

---

# Antebellum Writers In New York And The South Dictionary Of Literary Biography Volume 3

---

Simplify, Simplify

Walt Whitman

The Humor of the Old South

Slavery, Philosophy, and American Literature,  
1830-1860

The Aesthetics and Politics of the Crowd in  
American Literature

Blood & Irony

The Park and the People

Early Southern Sports and Sportsmen, 1830-1910

A Companion to the Regional Literatures of  
America

The Nature of Cities

Masterless Men

Picturesque Literature and the Transformation of  
the American Landscape, 1835-1874

The American Byron

At Your Service

Major Fiction of William Gilmore Simms

Critical Companion to Edgar Allan Poe

A Companion to Melville Studies  
A Faithful Heart  
The London Confederates  
Humor of the Old Southwest  
The Routledge Encyclopedia of Walt Whitman  
The Drama of the American Short Story,  
1800-1865  
MLA International Bibliography of Books and  
Articles on the Modern Languages and Literatures  
More Than Meets the Eye  
Literary Dollars and Social Sense  
The Kidnapping Club  
Antebellum Posthuman  
Taming Manhattan  
Art for the Middle Classes  
Antebellum Dream Book  
Something Coming  
Encyclopedia of American Humorists  
Rewriting White  
Mortimer and the Witches  
The Oxford Handbook of Nineteenth-Century  
American Literature  
The History of Southern Women's Literature  
Yonder  
Profound Science and Elegant Literature  
Forgotten Readers  
Reading for Reform

*Antebellum  
Writers In  
New York  
And The  
South  
Dictionary  
Of Literary  
Biography*  
Volume 3

Downloaded  
from  
[business.itu.edu](http://business.itu.edu)  
by guest

---

**POLLARD  
CAYDEN**

---

**Simplify,**

**Simplify**  
University  
Press of  
Kentucky

First published in 1988, this book contains entries on famous American Humorists. Humor has been present in American literature, from the beginning, and has developed characteristics that reflect the American character, both regional and national. Although American literature was, in the past, treated as inferior to British literature, there has always been a large popular

audience for the genre, which this book shows. The figures with entries in this encyclopedia not only amuse in their writing, but also aim to enlighten—setting out to expose the foibles and foolishness of society and the individuals who compose it. It is the manner in which these authors try to accomplish this end that determines whether they appear in the volume. Indeed, the book will

demonstrate that the best humor has at its base, a ready understanding of human nature. Walt Whitman Columbia University Press This work challenges dominant narratives of the concerns of nineteenth century literature to show how supposedly minor works of picturesque helped transform the American landscape, and create what we now recognize as the defining

spaces of American life. The Humor of the Old South LSU Press How did the average American learn about art in the mid-nineteenth century? With public art museums still in their infancy, and few cities and towns large enough to support art galleries or print shops, Americans relied on mass-circulated illustrated magazines. One group of magazines in particular, known

collectively as the Philadelphia pictorials, circulated fine art engravings of paintings, some produced exclusively for circulation in these monthlies, to an eager middle-class reading audience. These magazines achieved print circulations far exceeding those of other print media (such as illustrated gift books or catalogs from art-union membership organizations) . Godey's,

Graham's, Peterson's, Miss Leslie's, and Sartain's Union Magazine included two to three fine art engravings monthly, "tipped in" to the fronts of the magazines, and designed for pull-out and display. Featuring the work of a fledgling group of American artists who chose American rather than European themes for their paintings, these magazines

were crucial to the distribution of American art beyond the purview of the East Coast elite to a widespread middle-class audience. Contributions to these magazines enabled many American artists and engravers to earn, for the first time in the young nation's history, a modest living through art. Author Cynthia Lee Patterson examines the economics of artistic production,

innovative engraving techniques, regional imitators, the textual "illustrations" accompanying engravings, and the principal artists and engravers contributing to these magazines. *Slavery, Philosophy, and American Literature, 1830-1860* Univ of South Carolina Press Examining the literature of slavery and race before the Civil War, Maurice Lee, in this 2005 book, demonstrates

how the slavery crisis became a crisis of philosophy that exposed the breakdown of national consensus and the limits of rational authority. Poe, Stowe, Douglass, Melville, and Emerson were among the antebellum authors who tried - and failed - to find rational solutions to the slavery conflict. Unable to mediate the slavery controversy as the nation moved toward

war, their writings form an uneasy transition between the confident rationalism of the American Enlightenment and the more skeptical thought of the pragmatists. Lee draws on antebellum moral philosophy, political theory, and metaphysics, bringing a different perspective to the literature of slavery - one that synthesizes cultural studies and intellectual history to argue that

romantic, sentimental, and black Atlantic writers all struggled with modernity when facing the slavery crisis.

