

Early American Literature Journal | 4c2048b0ed7d73b2753557a86b9bb9a7

Introduction to Native American LiteratureThe American RevolutionThe Hidden HandSexual Revolution in Early AmericaThe Norton Anthology of American LiteratureThe Norton Anthology of American LiteratureThe Oxford Handbook of Early American LiteratureThe Age of PhillisEntangled LivesVirginia 1619The Routledge Introduction to Native American LiteratureInn CivilityA Companion to American LiteratureSeasons of MiseryEthnology and EmpireColonial RevivalsEarly African American Print CultureColonial Encounters in New World Writing, 1500-1786Liquid LandscapeAmerican LiteratureCritical Terms for Literary Study, Second EditionThe Norton Anthology of American LiteratureSlavery and the Making of Early American LibrariesJourneys in New WorldsAdulthood and Other FictionsThe Cambridge History of American Literature: Volume 1, 1590-1820From Peace to FreedomThe Early American DaguerreotypePhiladelphia StoriesTransformable RaceQueequeg's CoffinUnsettled StatesThe Oxford Handbook of Early American LiteratureThe Medical ImaginationThe Rise and Fall of Early American Magazine CultureMajor Writers of Early American LiteraturePerfecting FriendshipClimate and American LiteratureThe Norton Anthology of American LiteratureHealth and Sickness in the Early American Novel

In 1872, Ralph Waldo Emerson wrote, "Science does not know its debt to imagination," words that still ring true in the worlds of health and health care today. The checklists and clinical algorithms of modern medicine leave little space for imagination, and yet we depend on creativity and ingenuity for the advancement of medicine—to diagnose unusual conditions, to innovate treatment, and to make groundbreaking discoveries. We know a great deal about the empirical aspects of medicine, but we know far less about what the medical imagination is, what it does, how it works, or how we might train it. In *The Medical Imagination*, Sari Altschuler argues that this was not always so. During the eighteenth and nineteenth centuries, doctors understood the imagination to be directly connected to health, intimately involved in healing, and central to medical discovery. In fact, for physicians and other health writers in the early United States, literature provided important forms for crafting, testing, and implementing theories of health. Reading and writing poetry trained judgment, cultivated inventiveness, sharpened observation, and supplied evidence for medical research, while novels and short stories offered new perspectives and sites for experimenting with original medical theories. Such imaginative experimentation became most visible at moments of crisis or novelty in American medicine, such as the 1790s yellow fever epidemics, the global cholera pandemics, and the discovery of anesthesia, when conventional wisdom and standard practice failed to produce satisfying answers to pressing questions. Throughout the eighteenth and nineteenth centuries, health research and practice relied on a broader complex of knowing, in which imagination often worked with and alongside observation, experience, and empirical research. In reframing the historical relationship between literature and health, *The Medical Imagination* provides a usable past for contemporary conversations about the role of the imagination—and the humanities more broadly—in health research and practice today. Offering an intervention into larger conversations about local history, microhistory, and historical scholarship, *Entangled Lives* is a revealing journey through early America. Firmly grounded in the core strengths that have made it the best-selling undergraduate survey in the field, *The Norton Anthology of American Literature* has been revitalized in this Seventh Edition through the collaboration between three new period editors and five seasoned ones. Anne Bradstreet, Cotton Mather, Benjamin Franklin and six other American authors are discussed in this anthology of essays about the quality and concerns of seventeenth and eighteenth-century literature. *Bibliogs* Here is a brisk, accessible, and vivid introduction to arguably the most important event in the history of the United States—the American Revolution. Between 1760 and 1800, the American people cast off British rule to create a new nation and a radically new form of government based on the idea that people have the right to govern themselves. In this lively account, Robert Allison provides a cohesive synthesis of the military, diplomatic, political, social, and intellectual aspects of the Revolution, paying special attention to the Revolution's causes and consequences. The book recreates the tumultuous events of the 1760s and 1770s that led to revolution, such as the Boston Massacre and the Boston Tea Party, as well as the role the Sons of Liberty played in turning resistance into full-scale revolt. Allison explains how and why Americans changed their ideas of government and society so profoundly in these years and how the War for Independence was fought and won. He highlights the major battles and commanders on both sides—with a particular focus on George Washington and the extraordinary strategies he developed to defeat Britain's superior forces—as well as the impact of French military support on the American cause. In the final