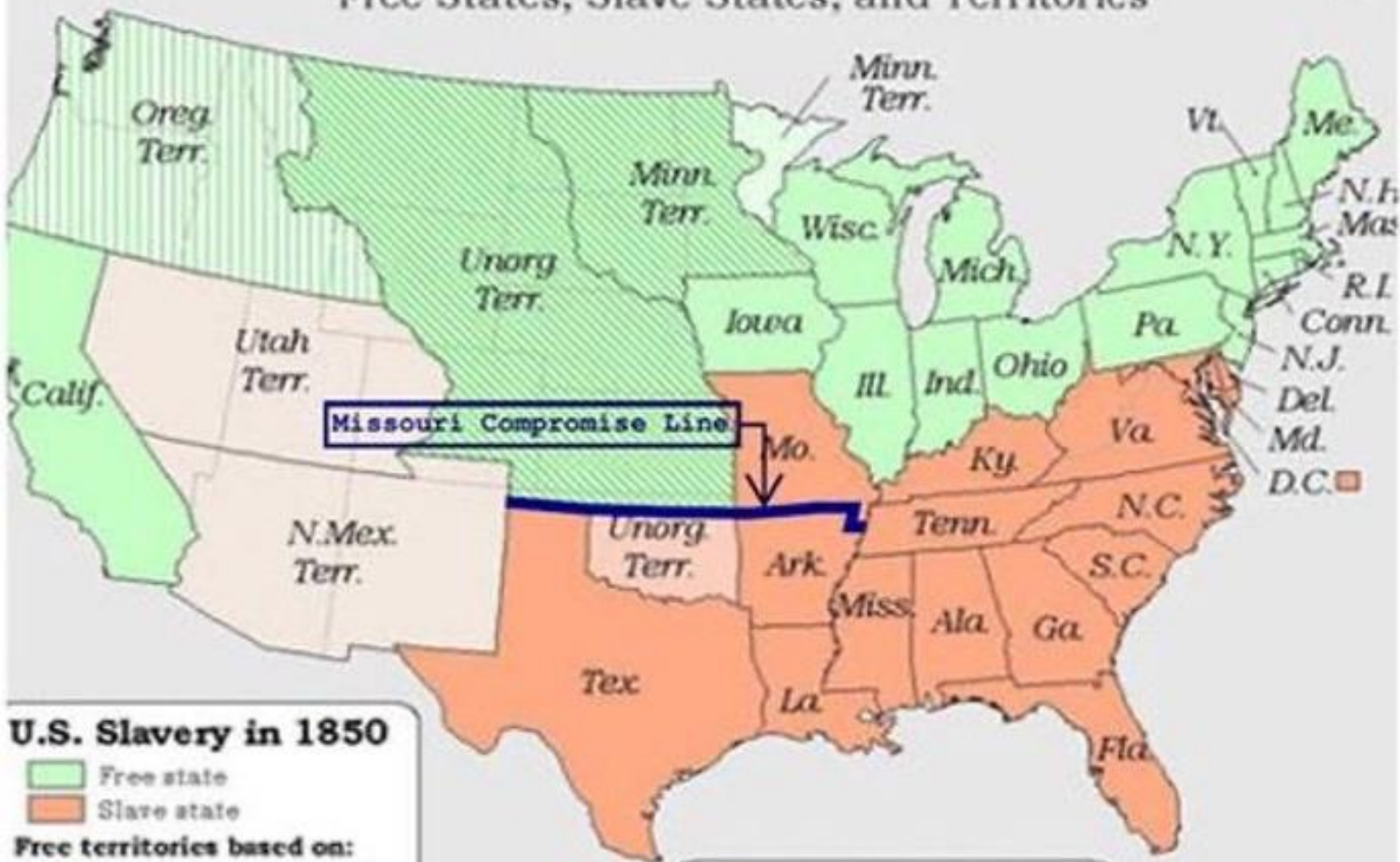


United States in 1850

Free States, Slave States, and Territories



U.S. Slavery in 1850

- Free state
- Slave state

Free territories based on:

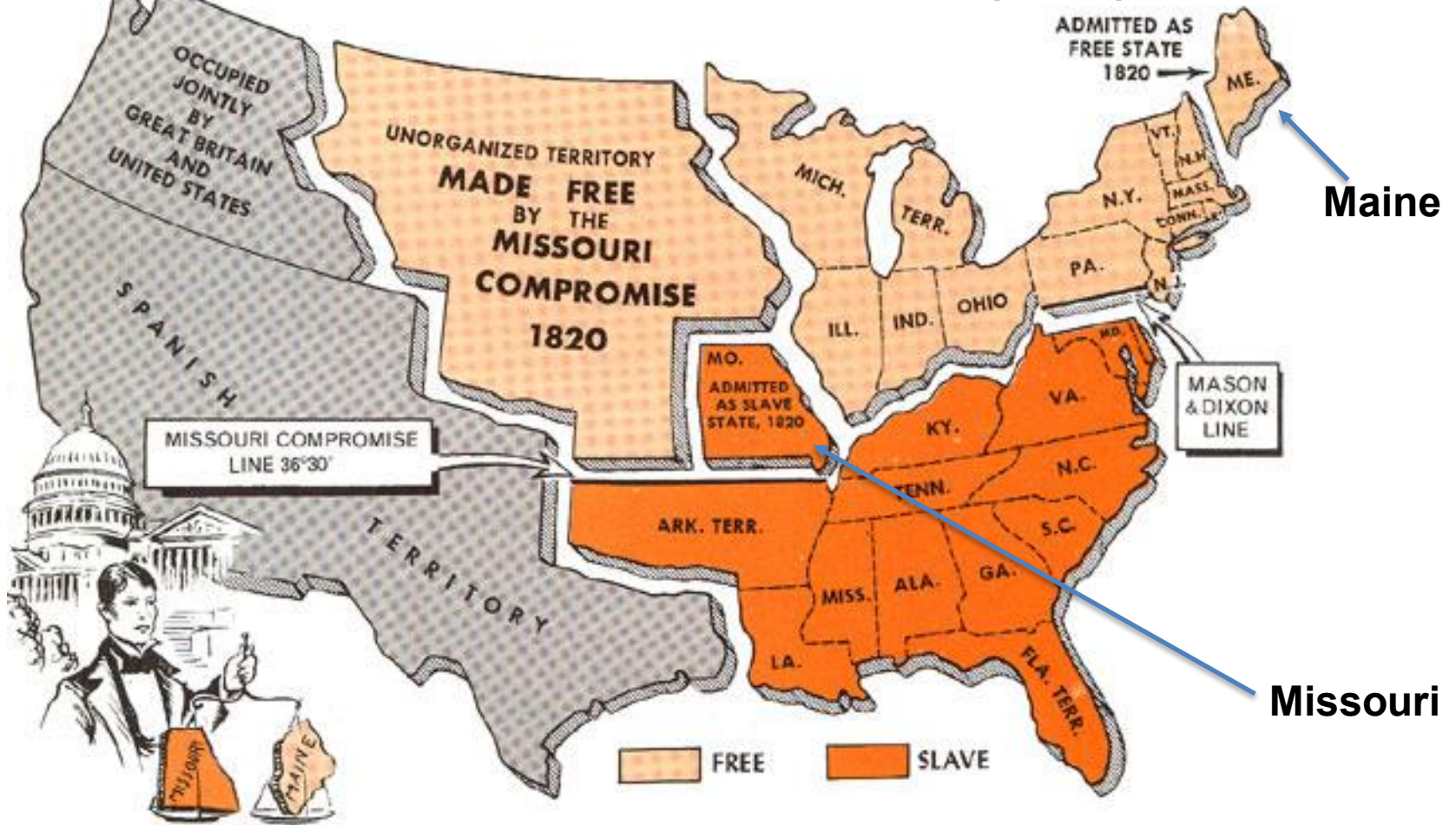
- NW Ordinance, 1787
- Mo. Compromise, 1820
- Oreg. Terr. Act 1848

Territories open to slavery by:

- Mo. Compromise, 1820
- Compromise of 1850

0 200 400 Miles

The Missouri Compromise (1820)



Balance of power:

- **Missouri**, admitted as a slave state in 1820 to please the South
- **Maine**, admitted as a free state in 1820 to please the North

Slavery was banned north of the 36°30' parallel (**except** in Missouri)

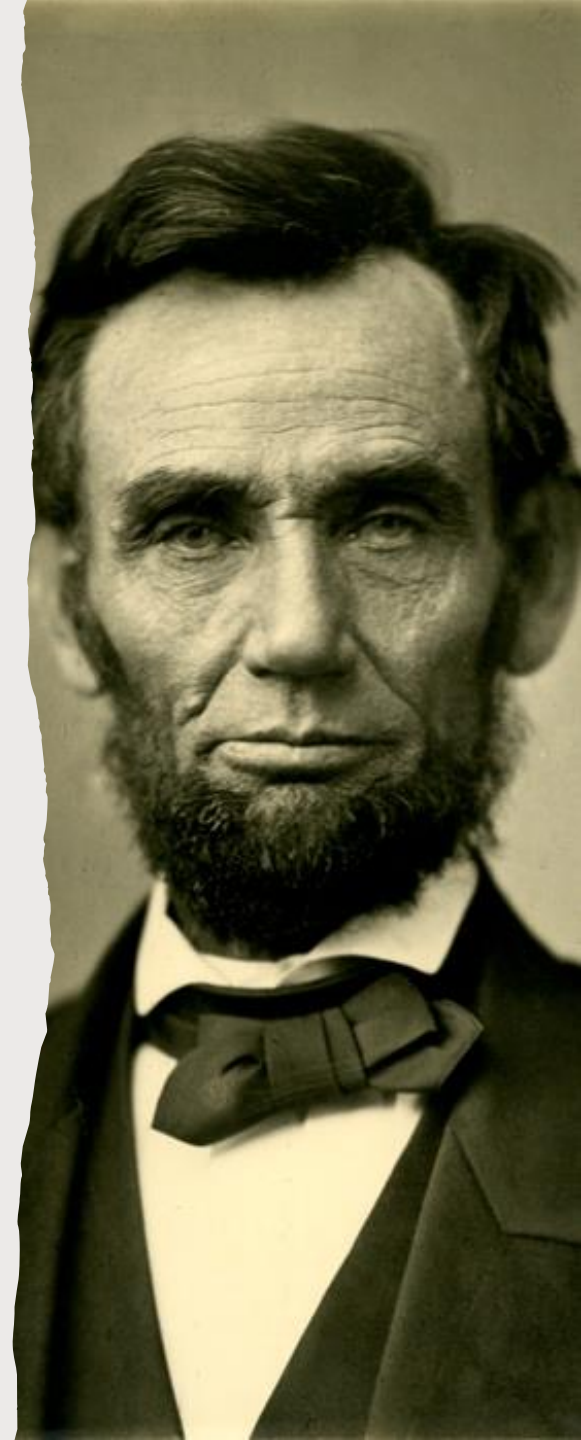
CAUTION
COLORED PEOPLE
OF BOSTON, ONE
are hereby respectfully CAUTIONED,
advised, to avoid conversing
with men and Police
of Boston,
under the recent ORDER OF THE
MAGISTRATES, they are empowered
TO ARREST AND
KNAPPERS
AND
Slave Catchers
they have already been actually
ARRESTING, CATCHING, AND
IMPRISONING. Therefore, if you value your
Welfare of the Fugitives among
every possible manner, as so many
of the most unfortunate of your
race
Keep a Sharp Look
ON KNAPPERS, and
KEEP TOP EYE open.
JAN 24, 1851.

1850. California enters the Union (1850 compromise)

1850. Fugitive Slave act

1857. Dred Scott Decision:
Dred Scott claimed that he was free because he had lived in free territory. The Court said that blacks (slaves and or free) were not citizens of the United States.

1860. Abraham Lincoln
(Republican) elected President



1860.

1. South Carolina (December 20)

1861 (January-June):

2. Mississippi

3. Florida

4. Alabama

5. Georgia

6. Louisiana

7. Texas

8. Virginia

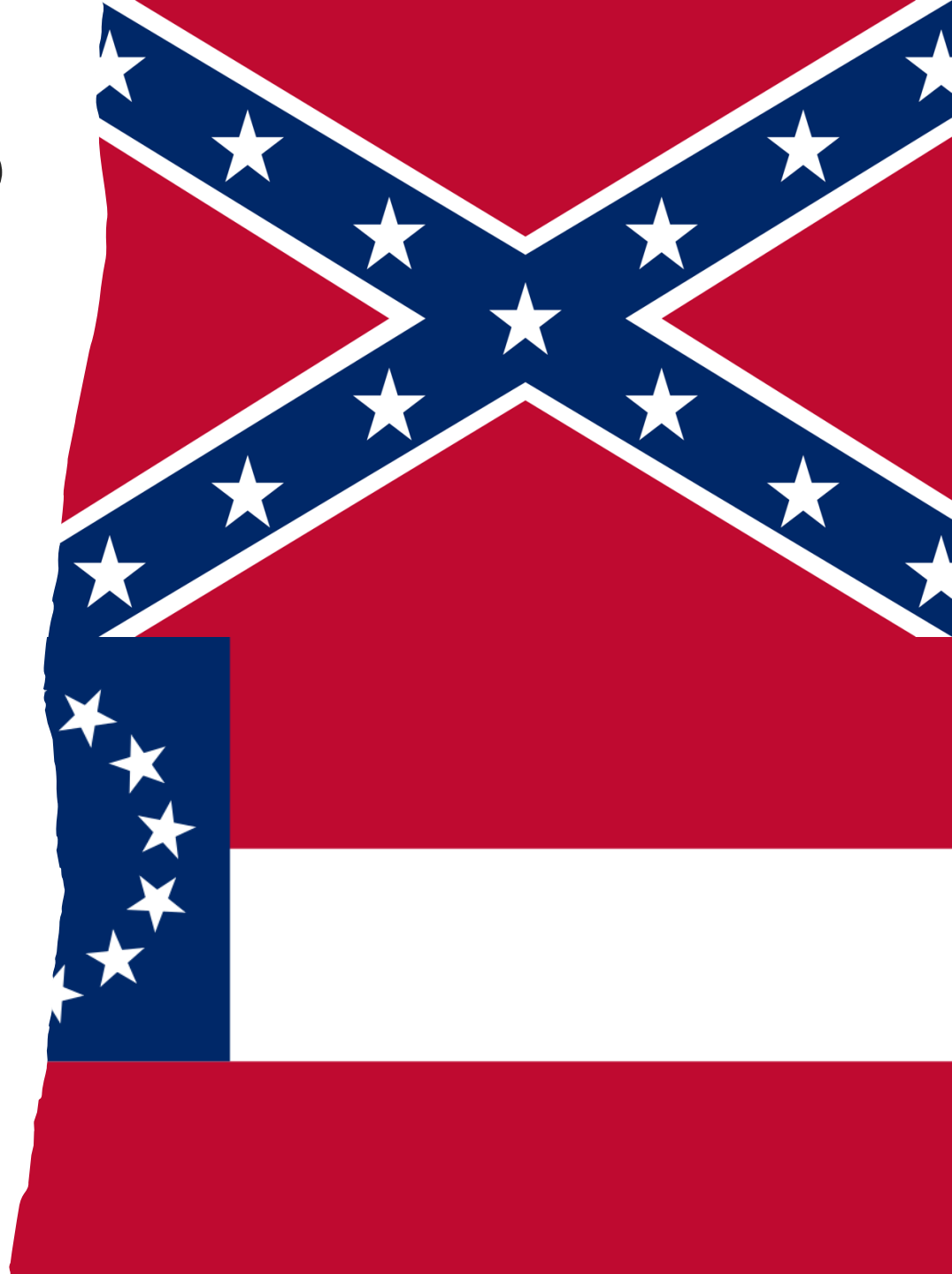
9. Arkansas

10. Tennessee

11. North Carolina

February **1861**. Provisional
Constitution of the
Confederate States of America

President **Jefferson Davis**





12 April 1861. the war begins

1863. Emancipation Proclamation; 3,500,000 slaves set free

9 April 1865. Battle of Appomatox Court House (Virginia)
(Robert E. Lee, South, v. Ulysses S. Grant, North)

Casualties: 359,000 North / 258,000 South

15 April 1865. Lincoln is killed



Harriet Jacobs
(1813-1897)