**The Aesthetics and Politics of the Crowd in American Literature**

Routledge  
Prior to the Civil War, publishing in America underwent a transformation from a genteel artisan trade supported by civic patronage and religious groups to a thriving, cut-throat national

industry propelled by profit. *Literary Dollars and Social Sense* represents an important chapter in the historical experience of print culture, it illuminates the phenomenon of amateur writing and delineates the access points of the emerging mass market for print for distributors consumers and writers. It challenges the conventional assumptions that the literary public had little trouble

embracing the new literary marketing that emerged at mid-century. The book uncover the tensions that author's faced between literature's role in the traditional moral economy and the lure of literary dollars for personal gain and fame. This book marks an important example in how scholars understand and conduct research in American literature.

**Blood & Irony** Oxford University

Press  
The Oxford Handbook of Nineteenth-Century American Literature will offer a cutting-edge assessment of the period's literature, offering readers practical insights and proactive strategies for exploring novels, poems, and other literary creations.

*The Park and the People*  
University of Pennsylvania Press

Winner of a 2020-2021 New York City Book Award In

a rapidly changing New York, two forces battled for the city's soul: the pro-slavery New Yorkers who kept the illegal slave trade alive and well, and the abolitionists fighting for freedom. We often think of slavery as a southern phenomenon, far removed from the booming cities of the North. But even though slavery had been outlawed in Gotham by the 1830s, Black New Yorkers were

not safe. Not only was the city built on the backs of slaves; it was essential in keeping slavery and the slave trade alive. In *The Kidnapping Club*, historian Jonathan Daniel Wells tells the story of the powerful network of judges, lawyers, and police officers who circumvented anti-slavery laws by sanctioning the kidnapping of free and fugitive African

Americans. Nicknamed "The New York Kidnapping Club," the group had the tacit support of institutions from Wall Street to Tammany Hall whose wealth depended on the Southern slave and cotton trade. But a small cohort of abolitionists, including Black journalist David Ruggles, organized tirelessly for the rights of Black New Yorkers, often risking their lives in the process.

Taking readers into the bustling streets and ports of America's great Northern metropolis, *The Kidnapping Club* is a dramatic account of the ties between slavery and capitalism, the deeply corrupt roots of policing, and the strength of Black activism.

**Early Southern Sports and Sportsmen, 1830-1910**

Fairleigh Dickinson Univ Press  
"The Water Dancer meets



The Prophets in this spare, gripping, and beautifully rendered novel exploring love and friendship among a group of enslaved Black strivers in the mid-nineteenth century"--*A Companion to the Regional Literatures of America* Cambridge University Press  
An unprecedented examination of class-bridging reform and U.S. literary history at the turn of the

twentieth century Reading for Reform rewrites the literary history of late nineteenth and early twentieth century America by putting social reform institutions at the center of literary and cultural analysis. Examining the vibrant, often fractious literary cultures that developed as part of the Progressive mandate to uplift the socially disadvantaged , it shows that

in these years reformers saw literature as a way to combat the myriad social problems that plagued modern U.S. society. As they developed distinctly literary methods for Americanizing immigrants, uplifting and refining wage-earning women, and educating black students, their institutions gave rise to a new social purpose for literature. Class-bridging reform institutions—t

he urban settlement house, working girls' club, and African American college—are rarely addressed in literary history. Yet, Laura R. Fisher argues, they engendered important experiments in the form and social utility of American literature, from minor texts of Yiddish drama and little-known periodical and reform writers to the fiction of Edith