chapter, Allison explores the aftermath of the American Revolution: how the newly independent states created governments based on the principles for which they had fought, and how those principles challenged their own institutions, such as slavery, in the new republic. He considers as well the Revolution's legacy, the many ways its essential ideals influenced other struggles against oppressive power or colonial systems in France, Latin America, and Asia. Sharply written and highly readable, *The American Revolution* offers the perfect introduction to this seminal event in American history. A selection of American literature drawn from throughout history, beginning with stories of the creation of the world and continuing through 1820. Includes a time line, color plates, and bibliographies. A comprehensive, chronological overview of American literature in three scholarly and authoritative volumes *A Companion to American Literature* traces the history and development of American literature from its early origins in Native American oral tradition to 21st century digital literature. This comprehensive three-volume set brings together contributions from a diverse international team of accomplished young scholars and established figures in the field. Contributors explore a broad range of topics in historical, cultural, political, geographic, and technological contexts, engaging the work of both well-known and non-canonical writers of every period. Volume One is an inclusive and geographically expansive examination of early American literature, applying a range of cultural and historical approaches and theoretical models to a dramatically expanded canon of texts. Volume Two covers American literature between 1820 and 1914, focusing on the development of print culture and the literary marketplace, the emergence of various literary movements, and the impact of social and historical events on writers and writings of the period. Spanning the 20th and early 21st centuries, Volume Three studies traditional areas of American literature as well as the literature from previously marginalized groups and contemporary writers often overlooked by scholars. This inclusive and comprehensive study of American literature: Examines the influences of race, ethnicity, gender, class, and disability on American literature Discusses the role of technology in book production and circulation, the rise of literacy, and changing reading practices and literary forms Explores a wide range of writings in multiple genres, including novels, short stories, dramas, and a variety of poetic forms, as well as autobiographies, essays, lectures, diaries, journals, letters, sermons, histories, and graphic narratives. Provides a thematic index that groups chapters by contexts and illustrates their links across different traditional chronological boundaries *A Companion to American Literature* is a valuable resource for students coming to the subject for the first time or preparing for field examinations, instructors in American literature courses, and scholars with more specialized interests in specific authors, genres,

movements, or periods. The stories we tell of American beginnings typically emphasize colonial triumph in the face of adversity. But the early years of English settlement in America were characterized by catastrophe: starvation, disease, extreme violence, ruinous ignorance, and serial abandonment. *Seasons of Misery* offers a provocative reexamination of the British colonies' chaotic and profoundly unstable beginnings, placing crisis—both experiential and existential—at the center of the story. At the outposts of a fledgling empire and disconnected from the social order of their home society, English settlers were both physically and psychologically estranged from their European identities. They could not control, or often even survive, the world they had intended to possess. According to Kathleen Donegan, it was in this cauldron of uncertainty that colonial identity was formed. Studying the English settlements at Roanoke, Jamestown, Plymouth, and Barbados, Donegan argues that catastrophe marked the threshold between an old European identity and a new colonial identity, a state of instability in which only fragments of Englishness could survive amid the upheavals of the New World. This constant state of crisis also produced the first distinctively colonial literature as settlers attempted to process events that they could neither fully absorb nor understand. Bringing a critical eye to settlers' first-person accounts, Donegan applies a unique combination of narrative history and literary analysis to trace how settlers used a language of catastrophe to describe unprecedented circumstances, witness unrecognizable selves, and report unaccountable events. *Seasons of Misery* addresses both the stories that colonists told about themselves and the stories that we have constructed in hindsight about them. In doing so, it offers a new account of the meaning of settlement history and the creation of colonial identity. Virginia 1619 provides an opportunity to reflect on the origins of English colonialism around the Chesapeake Bay and the Atlantic world. As the essays here demonstrate, Anglo-Americans have been simultaneously experimenting with representative government and struggling with the corrosive