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The site is just three miles from the spot where two friends Patrick Warren (right), 13, and 11-year-old David Spencer (left) vanished in 1996. The boys' photos appeared on milk cartons in April ...

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"This edition reprints the text of Stein's three avant-garde novellas of working-class women together with a wide spectrum of thematically arranged historical documents. The accompanying selections address the role and perception of women at the turn of the century; the impact of medical science, philosophy, modern art, and realism on Gertrude Stein as a developing writer; and issues of gender, race, religion, class, and sexual orientation. Excerpts from Stanton, Cooper, Wilder, Freud, James, and Du Bois enhance students' understanding and appreciation of Stein's 1909 literary experiment with character, language, and style."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Gertrude Stein, as a college student at Radcliffe and a medical student at Johns Hopkins Medical School, was a privileged woman, but she was surrounded by women who were trapped by poverty, class, and race into lives that offered little choice. Her portraits of Anna and Lena are examples of realistic depictions of immigrant women who had no occupational choice but to become domestic workers. This collection of documents from the history of women's suffrage, medical history, modernist art, and literature enables readers to see how radical Stein's subject was.

This four-volume reference work surveys American literature from the early 20th century to the present day, featuring a diverse range of American works and authors and an expansive selection of primary source materials. Bringing useful and engaging material into the classroom, this four-volume set covers more than a century of American literary history—from 1900 to the present. Twentieth-Century and Contemporary American Literature in Context profiles authors and their works and provides overviews of literary movements and genres through which readers will understand the historical, cultural, and political contexts that have shaped American writing. Twentieth-Century and Contemporary American Literature in Context provides wide coverage of authors, works, genres, and movements that are emblematic of the diversity of modern America. Not only are major literary movements represented, such as the Beats, but this work also highlights the emergence and development of modern Native American literature, African American literature, and other representative groups that showcase the diversity of American letters. A rich selection of primary documents and background material provides indispensable information for student research. Covers significant authors, as well as those neglected by history, and their works from major historical and cultural periods of the last century, including authors writing today Situates authors' works not only within their own canon but also with the historical and cultural context of the U.S. more broadly Positions primary documents after specific authors or works, allowing readers to read excerpts critically in light of the entries Examines literary movements, forms, and genres that also pay special attention to multi-ethnic and women writers

Ants, ghosts, cultures, thunderstorms, stock markets, robots, computers: this is just a partial list of the sentient things that have filled American literature over the last century. From modernism forward, writers have given life and voice to both the human and the nonhuman, and in the process addressed the motives, behaviors, and historical pressures that define lives—or things—both everyday and extraordinary. In Worldly Acts and Sentient Things Robert Chodat exposes a major shortcoming in recent accounts of twentieth-century discourse. What is often seen as the "death" of agency is better described as the displacement of agency onto new and varied entities. Writers as diverse as Gertrude Stein, Saul Bellow, Ralph Ellison, and Don DeLillo are preoccupied with a cluster of related questions. Which entities are capable of believing something, saying something, desiring, hoping, hating, or doing? Which things, in turn, do we treat as worthy of our care, respect, and worship? Drawing on a philosophical tradition exemplified by Ludwig Wittgenstein and Wilfrid Sellars, Chodat shows that the death of the Cartesian ego need not entail the elimination of purposeful action altogether. Agents do not dissolve or die away in modern thought and literature; they proliferate—some in human forms, some not. Chodat distinguishes two ideas of agency in particular. One locates purposes in embodied beings, "persons," the other in disembodied entities, "presences." Worldly Acts and Sentient Things is a an engaging blend of philosophy and literary theory for anyone interested in modern and contemporary literature, narrative studies, psychology, ethics, and cognitive science.

Studying the work of Joyce, Woolf, Stein and Beckett, Sara Crangle explores the everyday human longings found in Modernist writing. This discussion is set within a framework of continental philosophy, particularly the thinking of Emmanuel Levinas.