Wharton and Nella Larsen. Fisher delves into reform's vast and largely unexplored institutional archives to show how dynamic sites of modern literary culture developed at the margins of social power. Fisher reveals how reformist approaches to race, class, religion, and gender formation shaped American literature between the 1880s and the 1920s. In doing so, she tells a new story about

the fate of literary practice, and the idea of literature's practical value, during the very years that modernist authors were proclaiming art's autonomy from concepts of social utility. *The Nature of Cities* University of Arizona Press William Gilmore Simms (1806–1870) was the preeminent southern man of letters in the antebellum period, a prolific,

talented writer in many genres and an eloquent intellectual spokesman of his region. During his long career, he wrote plays, poetry, literary criticism, biography and history; but he is best remembered for his numerous novels and tales. Many Ann Wimsatt provides the first significant full-length evaluation of Simms's achievement in his long fiction, selected poetry,

essays, and short fiction. Wimsatt's chief emphasis is on the thirty-odd novels that Simms published from the mid-1830s until after the Civil War. In bringing his impressive body of work to life, she makes use of biographical and historical information and also of twentieth-century literary theories of the romance, Simms's principal genre. Through analyses of

such seminal works as *Guy Rivers*, *The Yemassee*, *The Cassique of Kiawah*, and *Woodcraft*, Wimsatt illuminates Simms's contributions to the romance tradition—contributions misunderstood by previous critics—and suggests how to view his novels within the light of recent literary criticism. She also demonstrates how Simms used the historical conditions of southern culture as well

as events of his own life to flesh out literary patterns, and she analyzes his use of low-country, frontier and mountain settings. Although critics praised Simms early in his career as “the first American novelist of the day,” the panic of 1837 and the changes in the book market that it helped foster severely damaged his prospects for wealth and fame. The financial recession,

Wimsatt finds, together with shifts in literary taste, contributed to the decline of Simms’s reputation. Simms attempted to adjust to the changing climate for fiction by incorporating two modes of nineteenth-century realism, the satiric portrayal of southern manners and southern backwoods humor, into the framework of his long romances; but his accomplishments in these

areas have been undervalued or misunderstood by critics since his time. Wimsatt’s book is the first to survey Simms’s fiction and much of his other writing against the background of his life and literary career and the first to make extensive use of his immense correspondence. It is an important study of a neglected author who once served as the leading symbol of

literary activity in the South. It fills what has heretofore been a serious gap in southern literary studies.

**Masterless**

**Men** Univ of South Carolina Press

From the eighteenth-century abolitionist motto "Am I Not a Man and a Brother?" to the Civil Rights-era declaration "I AM a Man," antiracism has engaged in a struggle for the recognition of black humanity. It

has done so, however, even as the very definition of the human has been called into question by the biological sciences.

While this conflict between liberal humanism and biological materialism animates debates in posthumanism and critical race studies today, Antebellum Posthuman argues that it first emerged as a key question in the antebellum era. In a

moment in which the authority of science was increasingly invoked to defend slavery and other racist policies, abolitionist arguments underwent a profound shift, producing a new, materialist strain of antislavery. Engaging the works of Douglass, Thoreau, and Whitman, and Dickinson, Cristin Ellis identifies and traces the emergence of an antislavery materialism in mid-nineteenth

century  
 American  
 literature,  
 placing race  
 at the center  
 of the history  
 of  
 posthumanist  
 thought.  
 Turning to  
 contemporary  
 debates now  
 unfolding  
 between  
 posthumanist  
 and critical  
 race theorists,  
 Ellis  
 demonstrates  
 how this  
 antebellum  
 posthumanism  
 highlights the  
 difficulty of  
 reconciling  
 materialist  
 ontologies of  
 the human  
 with the  
 project of  
 social justice.  
*Picturesque*

*Literature and  
 the  
 Transformatio  
 n of the  
 American  
 Landscape,  
 1835-1874*  
 LSU Press  
 Emmala  
 Reed's  
 journals from  
 1865 and  
 1866 present  
 a detailed  
 account of life  
 in western  
 South Carolina  
 as war turned  
 to  
 reconstruction  
 . Reed's  
 postwar  
 writings are  
 particularly  
 important  
 given their  
 rarity - many  
 Civil War  
 diarists  
 stopped  
 writing at  
 war's end.