legacy of racial thinking for more than four centuries. Virginia, contrary to popular stereotypes, was not the product of thoughtless, greedy, or impatient English colonists. Instead, the emergence of stable English Atlantic colonies reflected the deliberate efforts of an array of actors to establish new societies based on their ideas about commonwealth, commerce, and colonialism. Looking back from 2019, we can understand that what happened on the shores of the Chesapeake four hundred years ago was no accident. Slavery and freedom were born together as migrants and English officials figured out how to make this colony succeed. They did so in the face of rival ventures and while struggling to survive in a dangerous environment. Three hallmarks of English America—self-government, slavery, and native dispossession—took shape as everyone contested the future of empire along the James River in 1619. The contributors are Nicholas Canny, Misha Even, Andrew Fitzmaurice, Jack P. Greene, Paul D. Halliday, Alexander B. Haskell, James Horn, Michael J. Jarvis, Peter C. Mancall, Philip D. Morgan, Melissa N. Morris, Paul Musselwhite, James D. Rice, and Lauren Working. The confrontation between European and native people in the Americas is often portrayed as a conflict between literate civilization and illiterate savages. That perception ignores the many indigenous forms of writing that were not alphabet-based, like Mayan pictoglyphs, Iroquois wampum, Ojibwe birchbark scrolls, and Incan quipus. Queequeg's Coffin offers a new definition of writing that comprehends the dazzling diversity of literature in the Americas before and after European arrivals. From a 1645 French-Haudenosaunee Peace Council to Herman Melville's youthful encounters with Polynesian "hieroglyphics," this groundbreaking study recovers previously overlooked moments of textual reciprocity in the colonial sphere. By recovering the literatures and textual practices that were indigenous to the Americas, Brigit Brander Rasmussen re-imagines the colonial conflict as one organized by alternative but equally rich forms of literacy. From Central Mexico to the Northeastern shores, in the Andes and across the American continents, indigenous people and European newcomers engaged each other in dialogues about ways of writing and recording knowledge. In *Queequeg's Coffin*, such exchanges become the foundation for a new kind of early American literary studies. In *Liquid Landscape*, Michele Currie Navakas analyzes the history of Florida's incorporation alongside the development of new ideas of personhood, possession, and political identity within American letters, from early American novels, travel accounts, and geography textbooks, to settlers' guides, maps, natural histories, and land surveys. The eighteenth and nineteenth centuries saw both the consolidation of American print culture and the establishment of an African American literary tradition, yet the two are too rarely considered in tandem. In this landmark volume, a stellar group of established and emerging scholars ranges over periods, locations, and media to explore African Americans' diverse contributions to early American print culture, both on the page and off. The book's chapters consider domestic novels and gallows narratives, Francophone poetry and engravings of Liberia, transatlantic lyrics and San Francisco newspapers. Together, they consider how close attention to the archive can expand the study of African American literature well beyond matters of authorship to include issues of editing, illustration, circulation, and reading—and how this expansion can enrich and transform the study of print culture more generally. The most-trusted anthology for complete works, balanced selections, and helpful editorial apparatus, *The Norton Anthology of American Literature* features a cover-to-cover revision. The Ninth Edition introduces new General Editor Robert Levine and three new-generation editors who have reenergized the volume across the centuries. Fresh scholarship, new authors—with an emphasis on contemporary writers—new topical clusters, and a new ebook make the Norton Anthology an even better teaching tool and an unmatched value for students. 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. Focusing on writers such as Phillis Wheatley, Benjamin Franklin, Samson Occum, Charles Brockden Brown, and others, *Transformable Race* tells the story of how early Americans imagined, contributed to, and challenged the ways that one's racial identity could be formed in the time of the nation's founding. In *Philadelphia Stories*, Samuel Otter finds literary value, historical significance, and political urgency in a sequence of texts written in and about Philadelphia between the Constitution and the Civil War. Historians such as Gary B. Nash and Julie Winch have chronicled the distinctive social and political space of early national Philadelphia. Yet while individual writers such as Charles Brockden Brown, Edgar Allan Poe, and George Lippard have been linked to Philadelphia, no sustained attempt has been made to understand these figures, and many others, as writing in a tradition tied to the city's history. The site of William Penn's "Holy Experiment" in religious toleration and representative government and of national Declaration and Constitution, near the border between slavery and freedom, Philadelphia was home to one of the largest and most influential "free" African American communities in the United States. The city was seen by residents and observers as the laboratory for a social experiment with international consequences. Philadelphia would be