Louisa May Alcott
(1832-1888)

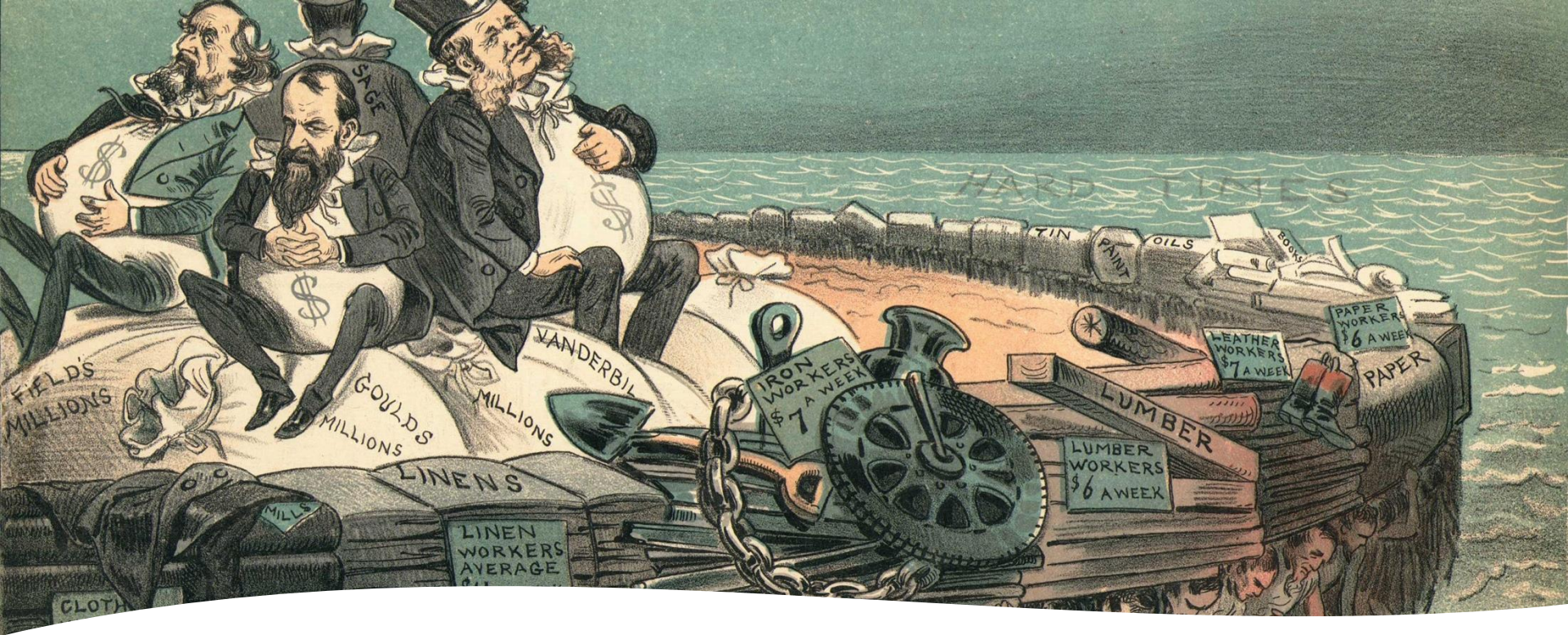


Harriet Beecher Stowe
("the little lady who made
this big war", 1811-1896)

***Incidents in the Life
of a Slave Girl***
(1861, as Linda Brent)

Little Women
(1868)

Uncle Tom's Cabin
(1852)

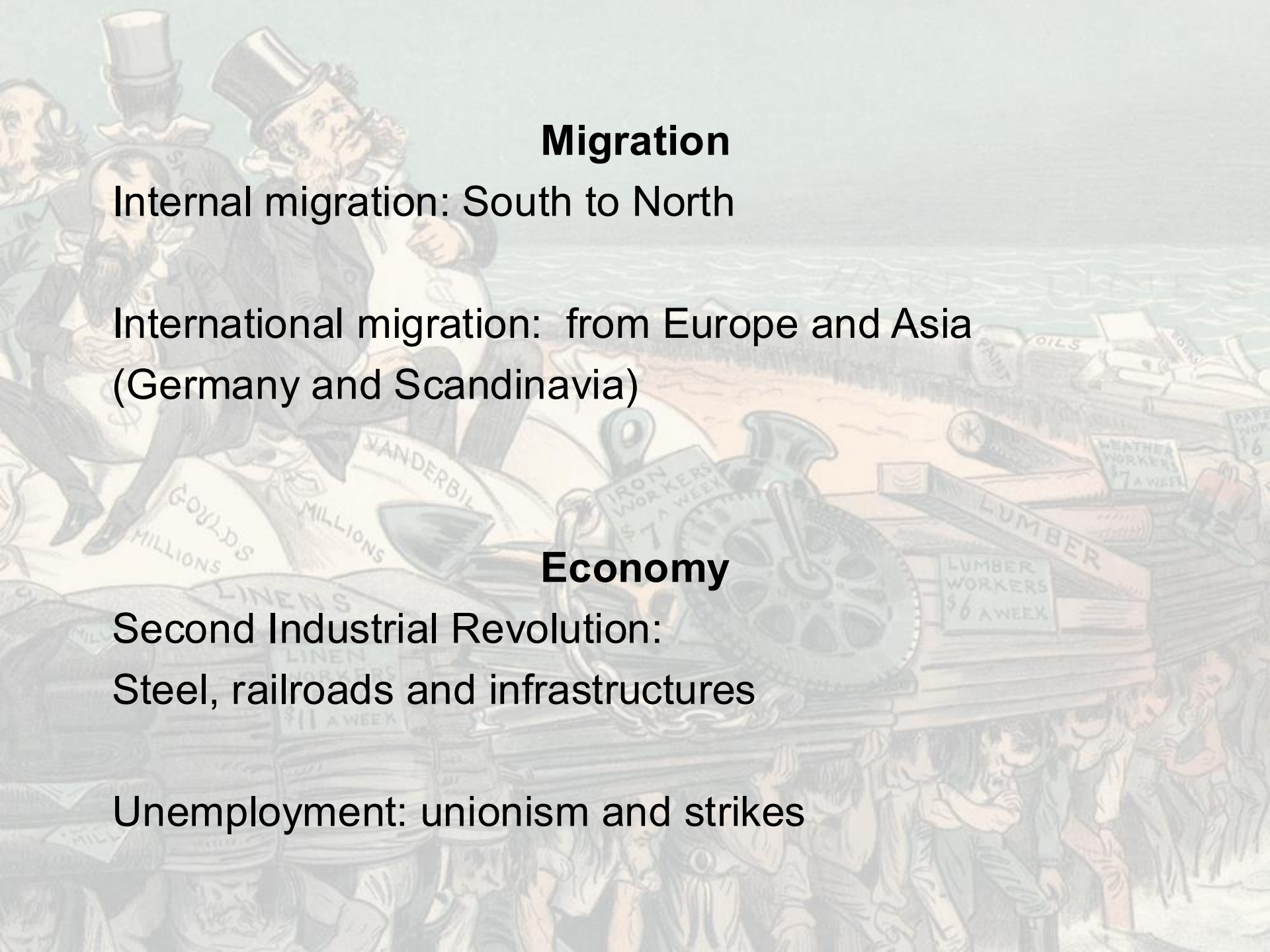


Gilded Age (late 1860s-1896)

Mark Twain and
Charles D. Warner,
*The Gilded Age:
A Tale of Today* (1873)

1900. 76,000,000 people (38% in cities)

	Chicago	New York
1850	28,000	500,000
1870	under 300,000	
1900	almost 1,700,000	3,500,000

A political cartoon depicting the industrial revolution. In the foreground, a large, ornate steamship is shown, with a massive gear mechanism visible on its side. The ship is surrounded by a large crowd of people, some of whom are carrying signs. In the background, a large, multi-story building is visible, with a sign that reads 'HARPER & BROTHERS'. The scene is set on a body of water, with a distant shoreline visible. The overall tone is one of social commentary on the economic and social changes of the era.

Migration

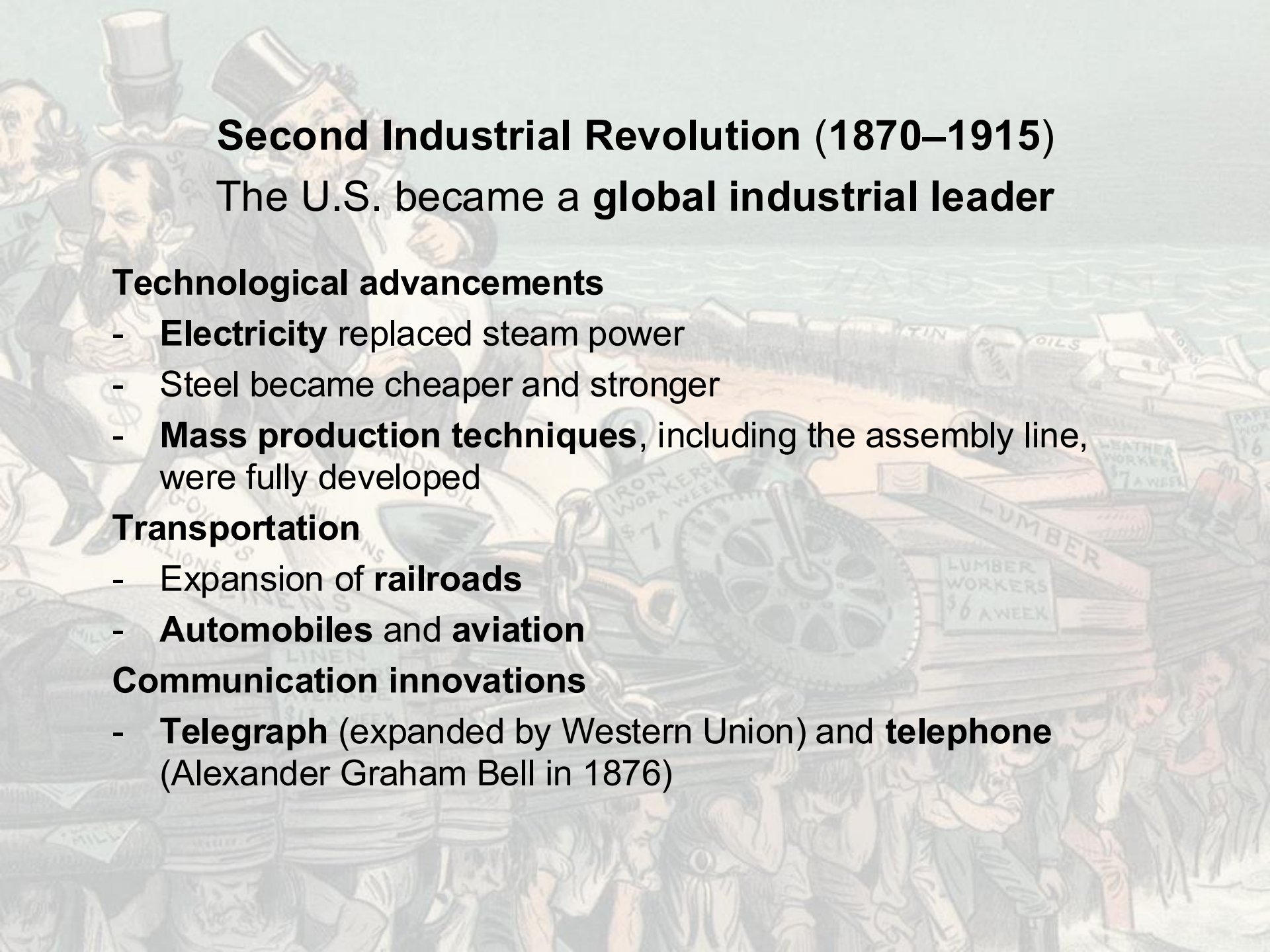
Internal migration: South to North

International migration: from Europe and Asia
(Germany and Scandinavia)

Economy

Second Industrial Revolution:
Steel, railroads and infrastructures

Unemployment: unionism and strikes

A political cartoon depicting the Second Industrial Revolution. In the foreground, a large, muscular man in a top hat and suit, representing a capitalist or industrialist, stands prominently. Behind him, a crowd of people, including men and women in period clothing, are shown. Some are carrying signs that read 'IRON WORKERS \$7 A WEEK' and 'LUMBER WORKERS \$6 A WEEK'. In the background, there are large stacks of lumber and barrels labeled 'OILS', 'PAINT', and 'IRON'. The scene is set outdoors, possibly at a construction site or a market, with a large gear visible in the center. The overall tone is one of social commentary on the economic changes and labor conditions of the era.