Until recently, the American South has often been treated in isolation by historians and literary critics. In these essays five scholars of southern history and literature evaluate elements of contemporary--and future--southern experience, including place, community, culture, class, gender, and racial roles. Fred Hobson observes in his introductory essay that the U.S. South must be seen in relation to a larger world--the Caribbean and Central and South America, as well as European countries with a similar grounding in hardship and defeat. Moreover, the South can no longer be viewed in black-and-white terms--especially if the subject is race. Joel Williamson's essay challenges fellow historians to broaden their purview by getting acquainted with Gone with the Wind, Elvis Presley, and other phenomena of southern culture(s). Linda Wagner-Martin discusses the innovative ways in which contemporary southern writers such as Charles Frazier take on traditional southern concerns and shows us how "place becomes space" for Alice Walker, Barbara Kingsolver, Cormac McCarthy, and other southern-born writers whose works are often set outside the geographical South. Thadious Davis looks at the "youngsters" of southern poetry, fiction, and drama, revealing how their work reflects a racially and ethnically mixed, digitized, and otherwise reconfigured South. In the writings of Shay Youngblood, Randall Kenan, Donna Tartt, Mona Lisa Salloy, and others, one can see the collapsing of distinctions between the literary and the popular, and a greater comfort with social fluidity and mobility. The concluding essay by Edward Ayers, set in 2076, offers a witty glimpse of things-perhaps-to-come. Through a series of short dispatches from a sixteen-year-old narrator of Scottish-Ghanian-Honduran-Korean-Cherokee descent, Ayers transports us to the Consolidated South that counts Incarceration Incorporated among its largest employers. As these writings signal new depths and directions in southern historical and literary studies, they compose a witty and erudite album of snapshots, revealing a region on the verge of big changes.

Originally published: New York: Scribner, 1890.

Esther Murphy was a brilliant New York intellectual who dazzled friends and strangers with an unstoppable flow of conversation. But she never finished the books she was contracted to write—a painful failure and yet a kind of achievement. The quintessential fan, Mercedes de Acosta had intimate friendships with the legendary actresses and dancers of the twentieth century. Her ephemeral legacy lies in the thousands of objects she collected to preserve the memory of those performers and to honor the feelings they inspired. An icon of haute couture and a fashion editor of British Vogue, Madge Garland held bracing views on dress that drew on her feminism, her ideas about modernity, and her love of women. Existing both vividly and invisibly at the center of cultural life, she—like Murphy and de Acosta—is now almost completely forgotten. In All We Know, Lisa Cohen describes these women's glamorous choices, complicated failures, and controversial personal lives with lyricism and empathy. At once a series of intimate portraits and a startling investigation into style, celebrity, sexuality, and the genre of biography itself, All We Know explores a hidden history of modernism and pays tribute to three compelling lives. All We Know is one of Publishers Weekly's Top 10 Best Books of 2012

This teaching edition of Charles W. Chesnutt's 1901 novel about racial conflict in a Southern town features an extensive selection of materials that place the work in its historical context. Organized thematically, these materials explore caste, gender, and race after Reconstruction; postbellum laws and lynching; the 1898 Wilmington riot upon which the narrative is based; and the fin de siecle culture of segregation. The thematic sections are rich with documents such as letters, photographs, editorials, speeches, legal decisions, journalism, and essays from leading periodicals of the era. The writers represented include such

well-known figures as W. E. B. DuBois, Booker T. Washington, and Charlotte Perkins Gilman, as well as fascinating, half-forgotten characters like the black newspaper editor Alexander Manly and the white supremacist Thomas Dixon. The editors' introductions and selection headnotes provide additional background for understanding the mythology of race and Chesnut's penetrating examination of its mechanisms and consequences.

This unique anthology chronicles the Plains Indians' struggle to maintain their traditional way of life in the changing world of the nineteenth century. Its rich variety of 34 primary sources - including narratives, myths, speeches, and transcribed oral histories - gives students the rare opportunity to view the transformation of the West from Native American perspective. Calloway's comprehensive introduction offers crucial information on western expansion, territorial struggles among Indian tribes, the slaughter of the buffalo, and forced assimilation through the reservation system. More than 30 pieces of Plains Indian art are included, along with maps, headnotes, questions for consideration, a bibliography, a chronology, and an index.

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