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the stage on which racial character would be tested and a possible future for the United States after slavery would be played out. It would be the arena in which various residents would or would not demonstrate their capacities to participate in the nation's civic and political life. Otter argues that the Philadelphia "experiment" (the term used in the nineteenth-century) produced a largely unacknowledged literary tradition of peculiar forms and intensities, in which verbal performance and social behavior assumed the weight of race and nation. In the 19th-century, as the American frontier stretched inexorably towards the Pacific coast and conceptions about Native peoples and western spaces began to shift, the study of Native American linguistics also shifted to become both a professionalized research discipline and a popular literary concern of American culture. In *Ethnology and Empire*, Robert Lawrence Gunn contextualizes the developing political, scientific, and literary networks that connected ideas, languages, and Native peoples in light of westward expansionism. Offering a literary and archival survey of the manifold practices that constituted ethnology as an intellectual enterprise in the first half of the 19th century, Gunn reveals the manner in which developing research practices became standardized and how works of fiction, travel and captivity narratives, and Native oratory and sign language gave imaginative shape to imperial activity in the western borderlands. Through a transnational archive of U.S. literary, scientific, and cultural production, Gunn emphasizes the geographical and culturally transformative impacts of western expansionism and Indian removal for future conceptions of hemispheric American literatures. By telling stories about the traffic of words and ideas in the American borderlands, *Ethnology and Empire* unveils the network of peoples, spaces, and communication practices that shaped and transformed the boundaries of U.S. empire. The *Oxford Handbook of Early American Literature* is a major new reference work that provides the best single-volume source of original scholarship on early American literature. Comprised of twenty-seven chapters written by experts in their fields, this work presents an authoritative, in-depth, and up-to-date assessment of a crucial area within literary studies. Organized primarily in terms of genre, the chapters include original research on key concepts, as well as analysis of interesting texts from throughout colonial America. Separate chapters are devoted to literary genres of great importance at the time of their composition that have been neglected in recent decades, such as histories, promotion literature, and scientific writing. New interpretations are offered on the works of Benjamin Franklin, Jonathan Edwards and Dr. Alexander Hamilton while lesser known figures are also brought to light. Newly vital areas like print culture and natural history are given full treatment. As with other *Oxford Handbooks*, the contributors cover the field in a comprehensive yet accessible way that is suitable for those wishing to gain a good working knowledge of an area of study and where it's headed. Organized primarily in terms of genre, this handbook includes original research on key concepts, as well as analysis of interesting texts from throughout colonial America. Separate chapters are devoted to literary genres of great importance at the time of their composition that have been neglected in recent decades. This introduction makes available for both student, instructor, and aficionado a refined set of tools for decolonizing our approaches prior to entering the unfamiliar landscape of Native American literatures. This book will introduce indigenous perspectives and traditions as articulated by indigenous authors whose voices have been a vital, if often overlooked, component of the American dialogue for over 400 years. Paramount to this consideration of Native-centered reading is the understanding that literature was not something bestowed upon Native peoples by the settler culture either through benevolent interventions or violent programs of forced assimilation. Native literature precedes colonization and Native stories and traditions have their roots in both the precolonized and the decolonizing worlds. As this far-reaching survey of Native literary contributions will demonstrate, almost without fail, when indigenous writers elected to enter into the world of western letters, they did so with the intention of maintaining indigenous culture and community. Writing was and always remains a strategy for survival. While the field of childhood studies has blossomed in recent years, few scholars have taken up the question of age more broadly as a lens for reading American literature. *Adulthood and Other Fictions* shows how a diverse array of nineteenth-century writers, thinkers, and artists responded to the rise of chronological age in social and political life. Over