s dominant symbolic meanings tracked the essential forces operating within the nation As Smith shows in this groundbreaking work the story of the

imagined Mississippi River is the story of antebellum America itself **Herman Melville in Context** Kevin J. Hayes, 2018-01-11 Herman Melville in Context provides the fullest introduction in one volume to the multifaceted life and times of Herman Melville a towering figure in nineteenth century American and world literature The book grounds the study of Herman Melville's writings to the world that influenced their composition publication and recognition making it a valuable resource to scholars teachers students and general readers Bringing together contributions covering a wide range of topics the collection of essays covers the geographical social cultural and literary contexts of Melville's life and works as well as its literary reception Herman Melville in Context will enable readers to approach Melville's writings with fuller insight and to read and understand them in a way that approximates the way they were read and understood in his time **Humor and Revelation in American Literature** Pascal Covici, 1997 Both the Genteel Tradition and Calvinistic Puritanism exhibited a sense of possessing inside information about the workings of the universe and the intentions of the Almighty In Humor and Revelation in American Literature Pascal Covici Jr traces this perspective from its early presence to the humorous tradition in America that has been related to the Old Southwest showing how American Puritan thought was instrumental in the formative stages of American humor Covici argues that much of American literature works as humor does surprising readers into sudden enlightenment The humor from which Mark Twain derived his early models had the same sort of arrogance as American Puritan thought especially in regard to social and political truths Twain transcended the roots of that humor which run from works of nineteenth century Americans back to British forms of the eighteenth century In doing so he helped shape American literature In addition to reexamining Twain's art Humor and Revelation in American Literature considers some of the writers long regarded as among the usual suspects in any consideration of cultural hegemony including Emerson Thoreau Hawthorne and Melville Covici explores not so much the hypocrisy as the ambivalence repeatedly displayed in American literature He demonstrates that even though our writers have always had a strong desire to avoid the influences of the past their independence from its cultural theological and psychological effects has been much slower in coming than previously thought Original and well written Humor and Revelation in American Literature will be welcomed by all scholars and critics of American literature especially those interested in Puritanism major nineteenth century writers Southwestern humor and Mark Twain **Walking the Line** Thomas Alan Holmes, Roxanne Harde, 2013-10-09 An insightful and wide ranging look at one of America's most popular genres of music Walking the Line Country Music Lyricists and American Culture examines how country songwriters engage with their nation's religion literature and politics Country fans have long encountered the concept of walking the line from Johnny Cash's I Walk the Line to Waylon Jennings's Only Daddy That'll Walk the Line Walking the line requires following strict codes respecting territories and sometimes recognizing that only the slightest boundary separates conflicting allegiances However even as the term acknowledges control it suggests rebellion the consideration of what lies on the other side of the line and perhaps the desire to violate that code For lyricists the line

presents a moment of expression an opportunity to relate an idea image or emotion These lines represent boundaries of their kind as well but as the chapters in this volume indicate some of the more successful country lyricists have tested and expanded the boundaries as they have challenged musical social and political conventions often reevaluating what country means in country music From Jimmie Rodgers s redefinitions of democracy to revisions of Southern Christianity by Hank Williams and Willie Nelson to feminist retellings by Loretta Lynn and Dolly Parton to masculine reconstructions by Merle Haggard and Cindy Walker to Steve Earle s reworking of American ideologies this collection examines how country lyricists walk the line In weighing the influence of the lyricists accomplishments the contributing authors walk the line in turn exploring iconic country lyrics that have tested and expanded boundaries challenged musical social and political conventions and reevaluated what country means in country music

Strangers at Home Rita Keresztesi, 2005-01-01 Strangers at Home reframes the way we conceive of the modernist literature that appeared in the period between the two world wars This provocative work shows that a body of texts written by ethnic writers during this period poses a challenge to conventional notions of America and American modernism By engaging with modernist literary studies from the perspectives of minority discourse postcolonial studies and postmodern theory Rita Keresztesi questions the validity of modernism s claim to the neutrality of culture She argues that literary modernism grew out of a prejudiced racially biased and often xenophobic historical context that necessitated a politically conservative and narrow definition of modernism in America With the changing racial ethnic and cultural makeup of the nation during the interwar era literary modernism also changed its form and content Contesting traditional notions of literary modernism Keresztesi examines American modernism from an ethnic perspective in the works of Harlem Renaissance immigrant and Native American writers She discusses such authors as Countee Cullen Nella Larsen Zora Neale Hurston Anzia Yezierska Henry Roth Josephina Niggli Mourning Dove D Arcy McNickle and John Joseph Mathews among others Strangers at Home makes a persuasive argument for expanding our understanding of the writers themselves as well as the concept of modernism as it is currently defined

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