Second Industrial Revolution (1870–1915)

The U.S. became a **global industrial leader**

Technological advancements

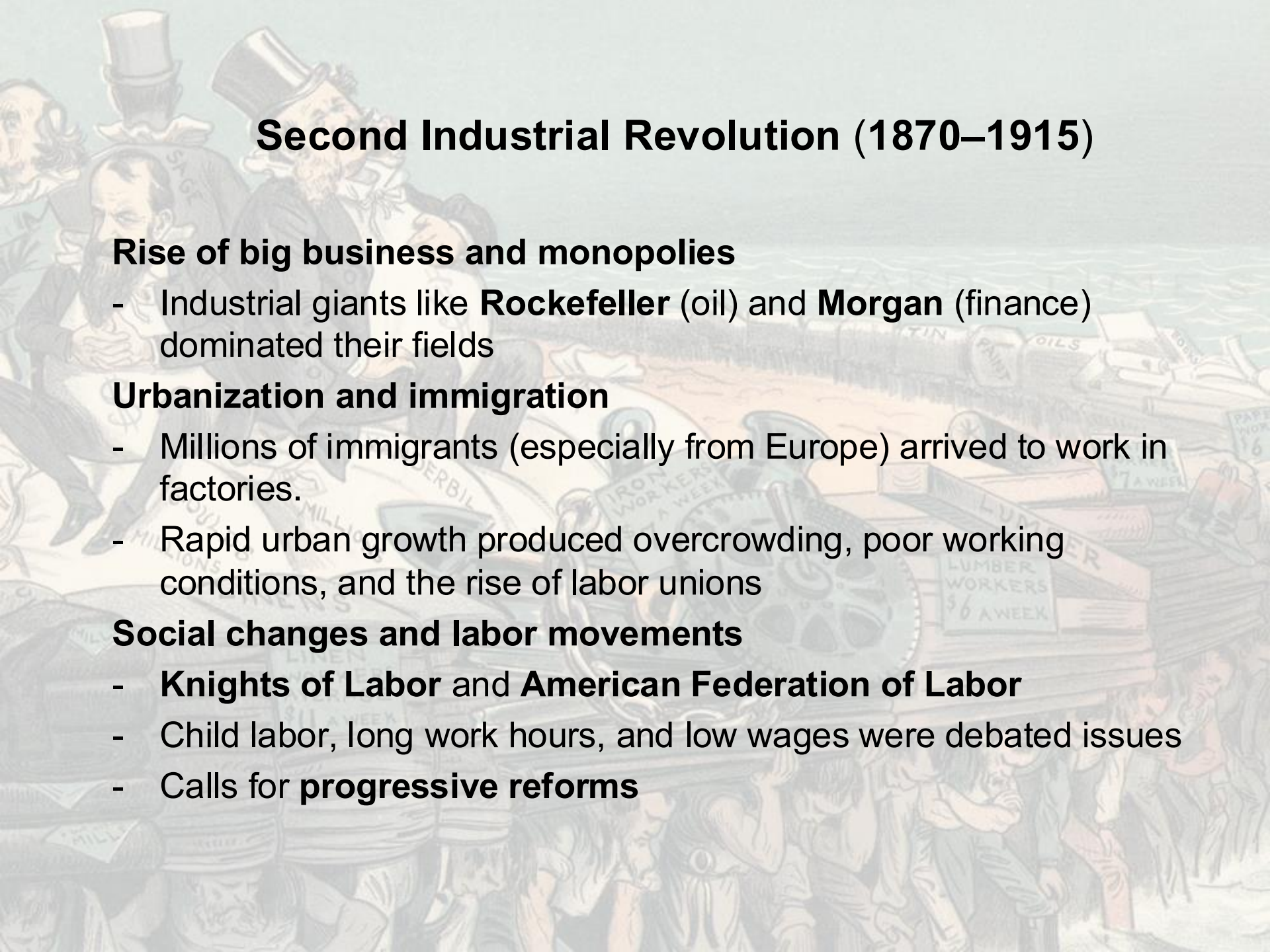
- **Electricity** replaced steam power
- Steel became cheaper and stronger
- **Mass production techniques**, including the assembly line, were fully developed

Transportation

- Expansion of **railroads**
- **Automobiles** and **aviation**

Communication innovations

- **Telegraph** (expanded by Western Union) and **telephone** (Alexander Graham Bell in 1876)

A political cartoon depicting the social and economic contrasts of the Second Industrial Revolution. In the upper left, two wealthy industrialists in top hats and formal attire are shown. One man is holding a large sack labeled 'SAGT' (likely a misspelling of 'SALT' or 'SUGAR'). In the lower right, a large, dense crowd of impoverished-looking people, including men, women, and children, are shown. Some are holding signs, such as 'LUMBER WORKERS \$6 A WEEK' and 'PAPE WORKERS \$7 A WEEK'. The background is filled with various industrial and commercial items, including barrels labeled 'TIN', 'PAINT', and 'OILS', and a large gear. The overall scene suggests the stark divide between the rich industrial elite and the working poor.

Second Industrial Revolution (1870–1915)

Rise of big business and monopolies

- Industrial giants like **Rockefeller** (oil) and **Morgan** (finance) dominated their fields

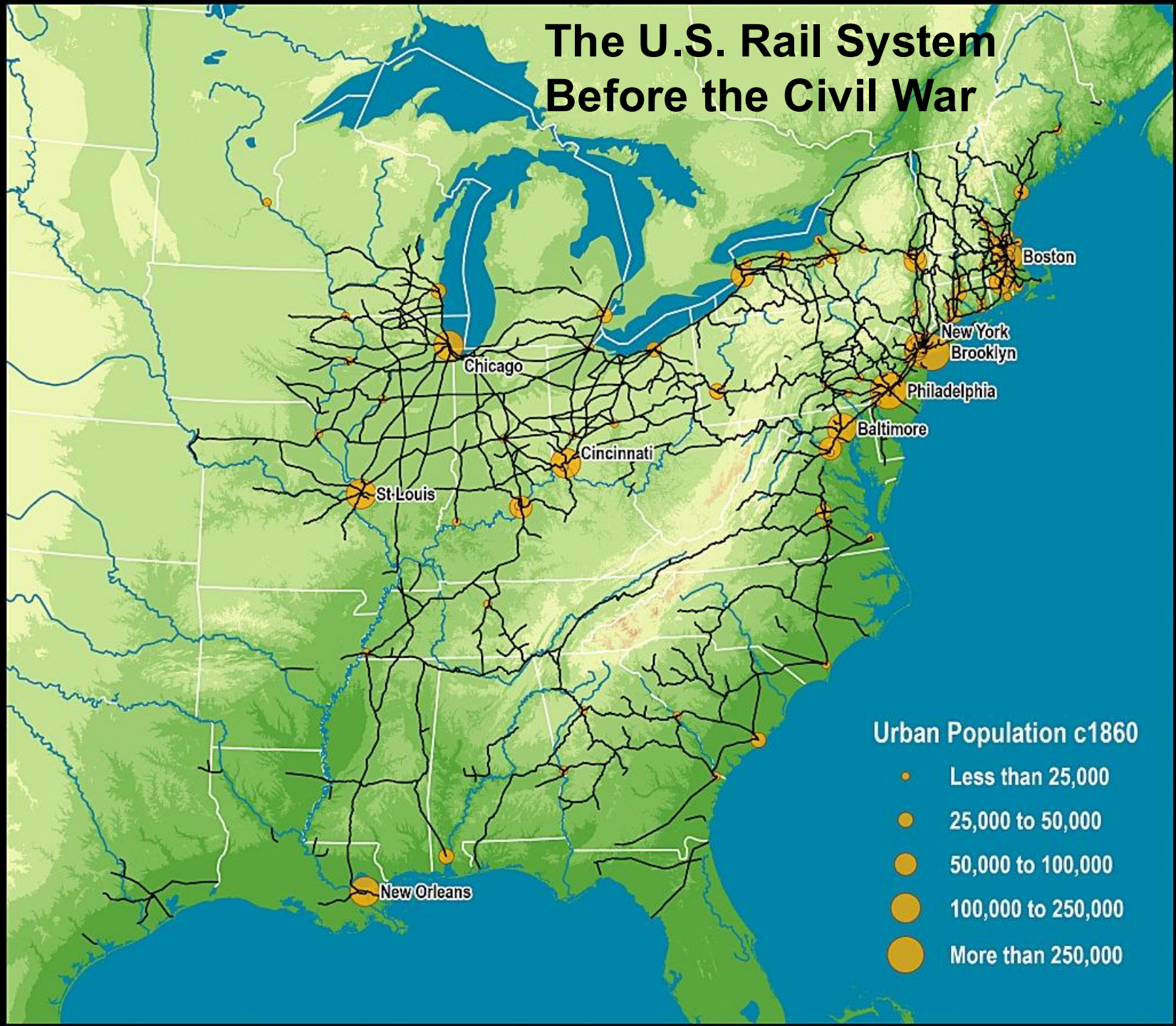
Urbanization and immigration

- Millions of immigrants (especially from Europe) arrived to work in factories.
- Rapid urban growth produced overcrowding, poor working conditions, and the rise of labor unions

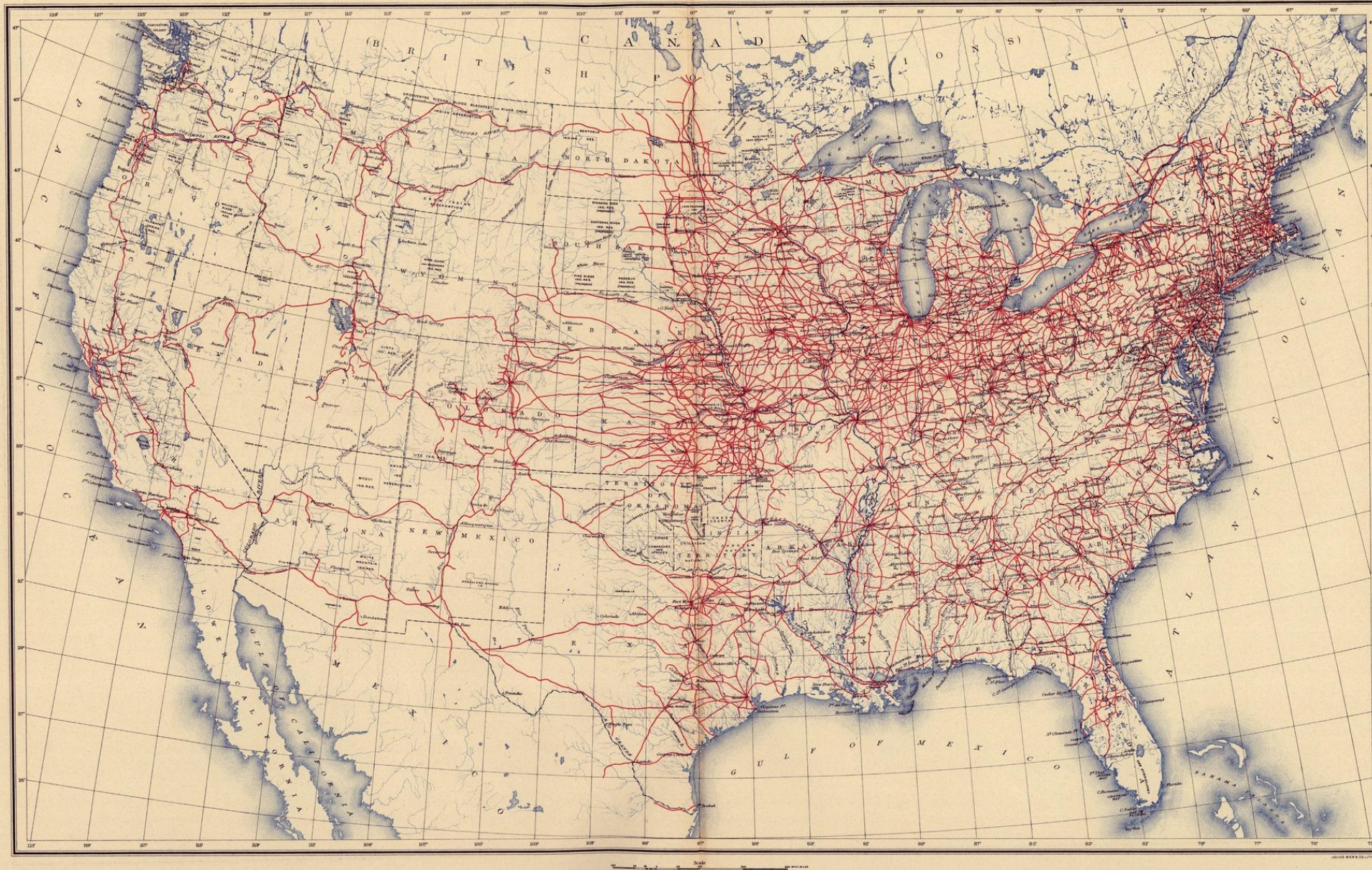
Social changes and labor movements

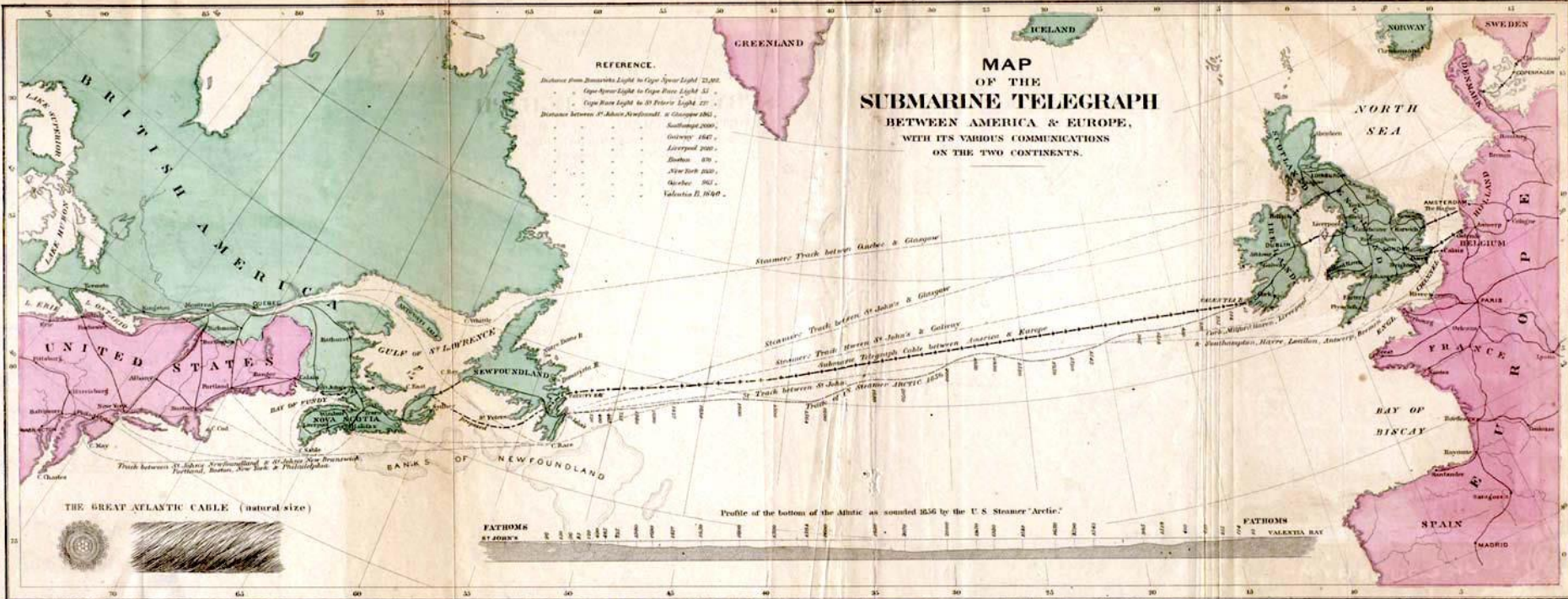
- **Knights of Labor** and **American Federation of Labor**
- Child labor, long work hours, and low wages were debated issues
- Calls for **progressive reforms**