the course of the century, age was added to the census; schools were organized around age groups; birthday cards were mass-produced; geriatrics became a medical specialty. *Adulthood and Other Fictions* reads American literature as a rich, critical account of this modern culture of age, and it examines how our most well-known writers registered and often resisted age expectations, particularly as they applied to women and people of color. More than simply adding age to the list of identity categories that have become de rigeur sites of scholarly attention, *Adulthood and Other Fictions* argues that these other measures of social location (race, gender, sexuality, class) are largely legible through the seemingly more natural and essential identity defined by age. That is, longstanding cultural ideals about maturity and development anchor ideologies of heterosexuality, race, nationalism, and capitalism, and in this sense, age rhetoric serves as one of our most pervasive disciplinary discourses. Writers including Louisa May Alcott, Frederick Douglass, and Henry James anticipated the ageism of our moment, but they also recognized how age norms both structure and limit the lives of individuals at all points on the age continuum. Ultimately, the volume argues for an intersectional understanding of age that challenges the celebration of independence and autonomy imbricated in US fantasies of adulthood and in American identity itself. The most-trusted anthology for complete works, balanced selections, and helpful editorial apparatus, the *Norton Anthology of American Literature* features a cover-to-cover revision. The Ninth Edition introduces new General Editor Robert Levine and three new-generation editors who have reenergized the volume across the centuries. Fresh scholarship, new authors—with an emphasis on contemporary writers—new topical clusters, and a new ebook make the *Norton Anthology* an even better teaching tool and an unmatched value for students. Susan Castillo's pioneering study examines the extraordinary proliferation of polyphonic or 'multi-voiced' texts in the three centuries following the first contact between Europeans and the indigenous peoples of the Americas. Taking a selection of plays, printed dialogues, travel narratives and lexicographic studies in English, Spanish and French, the book explores both European and indigenous writers of the early Americas. Paying particular attention to performance and performativity in the texts of the early colonial world, Susan Castillo asks: why vast numbers of polyphonic and performative texts emerged in the early Americas how these texts enabled explorers, settlers and indigenous groups to come to terms with radical differences in language, behaviour and cultural practices how dialogues, plays and paratheatrical texts were used to impose or resist ideologies and cultural norms how performance and polyphony allowed Europeans and Americans to debate exactly what it meant to be European or American, or in some cases, both. Tracing the dynamic enactment of (often conflictive) encounters between differing local narratives, Castillo presents polyphonic texts as not only singularly useful tools for exploring what initially seemed inexpressible or for conveying controversial ideas, but also as the site where cultural difference is negotiated. Offering unparalleled linguistic and historical range, through the analysis of texts from Spain, France, New Spain, Peru, Brazil, New England and New France, this volume is an important advance in the study of early American literature and the writings of colonial encounter. In 1773, a young, African American woman named Phillis Wheatley published a book of poetry that challenged Western prejudices about African and female intellectual capabilities. Based on fifteen years of archival research, *The Age of Phillis*, by award-winning writer Honorée Fanonne Jeffers, imagines the life and times of Wheatley: her childhood in the Gambia, West Africa, her life with her white American owners, her friendship with Obour Tanner, and her marriage to the enigmatic John Peters. Woven throughout are poems about Wheatley's "age"—the era that encompassed political,

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philosophical, and religious upheaval, as well as the transatlantic slave trade. For the first time in verse, Wheatley's relationship to black people and their individual "mercies" is foregrounded, and here we see her as not simply a racial or literary symbol, but a human being who lived and loved while making her indelible mark on history. mothering #1 Yaay, Someplace in the Gambia, c. 1753 after the after-birth is delivered the mother stops holding her breath the mid-wife gives what came before her just-washed pain her insanity pain an undeserved pain a God-given pain oh oh oh pain drum-talking pain witnessing pain Allah a mother offers You this gift prays You find it acceptable her living pain her creature pain her pretty-little-baby painContemporary notions of friendship regularly place it in the private sphere, associated with feminized forms of sympathy and affection. As Ivy Schweitzer explains, however, this perception leads to a misunderstanding of American history. In an exploration of early American literature and culture, Schweitzer uncovers friendships built on