Also unlike  
 many diarists  
 of the period,  
 Reed lived in a  
 small town  
 rather than on  
 a plantation or  
 in an urban  
 center.

**The  
 American  
 Byron**  
 McFarland  
 George  
 Perkins Marsh  
 Prize,  
 American  
 Society for  
 Environmental  
 History VSNY  
 Book Award,  
 New York  
 Metropolitan  
 Chapter of the  
 Victorian  
 Society in  
 America  
 Hornblower  
 Award for a  
 First Book,  
 New York  
 Society

Library James  
Broussard  
Best First  
Book Prize,  
Society for  
Historians of  
the Early  
American  
Republic With  
pigs roaming  
the streets  
and cows  
foraging in the  
Battery,  
antebellum  
Manhattan  
would have  
been  
unrecognizabl  
e to  
inhabitants of  
today's  
sprawling  
metropolis.  
Fruits and  
vegetables  
came from  
small market  
gardens in the  
city, and  
manure piled  
high on

streets and  
docks was  
gold to nearby  
farmers. But  
as Catherine  
McNeur  
reveals in this  
environmental  
history of  
Gotham, a  
battle to  
control the  
boundaries  
between city  
and country  
was already  
being waged,  
and the  
winners would  
take dramatic  
steps to  
outlaw New  
York's wild  
side. "[A] fine  
book which  
make[s] a real  
contribution to  
urban  
biography."  
—Joseph  
Rykwert,  
Times Literary

Supplement  
"Tells an odd  
story in lively  
prose...The  
city McNeur  
depicts in  
Taming  
Manhattan is  
the  
pestiferous  
obverse of the  
belle epoque  
city of Henry  
James and  
Edith Wharton  
that sits  
comfortably in  
many  
imaginations...  
[Taming  
Manhattan] is  
a smart book  
that engages  
in the old  
fashioned  
business of  
trying to  
harvest  
lessons for the  
present from  
the past."  
—Alexander

Nazaryan, New York Times At Your Service U of Minnesota Press Delineate the politicians, business people, artists, immigrant laborers, and city dwellers who are the key players in the tale. In tracing the park's history, the writers also give us the history of New York. They explain how squabbles over politics, taxes, and real estate development shaped the

park and describe the acrimonious debates over what a public park should look like, what facilities it should offer, and how it should accommodate the often incompatible.

**Major Fiction of William Gilmore Simms** UPNE

One of the most entertaining genres of American literature is the bold, masculine, wildly exaggerated, and highly imaginative frontier humor of the Old

Southwest, produced between 1835 and 1861 in an area that extended from Virginia, the Carolinas, and Georgia westward to Louisiana, Arkansas, Missouri, and Texas. Hennig Cohen and William B. Dillingham have tapped the wealth of this region to produce a collection that over the last three decades has become the standard anthology of Old Southwestern humor. This new, extensively



revised edition includes an expanded introduction, a dozen replacement sections, an updated bibliography, and works by three new writers--Phillip B. January, Matthew C. Field, and John Gorman Barr. Most generously represented are George Washington Harris, Augustus Baldwin Longstreet, Johnson Jones Hooper, and Thomas Bangs Thorpe. Selections from twenty-five authors

are featured along with brief biographical essays that combine historical and political analysis with perceptive literary criticism. These selections document important facets of antebellum American culture and provide the background of the literary achievement of Mark Twain and William Faulkner. *Critical Companion to Edgar Allan Poe* University of Georgia

Press  
Chloe loves working as a junior concierge at an exclusive NYC hotel—but when three royal kids come to stay, her hospitality is put to the ultimate test! Chloe Turner has pretty much the BEST life. She gets to live in the super fancy Hotel St. Michele. New York City is her hometown. And her dad, Mitchell Turner, concierge extraordinaire, is teaching her all the secrets

of the business so she can follow in his footsteps. After helping him out with a particularly difficult kid client, Chloe is appointed the official junior concierge, tending to the hotel's smallest, though sometimes most demanding, guests. Her new position comes with tons of perks like cupcake parties, backstage passes to concerts, and even private fittings with the hippest

clothing designers. But Chloe hasn't faced her toughest challenge yet. When three young royals (including a real-life PRINCE!) come to stay, Chloe's determined to prove once and for all just how good she is at her job. Except the trip is a total disaster—especially when the youngest royal disappears. Now it's up to Chloe to save the day. Can she find the missing princess before it

becomes international news?