The U.S. Rail System Before the Civil War









First transatlantic telegraph cable, 1866
 (undersea cables under the Atlantic
 Ocean for telegraph communications)

Opening of the Suez Canal, 1869



American philanthropy

Andrew Carnegie, "The Gospel of Wealth", 1889

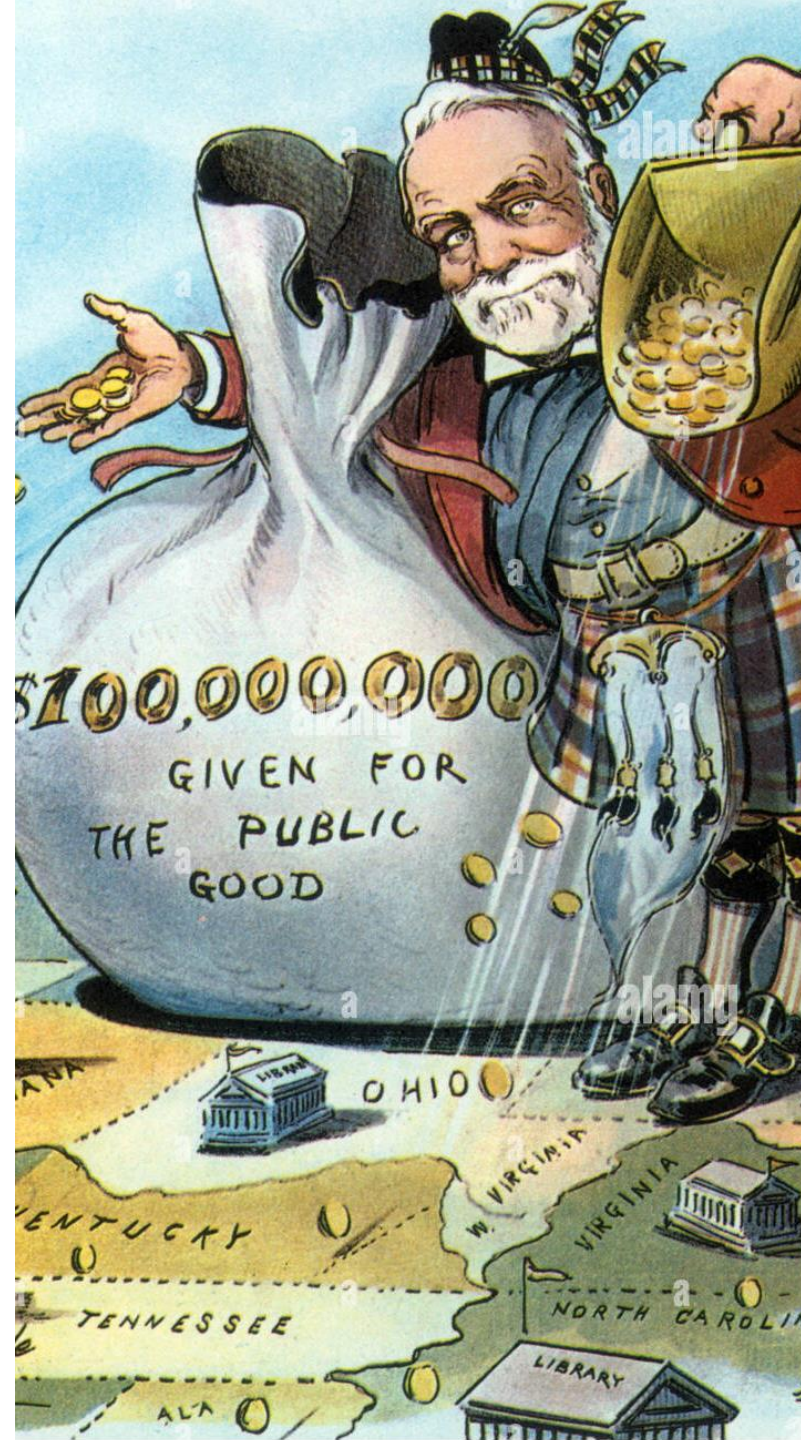
The problem of our age is the proper administration of wealth.

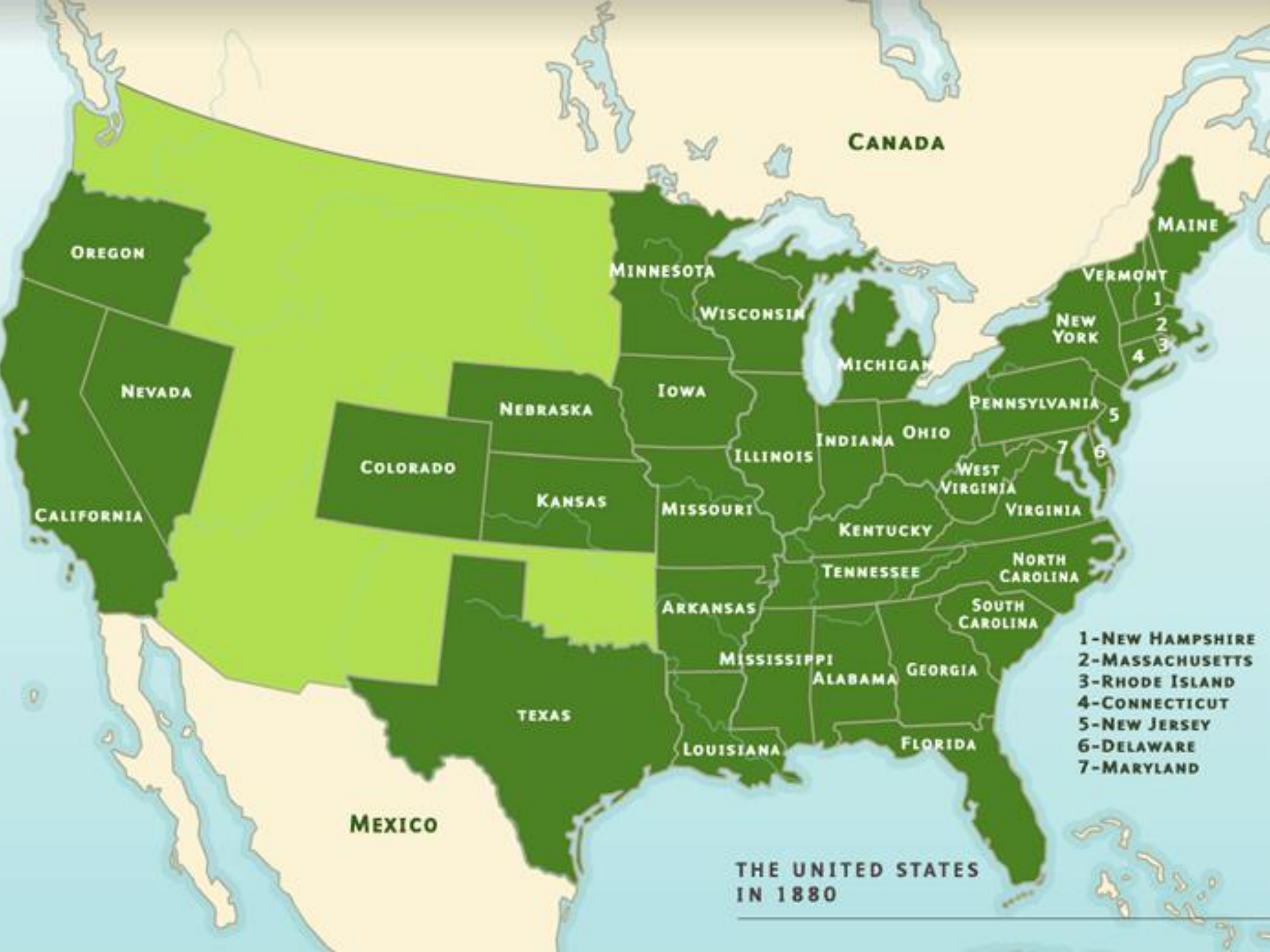
[...]

The Socialist or Anarchist who seeks to overturn present conditions is to be regarded as attacking the foundation upon which civilization itself rests, for civilization took its start from the day that the capable, industrious workman said to his incompetent and lazy fellow, "If thou dost not sow, thou shalt not reap," and thus ended primitive Communism by separating the drones from the bees.

[...]

The laws of accumulation will be left free; the laws of distribution free. Individualism will continue, but the millionaire will be but a trustee for the poor; intrusted for a season with a great part of the increased wealth of the community, but administering it for the community far better than it could or would have done for itself.





CANADA

MAINE

VERMONT

NEW YORK

MICHIGAN

WISCONSIN

MINNESOTA

IOWA

NEBRASKA

COLORADO

KANSAS

MISSOURI

KENTUCKY

TENNESSEE

ARKANSAS

MISSISSIPPI

ALABAMA

GEORGIA

FLORIDA

LOUISIANA

TEXAS

NORTH CAROLINA

SOUTH CAROLINA

VIRGINIA

WEST VIRGINIA

OHIO

ILLINOIS

INDIANA

IOWA

NEVADA

OREGON

CALIFORNIA

- 1-NEW HAMPSHIRE
- 2-MASSACHUSETTS
- 3-RHODE ISLAND
- 4-CONNECTICUT
- 5-NEW JERSEY
- 6-DELAWARE
- 7-MARYLAND

THE UNITED STATES
IN 1880

MEXICO

1890: The closing of the frontier

Frederick J. Turner, “The Significance of the Frontier in American History”
(1893)

The peculiarity of American institutions is, the fact that they have been compelled to adapt themselves to the changes of **an expanding people** – to the changes involved in **crossing a continent**, in **winning a wilderness**, and in developing at each area of this **progress out of the primitive economic and political conditions of the frontier** into the complexity of city life.

[...]

American development has exhibited not merely advance along a single line, but a return to primitive conditions on a continually advancing frontier line, and a new development for that area. American social development has been continually **beginning over again** on the frontier. This **perennial rebirth**, this fluidity of American life, this expansion westward with its **new opportunities**, its continuous touch with **the simplicity of primitive society**, furnish the forces dominating American character. The true point of view in the history of this nation is not the Atlantic coast, it is the Great West.

[...]

In this advance, the frontier is the outer edge of the wave – the meeting point between savagery and civilization.

[...]

The wilderness masters the colonist. It finds him a European in dress, industries, tools, modes of travel, and thought. It takes him from the railroad car and puts him in the birch canoe. It strips off the garments of civilization and arrays him in the hunting shirt and the moccasin. It puts him in the log cabin of the Cherokee and Iroquois and runs an Indian palisade around him. [...] He must accept the conditions which it furnishes, or perish, and so he fits himself into the Indian clearings and follows the Indian trails. Little by little **he transforms the wilderness**, but the outcome is not the old Europe, not simply the development of Germanic germs [...]. The fact is, that here is a new product that is American. At first, the frontier was the Atlantic coast. It was the frontier of Europe in a very real sense. Moving westward, the frontier became more and more American.

[...]

Thus civilization in America has followed the arteries made by geology, pouring an ever richer tide through them, until at last the slender paths of aboriginal intercourse have been broadened and interwoven into the complex mazes of modern commercial lines; the wilderness has been interpenetrated by lines of civilization growing ever more numerous. First, we note that the frontier promoted the formation of a composite nationality for the American people. The coast was preponderantly English, but the later tides of continental immigration flowed across to the free lands.

[...]

But the most important effect of the frontier has been in **the promotion of democracy** here and in Europe. As has been indicated, **the frontier is productive of individualism**. Complex society is precipitated by the wilderness into a kind of primitive organization based on the family. The tendency is anti-social. It produces antipathy to control, and particularly to any direct control. The tax-gatherer is viewed as a representative of oppression.

[...] The frontier individualism has from the beginning promoted democracy.

[...]

But the democracy born of free land, strong in selfishness and individualism, intolerant of administrative experience and education, and pressing individual liberty beyond its proper bounds, has its dangers as well as its benefits.

Individualism in America has allowed **a laxity in regard to governmental affairs** which has rendered possible the spoils system and all the manifest evils that follow from the lack of a highly developed civic spirit. [...] The East has always feared the result of an unregulated advance of the frontier, and has tried to check and guide it. [...] The most effective efforts of the East to regulate the frontier came through its educational and religious activity, exerted by interstate migration and by organized societies.

[...]

The dread of Western emancipation from New England's political and economic control was paralleled by her fears lest the West cut loose from her religion.

[...]

From the conditions of frontier life came intellectual traits of profound importance. The works of travelers along each frontier from colonial days onward describe certain common traits, and these traits have, while softening down, still persisted as survivals in the place of their origin, even when a higher social organization succeeded. The result is that **to the frontier the American intellect owes its striking characteristics**. That coarseness and strength combined with acuteness and inquisitiveness; that practical, inventive turn of mind, quick to find expedients; that masterful grasp of material things, lacking in the artistic but powerful to effect great ends; that restless, nervous energy; that dominant individualism, working for good and for evil, and withal that buoyancy and exuberance which comes with freedom – these are traits of the frontier, or traits called out elsewhere because of the existence of the frontier. Since the days when the fleet of Columbus sailed into the waters of the New World, America has been another name for opportunity, and the people of the United States have taken their tone from the incessant expansion which has not only been open but has even been forced upon them.

African Americans after the Civil War

Segregation

Spatial separation of the races (schools, hospitals, restaurants, public toilets, cinema, means of transportation, renting houses or renting hotel rooms)

Jim Crow laws (1880s-1890s)

State laws (South) enforcing segregation

Jim Crow

Pejorative term for African Americans. Theater character created by Thomas D. Rice, the stereotypical African-American (lazy and witty), made popular in **minstrel shows** → popular forms of entertainment, based comic scenes, dancing and singing, about people of African descent. Blackface.