a classical model that is both public and political in nature. Schweitzer begins with Aristotle's ideal of "perfect" friendship that positions freely chosen relationships among equals as the highest realization of ethical, social, and political bonds. Evidence in works by John Winthrop, Hannah Foster, James Fenimore Cooper, and Catharine Sedgwick confirms that this classical model shaped early American concepts of friendship and, thus, democracy. Schweitzer argues that recognizing the centrality of friendship as a cultural institution is critical to understanding the rationales for consolidating power among white males in the young nation. She also demonstrates how women, nonelite groups, and minorities have appropriated and redefined the discourse of perfect friendship, making equality its result rather than its requirement. By recovering the public nature of friendship, Schweitzer establishes discourse about affection and affiliation as a central component of American identity and democratic community.Countering assumptions about early American print culture and challenging our scholarly fixation on the novel, Jared Gardner reimagines the early American magazine as a rich literary culture that operated as a model for nation-building by celebrating editorship over authorship and serving as a virtual salon in which citizens were invited to share their different perspectives. The Rise and Fall of Early American Magazine Culture reexamines early magazines and their reach to show how magazine culture was multivocal and presented a porous distinction between author and reader, as opposed to novel culture, which imposed a one-sided authorial voice and restricted the agency of the reader.Climate has infused the literary history of the United States, from the writings of explorers and conquerors, over early national celebrations of the American climate, to the flowering of romantic nature writing. This volume traces this complex semantic history in American thought and literature to examine rhetorical and philosophical discourses that continue to propel and constrain American climate perceptions today. It explores how American literature from its inception up until the present engages with the climate, both real and perceived. Climate and American Literature attends to the central place that the climate has historically occupied in virtually all aspects of American life, from public health and medicine, over the organization of the political system and the public sphere, to the culture of sensibility, aesthetics and literary culture. It details American inflections of climate perceptions over time to offer revealing new perspectives on one of the most pressing issues of our time.This book is a study of depictions of health and sickness in the early American novel, 1787-1808. These texts reveal a troubling tension between the impulse toward social affection that built cohesion in the nation and the pursuit of self-interest that was considered central to the emerging liberalism of the new Republic. Good health is depicted as an extremely positive social value, almost an a priori condition of membership in the community. Characters who have the "glow of health" tend to enjoy wealth and prestige; those who become sick are burdened by poverty and debt or have made bad decisions that have jeopardized their status. Bodies that waste away, faint, or literally disappear off of the pages of America's first fiction are resisting the conditions that all them; as they plead for their right to exist, they draw attention to the injustice, apathy, and greed that afflict them.Four early American women tell their own stories: Mary Rowlandson on her capture by Indians in 1676, Boston businesswoman Sarah Kemble Knight on her travels in New England, Elizabeth Ashbridge on her personal odyssey from indentured servant to Quaker preacher, and Elizabeth House Trist, correspondent of Thomas Jefferson, on her travels from Philadelphia to Natchez. Accompanied by introductions and extensive notes. "The writings of four hearty women who braved considerable privation and suffering in a wild, uncultivated 17th- and 18th-century America. Although confined by Old World patriarchy, these women, through their narratives, have endowed the frontier experience with a feminine identity that is generally absent from early American literature."—Publishers WeeklySince its inception, American Literature has been regarded as the preeminent periodical in its field. Written by established scholars as well as the newest and brightest young critics, AL's thought-provoking essays cover a broad spectrum of periods and genres and employ a wide range of methodological and theoretical approaches--the best in American literary criticism. Each issue of American Literature contains articles covering the works of several American authors, from colonial to contemporary, as well as an extensive book review section; a "Brief Mention" section offering citations of new editions and reprints, collections, anthologies, and other professional books; and an "Announcements" section that keeps readers up-to-date on prizes, competitions, conferences, grants, and publishing opportunities.Examines the critical role of urban taverns in the social and political life of colonial and revolutionary America From exclusive "city taverns" to