**A Companion to Melville Studies**

Cornell University Press  
 DIVRecovers the history of nineteenth- and early-twentieth-century African American reading societies./div  
[A Faithful Heart](#)  
 Greenwood  
 This book examines the lives of the Antebellum South's underprivileged whites in nineteenth-century America.

The London Confederates  
Infobase Publishing  
This major contribution to the study of antebellum religious art offers a detailed case study of American postmillennialism and its many visual expressions. Treating paintings as "intersections of cultural expression," Gail E. Husch begins with a single painting to spin out an interpretation in many directions, from the specific aesthetic and

social concerns of artist and patron to the wider political and cultural concerns of Americans in the mid-19th century. Arguing that "genuine apocalyptic faith" was fundamental to American Protestants, Husch shows how artists, patrons, and ordinary citizens actively engaged contemporary questions of peace and war, freedom and slavery, and the equality of human beings

before God in their visual arts. Part of an emerging reevaluation of the role of the religious in American art, Husch asks us to read ideas as they function in works, rather than see images merely as passive illustrations of ideas. Weaving images drawn from high and low culture, politics, and religion, she develops a complex cultural narrative of the times, thus showing the truth of one picture

being worth a thousand words. *Humor of the Old Southwest* John Wiley & Sons The humor of the Old South—tales, almanac entries, turf reports, historical sketches, gentlemen's essays on outdoor sports, profiles of local characters—flourished between 1830 and 1860. The genre's popularity and influence can be traced in the works of major southern writers such as William Faulkner, Erskine Caldwell, Eudora Welty, Flannery O'Connor, and Harry Crews, as well as in contemporary popular culture focusing on the rural South. This collection of essays includes some of the past twenty five years' best writing on the subject, as well as ten new works bringing fresh insights and original approaches to the subject. A number of the essays focus on well known humorists such as Augustus Baldwin Longstreet, Johnson Jones Hooper, William Tappan Thompson, and George Washington Harris, all of whom have long been recognized as key figures in Southwestern humor. Other chapters examine the origins of this early humor, in particular selected poems of William Henry Timrod and Washington Irving's "The Legend of

<p>Sleepy Hollow," which anticipate the subject matter, character types, structural elements, and motifs that would become part of the Southwestern tradition. Renditions of "Sleepy Hollow" were later echoed in sketches by William Tappan</p>	<p>Thompson, Joseph Beckman Cobb, Orlando Benedict Mayer, Francis James Robinson, and William Gilmore Simms. Several essays also explore antebellum southern humor in the context of race and gender. This</p>	<p>literary legacy left an indelible mark on the works of later writers such as Mark Twain and William Faulkner, whose works in a comic vein reflect affinities and connections to the rich lode of materials initially popularized by the Southwestern humorists.</p>
--	--	--

Best Sellers - Books :

- [Little Blue Truck's Springtime: An Easter And Springtime Book For Kids](#)
- [Beyond The Story: 10-year Record Of Bts By Bts](#)
- [Outlive: The Science And Art Of Longevity](#)
- [The Courage To Be Free: Florida's Blueprint For America's Revival By Ron Desantis](#)
- [A Court Of Frost And Starlight \(a Court Of Thorns And Roses, 4\) By Sarah J. Maas](#)
- [The Nightingale: A Novel](#)

- [Hello Beautiful \(oprah's Book Club\): A Novel](#)
- [I Love You Like No Otter: A Funny And Sweet Board Book For Babies And Toddlers \(punderland\)](#)
- [The Mountain Is You: Transforming Self-sabotage Into Self-mastery By Brianna Wiest](#)
- [Atomic Habits: An Easy & Proven Way To Build Good Habits & Break Bad Ones](#)