Plantation tradition

Thomas Nelson Page's *In Ole Virginia*, 1887
Nostalgia of the times before the Civil War





The South: Mississippi Black Code (1865)

That all freedmen, free negroes and mulattoes in this State, over the age of eighteen years, found on the second Monday in January, 1866, or thereafter, without lawful employment or business, or found unlawfully assembling themselves together, either in the day or night time, and all white persons so assembling themselves with freedmen, free negroes or mulattoes, or usually associating with freedmen, free negroes or mulattoes, on terms of equality, or living in adultery or fornication with a freed woman, free negro or mulatto, shall be deemed vagrants, and on conviction thereof shall be fined in a sum not exceeding, in the case of a freedman, free negro, or mulatto, fifty dollars, and a white man two hundred dollars, and imprisoned, at the discretion of the court, the free negro not exceeding ten days, and the white man not exceeding six months.

Be it further enacted, that every civil officer shall, and every person may, arrest and carry back to his or her legal employer any freedman, free Negro, or mulatto who shall have quit the service of his or her employer before the expiration of his or her term of service without good cause, and said officer and person shall be entitled to receive for arresting and carrying back every deserting employee aforesaid the sum of \$5, and 10 cents per mile from the place of arrest to the place of delivery, and the same shall be paid by the employer, and held as a setoff for so much against the wages of said deserting employee.

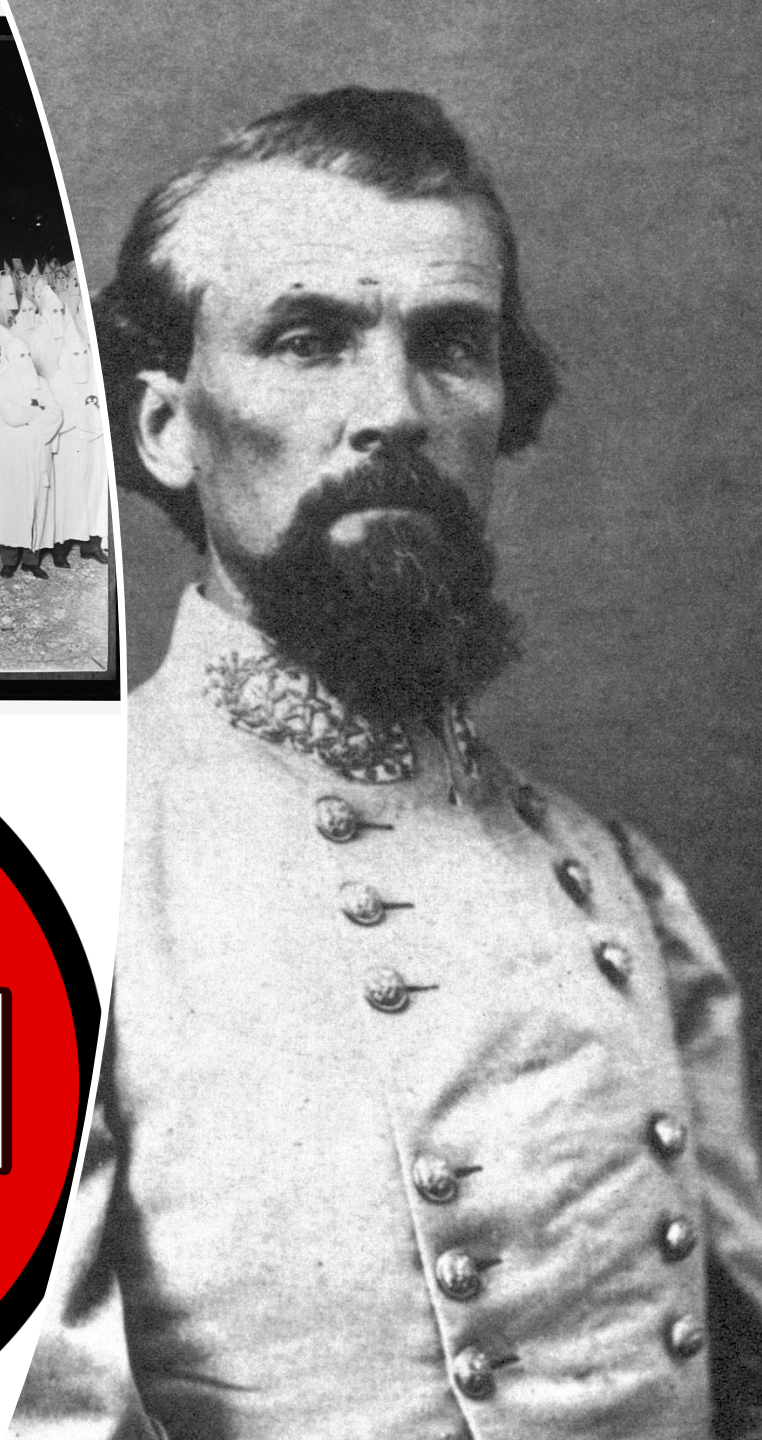
Be it enacted by the legislature of the state of Mississippi, that no freedman, free Negro, or mulatto not in the military service of the United States government, and not licensed so to do by the board of police of his or her county, shall keep or carry firearms of any kind, or any ammunition, dirk, or Bowie knife

Ku Klux Klan ([video](#))

Pulaski, Tennessee

24 December, 1865

Nathan Bedford
Forrest (1821-1877),
former Confederate
Army general,
first Grand Wizard of
the Ku Klux Klan
(1867-1869)



THE '90'S ALSO MARKED
THE END OF THE FRONTIER.
THREE CENTURIES OF
INDIAN WARFARE HAD
FINALLY ENDED, AS
DIE-HARDS LIKE THE APACHE
GERONIMO SURRENDERED
TO RESERVATION LIFE.



IN 1889, THE GOVERNMENT EVEN OPENED "INDIAN TERRITORY"—OKLAHOMA—
TO WHITES. 50,000 WAITED AT THE BORDER... AT A SIGNAL, THEY
MADE A MAD DASH TO SETTLE **SOONER** THAN THEIR NEIGHBORS,
AND A GREAT MUSICAL WAS BORN!!



A BRIEF FLARE-UP OF INDIAN PRIDE, THE RELIGIOUS **GHOST DANCE** MOVEMENT, AROUSED THE WHITES' IRE. SITTING BULL HIMSELF WAS ASSASSINATED AS A SUSPECTED SYMPATHIZER, AND IN THE HYSTERIA, THE ARMY GUNNED DOWN 300 UNARMED MEN, WOMEN, AND CHILDREN AT SNOWY **WOUNDED KNEE**, S.D.





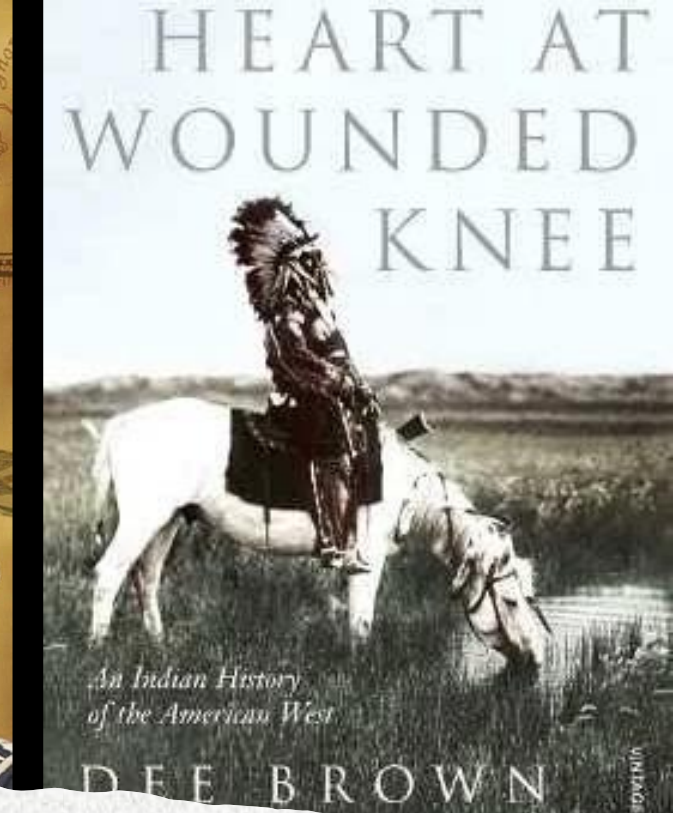
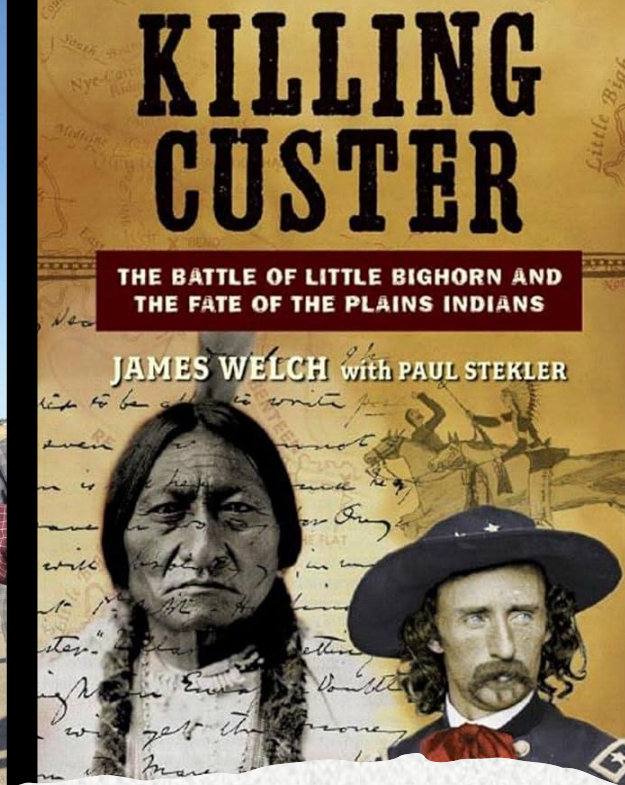
Ghost Dance Movement

A spiritual movement emerged among Native American tribes (Lakota Sioux) in the late 19th century. Founder: **Wovoka**, a Paiute prophet, who said he had had a vision that promised the restoration of Native lands, the return of buffalo, and the disappearance of white settlers if a dance was performed. The U.S. government viewed it as a potential uprising

Sitting Bull (Tatanka Iyotake), Lakota leader who had a major role in the **Battle of the Little Bighorn** (1876), was seen as a supporter of the **Ghost Dance** movement

December 15, 1890, Standing Rock Reservation (South Dakota): Indian police, on orders from the U.S. government, arrested him. **Sitting Bull was shot and killed** along with some of his followers. His death heightened tensions between Native Americans and the U.S. government

December 29, 1890, Wounded Knee Creek (South Dakota): Wounded Knee Massacre US troops killed around 250-300 Lakota men, women, and children



Dee Brown, *Bury My Heart at Wounded Knee: An Indian History of the American West* (1970)

James Welch, *Killing Custer: The Battle of the Little Bighorn and the Fate of the Plains Indians* (1994)

The USA and the world

Colonial expansion

- Alaska purchase from the Russian Empire (1867)
- Hawaii (1898 → Hawaii statehood resolution, 1959)

Spanish-American War

the “splendid little war”,
21 April - 13 August 1898

1898. Treaty of Paris (USA and Spain)

- Puerto Rico
- Guam
- Philippines (Philippine - American War, 1899-1902)
- Cuba (US protectorate)
- Independence of Panama (US support)





OVERSEAS EXPANSION



COPYRIGHT, 1898, BY KEFFLER & SCHWARZMAN.

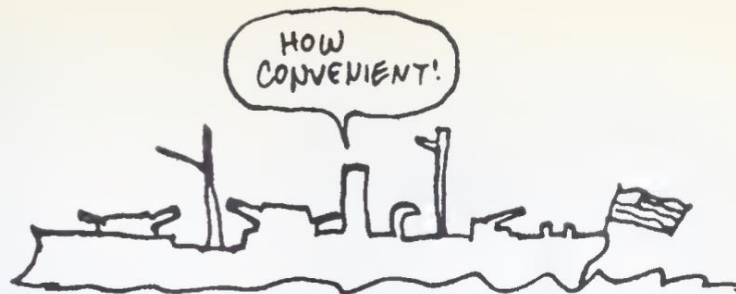
SCHOOL BEGINS.

UNCLE SAM (to his new class in *Civilization*).— Now, children, you've got to learn these lessons whether you want to or not! But just take a look at the class ahead of you, and remember that, in a little while, you will feel as glad to be here as they are!

J. OTTMANN LITH. CO. PUCK BLDG. N.Y.

THE LIKELIEST
THING IN THE
PACIFIC WAS THE
PHILIPPINE
ISLANDS,
A COLONY OF
SPAIN.

SPAIN ALSO
CONTROLLED CUBA
AND PUERTO
RICO, RIGHT
IN THE U.S.A.'S
BACK YARD...



SO...IN 1898, THE U.S. LAUNCHED
THE **SPANISH-
AMERICAN WAR.**

(OF COURSE, MANY AMERICANS, REMEMBERING HOW THEIR OWN NATION
WAS BORN, WANTED NO COLONIES... SO THE COLONIALISTS DISGUISED
THEIR AIMS UNDER A BANNER OF "LIBERATING THE FILIPINOS
[CUBANS, PUERTO RICANS] FROM THE SPANISH YOKE.")



THANKS TO AMERICA'S MODERN NAVY, SPAIN WAS SUNK WITHIN
FOUR MONTHS.

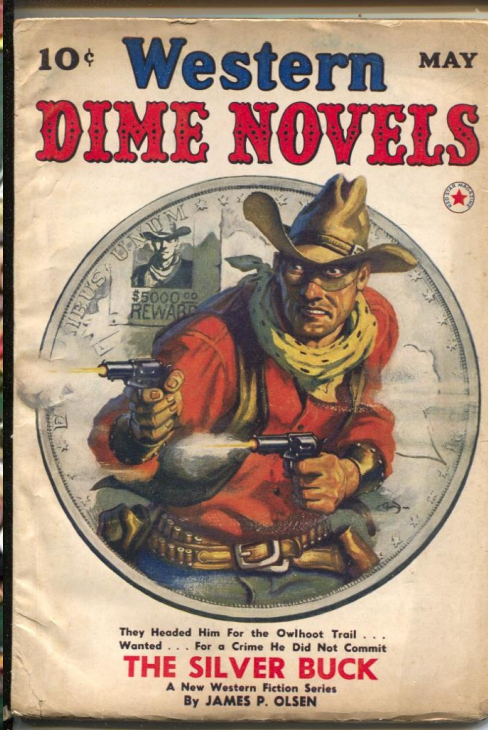
BUT SOME OF THE FILIPINOS MADE A FATAL MISTAKE: THEY TOOK THE RHETORIC SERIOUSLY. WHEN THE U.S. FAILED TO LEAVE THE ISLANDS, THEY ROSE UP IN AN INSURRECTION THAT ENDED ONLY AFTER THREE YEARS AND 600,000 FILIPINO DEAD.