seedy "disorderly houses," urban taverns were wholly engrained in the diverse web of British American life. By the mid-eighteenth century, urban taverns emerged as the most popular, numerous, and accessible public spaces in British America. These shared spaces, which hosted individuals from a broad swath of socioeconomic backgrounds, eliminated the notion of "civilized" and "wild" individuals, and dismayed the elite colonists who hoped to impose a British-style social order upon their local community. More importantly, urban taverns served as critical arenas through which diverse colonists engaged in an ongoing act of societal negotiation. Inn Civility exhibits how colonists' struggles to emulate their British homeland ultimately impelled the creation of an American republic. This unique insight demonstrates the messy, often contradictory nature of British American society building. In striving to create a monarchical society based upon tenets of civility, order, and liberty, colonists inadvertently created a political society that the founders would rely upon for their visions of a republican America. The elitist colonists' futile efforts at realizing a civil society are crucial for understanding America's controversial beginnings and the fitful development of American republicanism.Early American Libraries stood at the nexus of two transatlantic branches of commerce—the book trade and the slave trade. Slavery and the Making of Early American Libraries bridges the study of these trades by demonstrating how Americans' profits from slavery were reinvested in imported British books and providing evidence that the colonial book market was shaped, in part, by the demand of slave owners for metropolitan cultural capital. Drawing on recent scholarship that shows how participation in London cultural life was very expensive in the eighteenth century, as well as evidence that enslavers were therefore some of the few early Americans who could afford to import British cultural products, the volume merges the fields of the history of the book, Atlantic studies, and the study of race, arguing that the empire-wide circulation of British books was underwritten by the labour of the African diaspora. The volume is the first in early American and eighteenth-century British studies to fuse our growing understanding of the material culture of the transatlantic text with our awareness of slavery as an economic and philanthropic basis for the production and consumption of knowledge. In studying the American dissemination of works of British literature and political thought, it claims that Americans were seeking out the forms of citizenship, constitutional traditions, and rights that were the signature of that British identity. Even though they were purchasing the

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sovereignty of Anglo-Americans at the expense of African-Americans through these books, however, some colonials were also making the case for the abolition of slavery. In 1695, John Miller, a clergyman traveling through New York, found it appalling that so many couples lived together without ever being married and that no one viewed "ante-nuptial fornication" as anything scandalous or sinful. Charles Woodman, an Anglican minister in South Carolina in 1766, described the region as a "stage of debauchery" in which polygamy was "very common," "concubinage general," and "bastardy no disrepute." These depictions of colonial North America's sexual culture sharply contradict the stereotype of Puritanical abstinence that persists in the popular imagination. In *Sexual Revolution in Early America*, Richard Godbeer boldly overturns conventional wisdom about the sexual values and customs of colonial Americans. His eye-opening historical account spans two centuries and most of British North America, from New England to the Caribbean, exploring the social, political, and legal dynamics that shaped a diverse sexual culture. Drawing on exhaustive research into diaries, letters, and other private papers, as well as legal records and official documents, Godbeer's absorbing narrative uncovers a persistent struggle between the moral authorities and the widespread expression of popular customs and individual urges. Godbeer begins with a discussion of the complex attitude that the Puritans had toward sexuality. For example, although believing that sex could be morally corrupting, they also considered it to be such an essential element of a healthy marriage that they excommunicated those who denied "conjugal fellowship" to their spouses. He next examines the ways in which race and class affected the debate about sexual mores, from anxieties about Anglo-Indian sexual relations to the sense of sexual entitlement that planters held over their African slaves. He concludes by detailing the fundamental shift in sexual culture during the eighteenth century towards the acceptance of a more individualistic concept of sexual desire and fulfillment. Today's moral critics, in their attempts to convince Americans of the social and spiritual consequences of unregulated sexual behavior, often harken back to a more innocent age; as this groundbreaking work makes clear, America's sexual culture has always been rich, vibrant, and contentious. Since its publication in 1990, *Critical Terms for Literary