Mark Twain (*Herald*, 15 October, 1900)

I left these shores, at Vancouver, a red-hot imperialist. I wanted the American eagle to go screaming into the Pacific. It seemed tiresome and tame for it to content itself with the Rockies. Why not spread its wings over the Phillippines, I asked myself? And I thought it would be a real good thing to do. I said to myself, here are a people who have suffered for three centuries. We can make them as free as ourselves, give them a government and country of their own, put a miniature of the American constitution afloat in the Pacific, start a brand new republic to take its place among the free nations of the world. It seemed to me a great task to which had addressed ourselves.

But I have thought some more, since then, and I have read carefully the treaty of Paris, and I have seen that we do not intend to free, but to subjugate the people of the Phillippines. We have gone there to conquer, not to redeem. [...] It should, it seems to me, be our pleasure and duty to make those people free, and let them deal with their own domestic questions in their own way. And so I am an anti-imperialist. I am opposed to having the eagle put its talons on any other land.



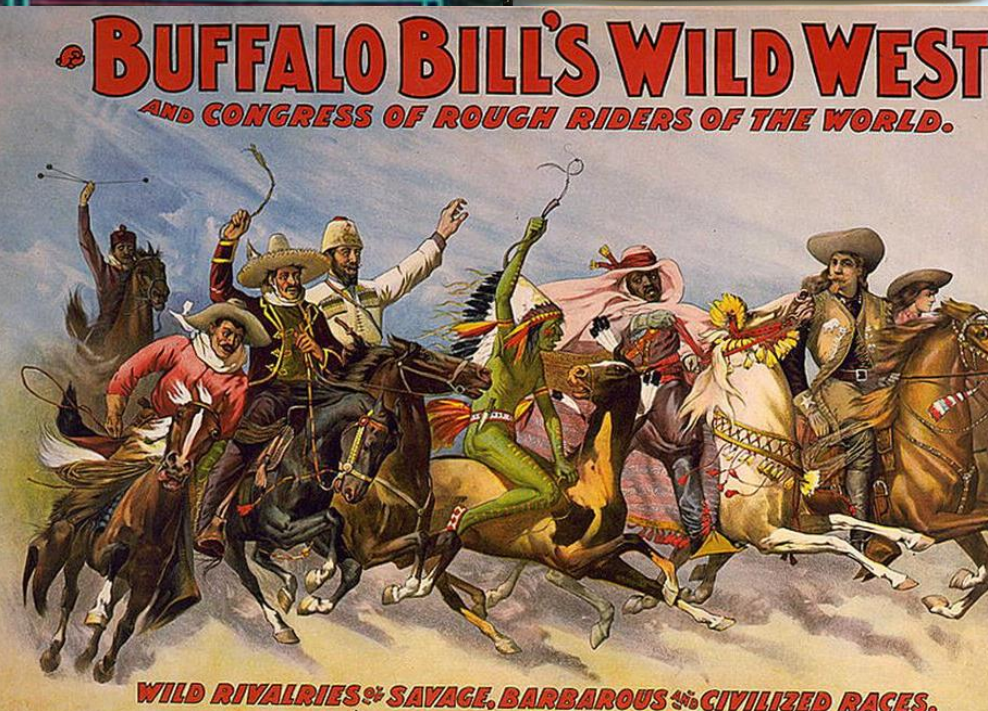
Popular culture

Dime Novels

Ned Buntline, *Buffalo Bill, the King of Border Men* (1869) →

William Frederick Cody
(1846-1917)

1883 – 1915. *Buffalo Bill's Wild West* (1883: Omaha, Nebraska)



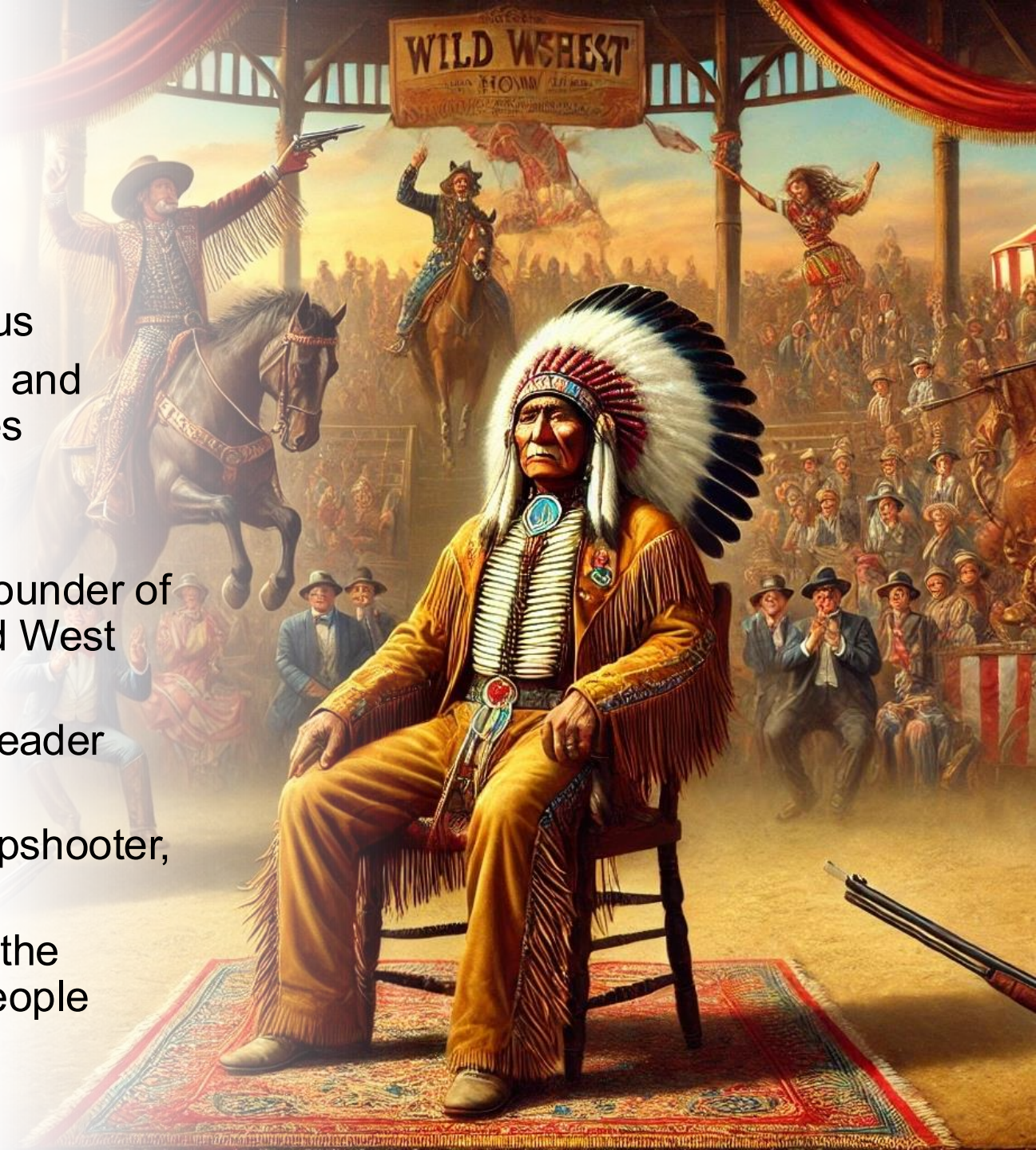
Wild West show (late 19th century)

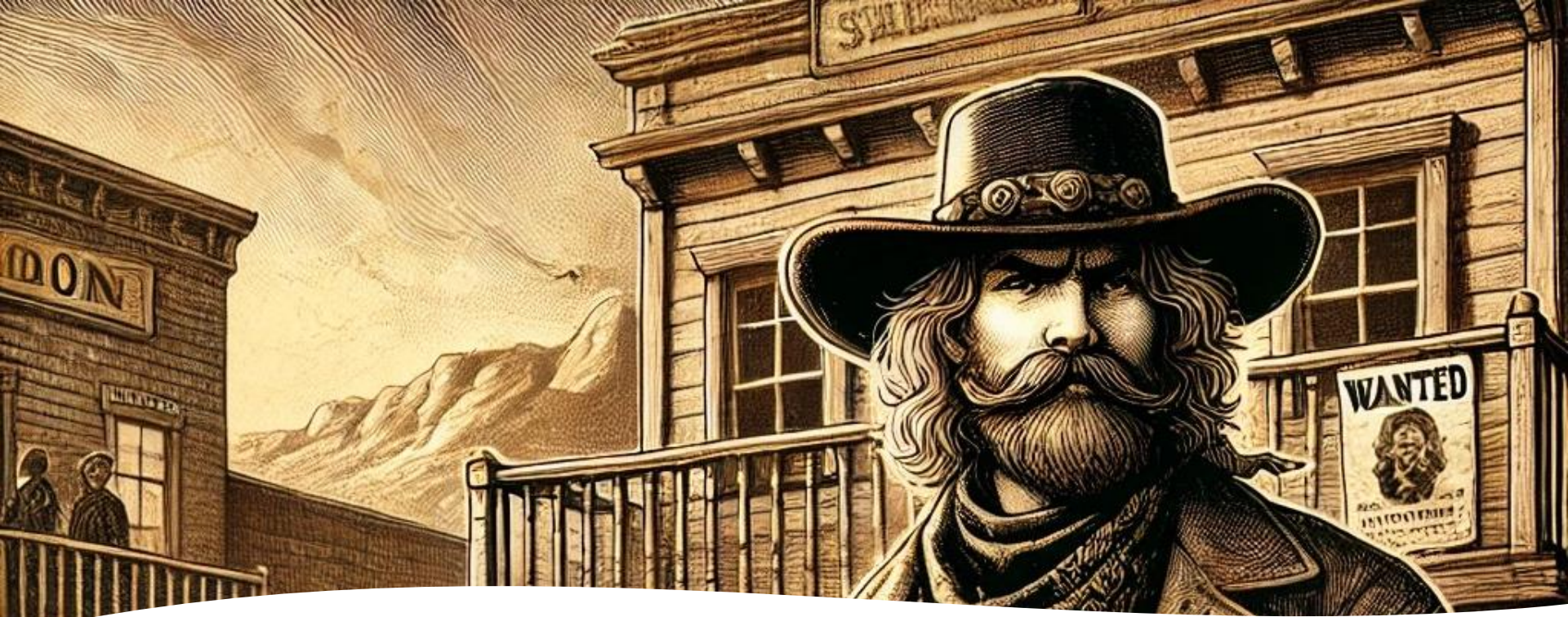
[video](#)

Theater, rodeo, and circus
Reenactments of battles and
rodeo-style performances

Key Figures:

- **Buffalo Bill Cody:** Founder of the most famous Wild West show
- **Sitting Bull:** Lakota leader
- **Calamity Jane:** frontierswoman, sharpshooter, and storyteller
- **Geronimo:** leader of the Ndendahe Apache people





Cheap, mass-produced novels

Adventure, Westerns, and crime genres

Context: rise of literacy and cheap printing in the 1800s

Publisher: Beadle & Adams, launched the first dime novel in 1860

Target: young, working-class readers

Famous characters: Buffalo Bill and Deadwood Dick.

Themes: the American frontier and the Wild West, heroism, crime and detective stories, sensationalism and melodrama

Dime novels → pulp fiction and early comic books, the rise of sensational journalism and mass-market storytelling

**Dime novels
(mid-19th
century)**



Pulp fiction

Popular fiction (late 19th - early 20th centuries)

Sensational stories printed on cheap paper (pulp)

Crime, adventure, horror, science fiction, Westerns, detective fiction, stories about gangsters, cowboys, superheroes

Dashiell Hammett

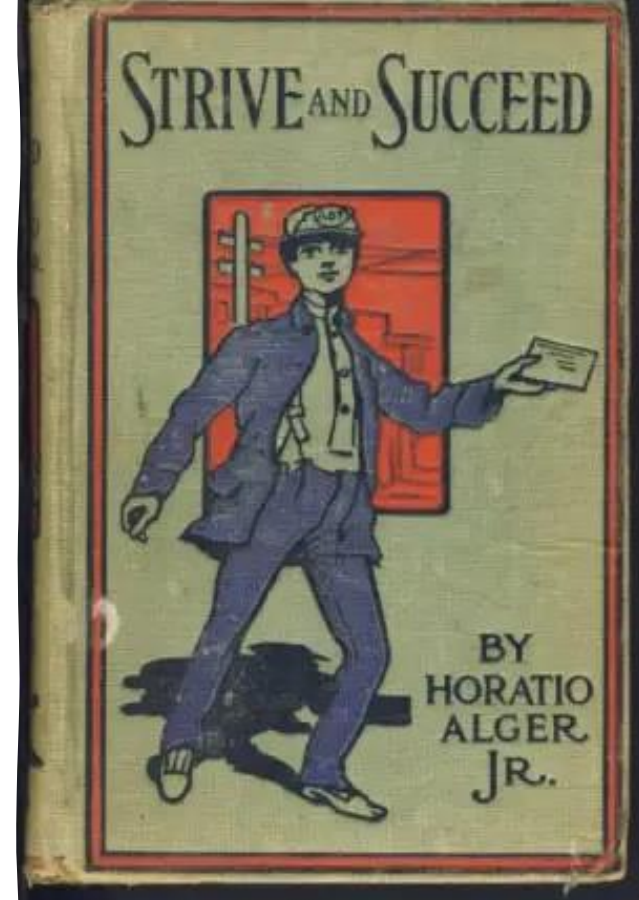
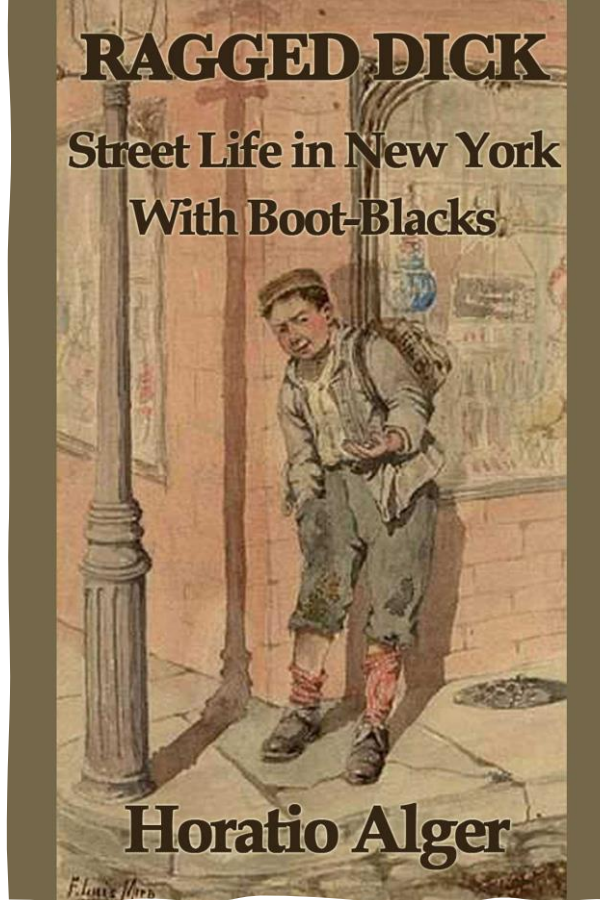
(1894-1961): crime

H.P. Lovecraft

(1890-1937): horror



Horatio Alger
(1832–1899)



Rags-to-riches' stories, "impoverished boys who through hard work and virtue achieve great wealth and respect"

Ragged Dick; or, Street Life in New York with the Boot Blacks: Bildungsroman serialized in *The Student and Schoolmate* in 1867 and published as a volume in May 1868

Education: Universities and colleges

University of Washington, Seattle
(1861)

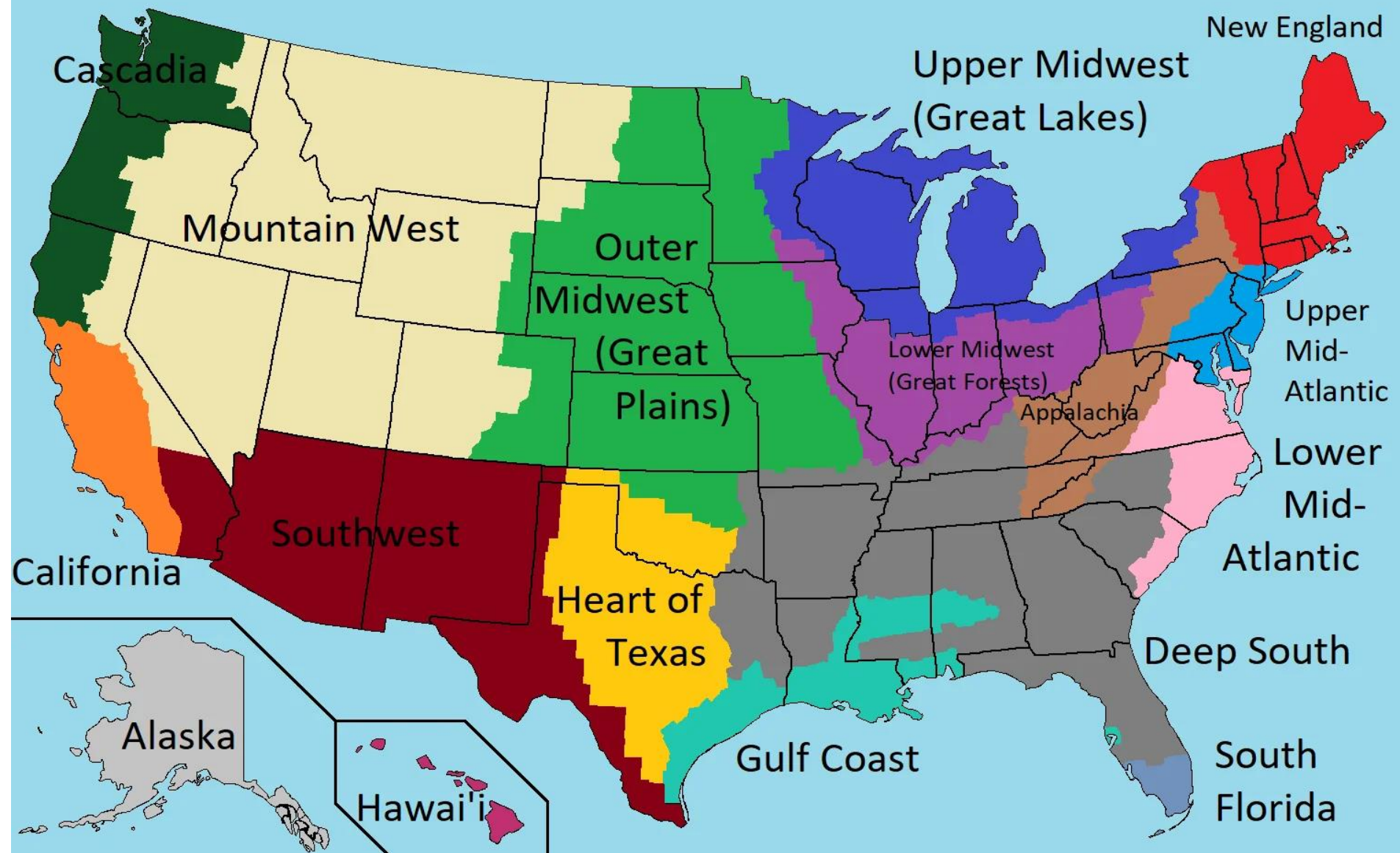
University of Berkeley, California
(1868)

Johns Hopkins University, Baltimore
(1876)

University of Stanford, California
(1885)

University of Chicago (1890)

1886. H. Sophie Newcomb Memorial
College (Tulane University, New
Orleans), first coordinate women's
college within an American university



Regionalism Literature

California

Francis Bret Harte, *The Luck of Roaring Camp and Other Stories*, 1870

New England

Sarah Orne Jewett, *The Country of the Pointed Firs*, 1896

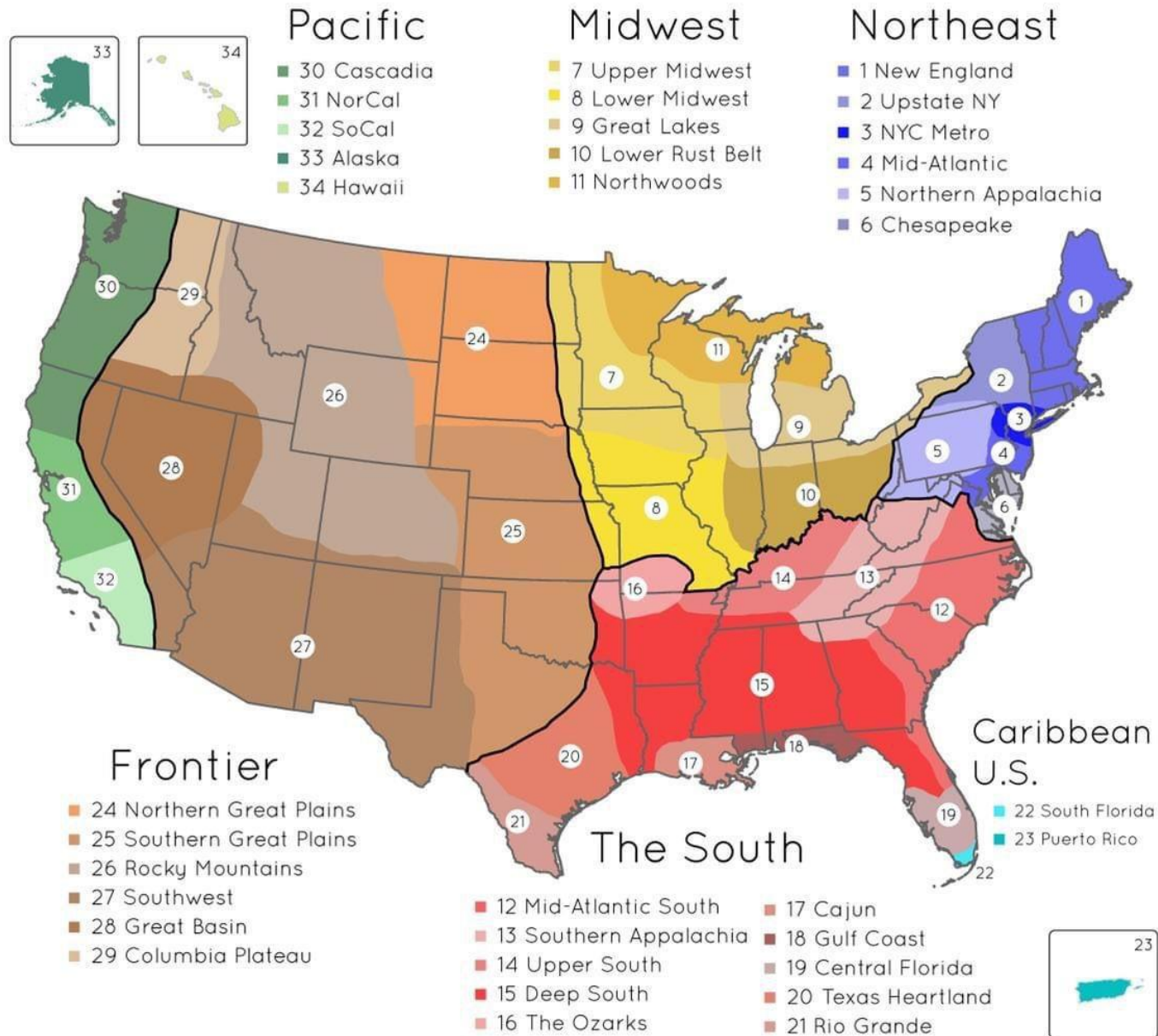
Louisiana

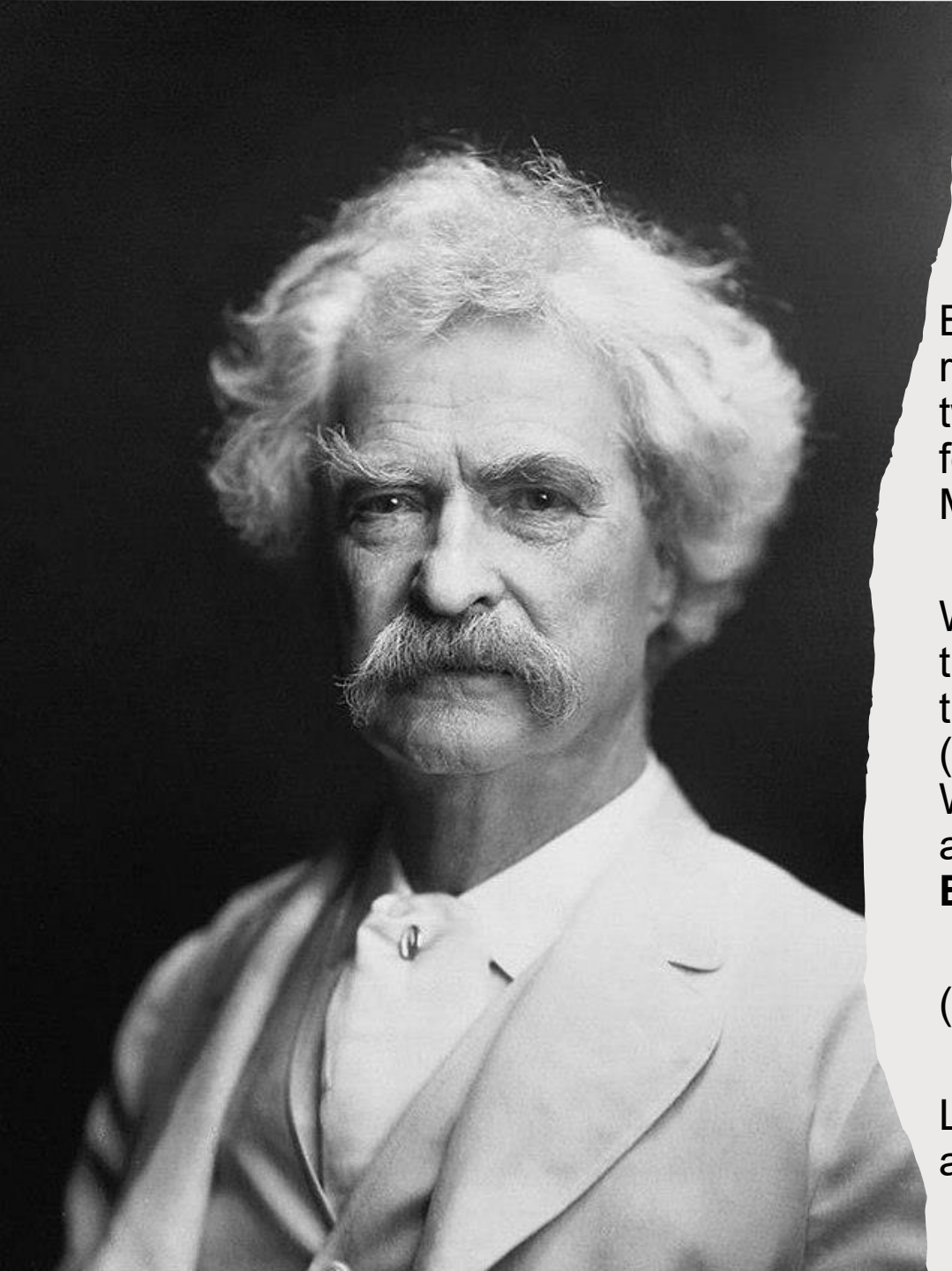
Kate Chopin, *The Awakening*, 1899

South

Charles W. Chesnutt, *The House Behind the Cedar*, 1900

Cultural Regions of America





Mark Twain
(Florida, Missouri, 1835-
Stormfield, Connecticut, 1910)

Born Samuel Langhorn Clemens → riverboatmen's cry "mark twain" (mark two: a measure indicating water safe for the passage of boats on the Mississippi)

Worked as a typesetter, then moved to the North (**NYC, Philadelphia**), and then as a pilot on a steamer (**Mississippi**), then he moved to the West (**Nevada, California**), and then, as a journalist, to **Europe** and **Middle East**

(Auto)biography and/as history

Leftist positions (imperialism, unionism, abolitionism)



The Gilded Age (1873)

The Adventures of Tom Sawyer (1876)

Adventures of Huckleberry Finn (1884)

A Connecticut Yankee in King Arthur's Court (1889)

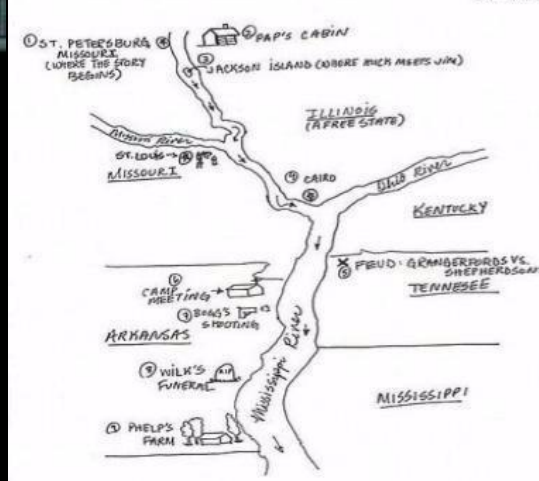
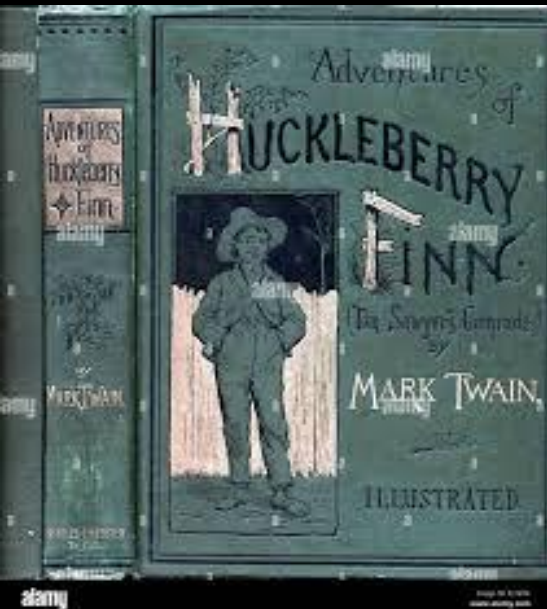
The Tragedy of Puddn'head Wilson
(1894)

Short stories

Non-fiction:

- *The Innocents Abroad* (1869)
- *Roughing It* (1872)
- *Life on the Mississippi* (1883)

Adventures of Huckleberry Finn (1884)



"All modern American literature comes from one book by Mark Twain called *Huckleberry Finn*. American writing comes from that."