Study* has become a landmark introduction to the work of literary theory—giving tens of thousands of students an unparalleled encounter with what it means to do theory and criticism. Significantly expanded, this new edition features six new chapters that confront, in different ways, the growing understanding of literary works as cultural practices. These six new chapters are "Popular Culture," "Diversity," "Imperialism/Nationalism," "Desire," "Ethics," and "Class," by John Fiske, Louis Menand, Seamus Deane, Judith Butler, Geoffrey Galt Harpham, and Daniel T. O'Hara, respectively. Each new essay adopts the approach that has won this book such widespread acclaim: each provides a concise history of a literary term, critically explores the issues and questions the term raises, and then puts theory into practice by showing the reading strategies the term permits. Exploring the concepts that shape the way we read, the essays combine to provide an extraordinary introduction to the work of literature and literary study, as the nation's most distinguished scholars put the tools of critical practice vividly to use. The American daguerreotype as something completely new: a mechanical invention that produced an image, a hybrid of fine art and science and technology. Discusses the social, cultural, intellectual, and aesthetic aspects of American literature in the long nineteenth century, the specter of lost manuscripts loomed in the imagination of antiquarians, historians, and writers. Whether by war, fire, neglect, or the ravages of time itself, the colonial history of the United States was perceived as a vanishing record, its archive a hoard of materially unsound, temporally fragmented, politically fraught, and endangered documents. *Colonial Revivals* traces the labors of a nineteenth-century cultural network of antiquarians, bibliophiles, amateur historians, and writers as they dug through the nation's attics and private libraries to assemble early American archives. The collection of colonial materials they thought themselves to be rescuing from oblivion were often reprinted to stave off future loss and shore up a sense of national permanence. Yet this archive proved as disorderly and incongruous as the collection of young states themselves. Instead of revealing a shared origin story, historical reprints testified to the inveterate regional, racial, doctrinal, and political fault lines in the American historical landscape. Even as old books embodied a receding past, historical reprints reflected the antebellum period's most pressing ideological crises, from religious schisms to sectionalism to territorial expansion. Organized around four colonial regional cultures that loomed large in nineteenth-century literary history—Puritan New England, Cavalier Virginia, Quaker Pennsylvania, and the Spanish Caribbean—*Colonial Revivals* examines the reprinted works that enshrined these historical narratives in American archives and minds for decades to come. Revived through reprinting, the obscure texts of colonial history became new again, deployed as harbingers, models, reminders, and warnings to a nineteenth-century readership increasingly fixated on the uncertain future of the nation and its material past. *Div* In the first book to investigate in detail the origins of antislavery thought and rhetoric within the Society of Friends, Brycchan Carey shows how the Quakers turned against slavery in the first half of the eighteenth century and became the first organization to take a stand against the slave trade. Through meticulous examination of the earliest writings of the Friends, including journals and letters, Carey reveals the society's gradual transition from expressing doubt about slavery to adamant opposition. He shows that while progression toward this stance was ongoing, it was slow and uneven and that it was vigorous internal debate and discussion that ultimately led to a call for abolition. His book will be a major contribution to the history of the rhetoric of antislavery and the development of antislavery thought as explicated in early Quaker writing. *div* This Introduction makes available for both student, instructor, and aficionado a refined set of tools for decolonizing our approaches prior to entering the unfamiliar landscape of Native American literatures. This book will introduce indigenous perspectives and traditions as articulated by indigenous authors whose voices have been a vital, if often overlooked, component of the American dialogue for more than 400 years. Paramount to this consideration of Native-centered reading is the understanding that literature was not something bestowed upon Native peoples by the settler culture, either through benevolent interventions or violent programs of forced assimilation. Native literature precedes colonization, and Native stories and traditions have their roots in both the precolonial and the decolonizing worlds. As this far-reaching survey of Native literary contributions will demonstrate, almost without fail, when indigenous writers elected to enter into the world of western letters, they did so with the intention of maintaining indigenous culture and community. Writing was and always remains a strategy for survival. Copyright code : [4c2048b0ed7d73b2753557a866b9b9a7](https://doi.org/10.24048/2024.7d73b2753557a866b9b9a7)