Ernest Hemingway

Adventures of Huckleberry Finn

EXPLANATORY.

IN this book a number of dialects are used, to wit: the Missouri negro dialect; the extremest form of the backwoods South-Western dialect; the ordinary "Pike-County" dialect; and four modified varieties of this last. **The shadings have not been done in a haphazard fashion, or by guess-work; but painstakingly**, and with the trustworthy guidance and support of personal familiarity with these several forms of speech.

I make this explanation for the reason that without it many readers would suppose that all these characters were trying to talk alike and not succeeding.

THE AUTHOR.

Adventures of Huckleberry Finn, ch. 1

You don't know about me, without you have read a book by the name of "The Adventures of Tom Sawyer," but that ain't no matter. That book was made by Mr. Mark Twain, and he told the truth, mainly. There was things which he stretched, but mainly he told the truth. That is nothing. I never seen anybody but lied, one time or another, without it was Aunt Polly, or the widow, or maybe Mary. Aunt Polly—Tom's Aunt Polly, she is—and Mary, and the Widow Douglas, is all told about in that book—which is mostly a true book; with some stretchers, as I said before.

Now the way that the book winds up, is this: Tom and me found the money that the robbers hid in the cave, and it made us rich. We got six thousand dollars apiece—all gold. It was an awful sight of money when it was piled up. Well, Judge Thatcher, he took it and put it out at interest, and it fetched us a dollar a day apiece, all the year round—more than a body could tell what to do with. The Widow Douglas, **she took me for her son, and allowed she would civilize me; but it was rough living in the house all the time, considering how dismal regular and decent the widow was in all her ways; and so when I couldn't stand it no longer, I lit out.** I got into my old rags, and my sugar-hogshead again, and was **free and satisfied.** But Tom Sawyer, he hunted me up and said he was going to start a band of robbers, and I might join if I would go back to the widow and be respectable. So I went back.

Adventures of Huckleberry Finn, ch. 31

“Set her loose, Jim, we’re all right, now!”

But there warn’t no answer, and nobody come out of the wigwam. Jim was gone! I set up a shout—and then another—and then another one; and run this way and that in the woods, whooping and screeching; but it warn’t no use—old Jim was gone. Then I set down and cried; I couldn’t help it. But I couldn’t set still long. Pretty soon I went out on the road, trying to think what I better do, and I run across a boy walking, and asked him if he’d seen a strange nigger, dressed so and so, and he says:

“Yes.”

“Whereabouts?” says I.

“Down to Silas Phelps’s place, two mile below here. **He’s a runaway nigger**, and they’ve got him. Was you looking for him?”

“You bet I ain’t! I run across him in the woods about an hour or two ago, and he said if I hollered he’d cut my livers out—and told me to lay down and stay where I was; and I done it. Been there ever since; afeard to come out.”

“Well,” he says, “you needn’t be afeard no more, **becuz they’ve got him. He run off f’m down South**, som’ers.”

“It’s a good job they got him.”

“Well, I *reckon*! **There’s two hunderd dollars reward on him. It’s like picking up money out’n the road.**”

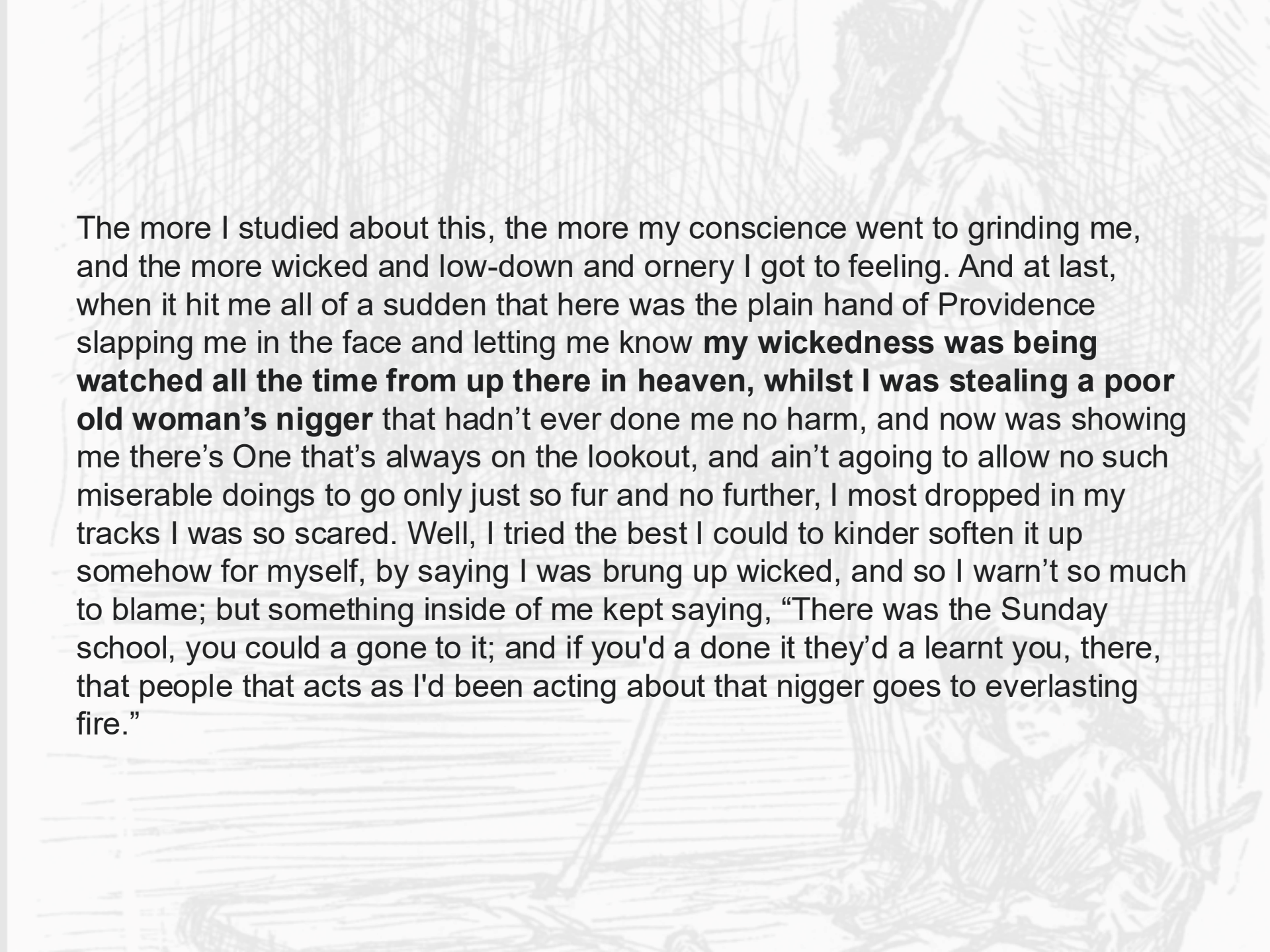
“Yes, it is—and I could a had it if I’d been big enough; I see him *first*. Who nailed him?”

“It was an old fellow—a stranger—and he sold out his chance in him for forty dollars, becuz he’s got to go up the river and can’t wait. Think o’ that, now! You bet I’d wait, if it was seven year.”

“That’s me, every time,” says I. “But maybe his chance ain’t worth no more than that, if he’ll sell it so cheap. Maybe there’s something ain’t straight about it.”

“But it *is*, though—straight as a string. I see the handbill myself. It tells all about him, to a dot—paints him like a picture, and tells the plantation he’s frum, below Newrleans. No-sirree-bob, they ain’t no trouble ‘bout *that* speculation, you bet you. Say, gimme a chaw tobacker, won’t ye?” I didn’t have none, so he left. I went to the raft, and set down in the wigwam to think. But I couldn’t come to nothing. I thought till I wore my head sore, but I couldn’t see no way out of the trouble. After all this long journey, and after all we’d done for them scoundrels, here was it all come to nothing, every thing all busted up and ruined, because they could have the heart to serve Jim such a trick as that, and make him a slave again all his life, and amongst strangers, too, for forty dirty dollars.

Once I said to myself it would be a thousand times better for Jim to be a slave at home where his family was, as long as he’d *got* to be a slave, and so I’d better write a letter to Tom Sawyer and tell him to tell Miss Watson where he was. But I soon give up that notion, for two things: **she’d be mad and disgusted at his rascality and ungratefulness for leaving her, and so she’d sell him** straight down the river again; and if she didn’t, **everybody naturally despises an ungrateful nigger**, and they’d make Jim feel it all the time, and so he’d feel ornery and disgraced. And then think of *me*! **It would get all around, that Huck Finn helped a nigger to get his freedom**; and if I was to ever see anybody from that town again, I’d be ready to get down and lick his boots for shame. That’s just the way: a person does a low-down thing, and then he don’t want to take no consequences of it. Thinks as long as he can hide it, it ain’t no disgrace. That was my fix exactly.

The background features a faint, sketchy illustration. In the upper right, a man's profile is visible, looking towards the left. In the lower right, a woman is depicted, possibly in a state of distress or prayer, with her hands raised. The overall style is that of a light pencil or charcoal sketch, providing a subtle backdrop for the text.

The more I studied about this, the more my conscience went to grinding me, and the more wicked and low-down and ornery I got to feeling. And at last, when it hit me all of a sudden that here was the plain hand of Providence slapping me in the face and letting me know **my wickedness was being watched all the time from up there in heaven, whilst I was stealing a poor old woman's nigger** that hadn't ever done me no harm, and now was showing me there's One that's always on the lookout, and ain't agoing to allow no such miserable doings to go only just so fur and no further, I most dropped in my tracks I was so scared. Well, I tried the best I could to kinder soften it up somehow for myself, by saying I was brung up wicked, and so I warn't so much to blame; but something inside of me kept saying, "There was the Sunday school, you could a gone to it; and if you'd a done it they'd a learnt you, there, that people that acts as I'd been acting about that nigger goes to everlasting fire."

It made me shiver. And I about made up my mind to pray; and see if I couldn't try to quit being the kind of a boy I was, and be better. So I kneeled down. But the words wouldn't come. Why wouldn't they? **It warn't no use to try and hide it from Him.** Nor from *me*, neither. I knowed very well why they wouldn't come. It was because my heart warn't right; it was because I warn't square; it was because **I was playing double.** I was letting *on* to give up sin, but away inside of me I was holding on to the biggest one of all. **I was trying to make my mouth say I would do the right thing and the clean thing, and go and write to that nigger's owner and tell where he was; but deep down in me I knowed it was a lie—and He knowed it.** You can't pray a lie—I found that out.

So I was full of trouble, full as I could be; and didn't know what to do. At last I had an idea; and I says, I'll go and write the letter—and *then* see if I can pray. Why, it was astonishing, the way I felt as light as a feather, right straight off, and my troubles all gone. So I got a piece of paper and a pencil, all glad and excited, and set down and wrote:

Miss Watson your runaway nigger Jim is down here two mile below Pikesville and Mr. Phelps has got him and he will give him up for the reward if you send.

HUCK FINN.

I felt good and all washed clean of sin for the first time I had ever felt so in my life, and I knowed I could pray now. But I didn't do it straight off, but laid the paper down and set there thinking—thinking how good it was all this happened so, and how near I come to being lost and going to hell. And went on thinking. And got to thinking over our trip down the river; and I see Jim before me, all the time, in the day, and in the nighttime, sometimes moonlight, sometimes storms, and we a floating along, talking, and singing, and laughing. But somehow I **couldn't seem to strike no places to harden me against him**, but only the other kind. I'd see him standing my watch on top of his'n, stead of calling me, so I could go on sleeping; and see him how glad he was when I come back out of the fog; and when I come to him again in the swamp, up there where the feud was; and such-like times; and would always call me honey, and pet me, and do everything he could think of for me, and how good he always was; and at last I struck the time I saved him by telling the men we had small-pox aboard, and he was so grateful, and said I was the best friend old Jim ever had in the world, and the *only* one he's got now; and then I happened to look around, and see that paper. It was a close place. I took it up, and held it in my hand. I was a trembling, because I'd got to decide, forever, betwixt two things, and I knowed it. I studied a minute, sort of holding my breath, and then says to myself:

“All right, then, I'll go to hell”—and tore it up.

Kate Chopin (1850-1904)

French/Irish descent (Kate O'Flaerthy)

Born in Missouri; moved to New Orleans

Themes: society of Louisiana
sexuality and the "New Woman"

Short Stories: "The Story of an Hour" (1894)
"Désirée's Baby" (1893)

The Awakening (1899)

Creole: people of European, African, Caribbean, and Indigenous descent born in colonial Louisiana, usually associated with New Orleans

Cajuns: descendants of the Acadians, French-speaking settlers from Canada who were expelled by the British in the 18th century and relocated to Louisiana. They developed a distinct culture in the rural bayous and prairies of southern Louisiana. Creole culture is more urban and diverse, while Cajun culture is more rural and tied to Acadian heritage



“The Story of an Hour”

[...] Josephine was kneeling before the closed door with her lips to the keyhole, imploring for admission. “Louise, open the door! I beg, open the door — you will make yourself ill. What are you doing, Louise? For heaven's sake open the door.”

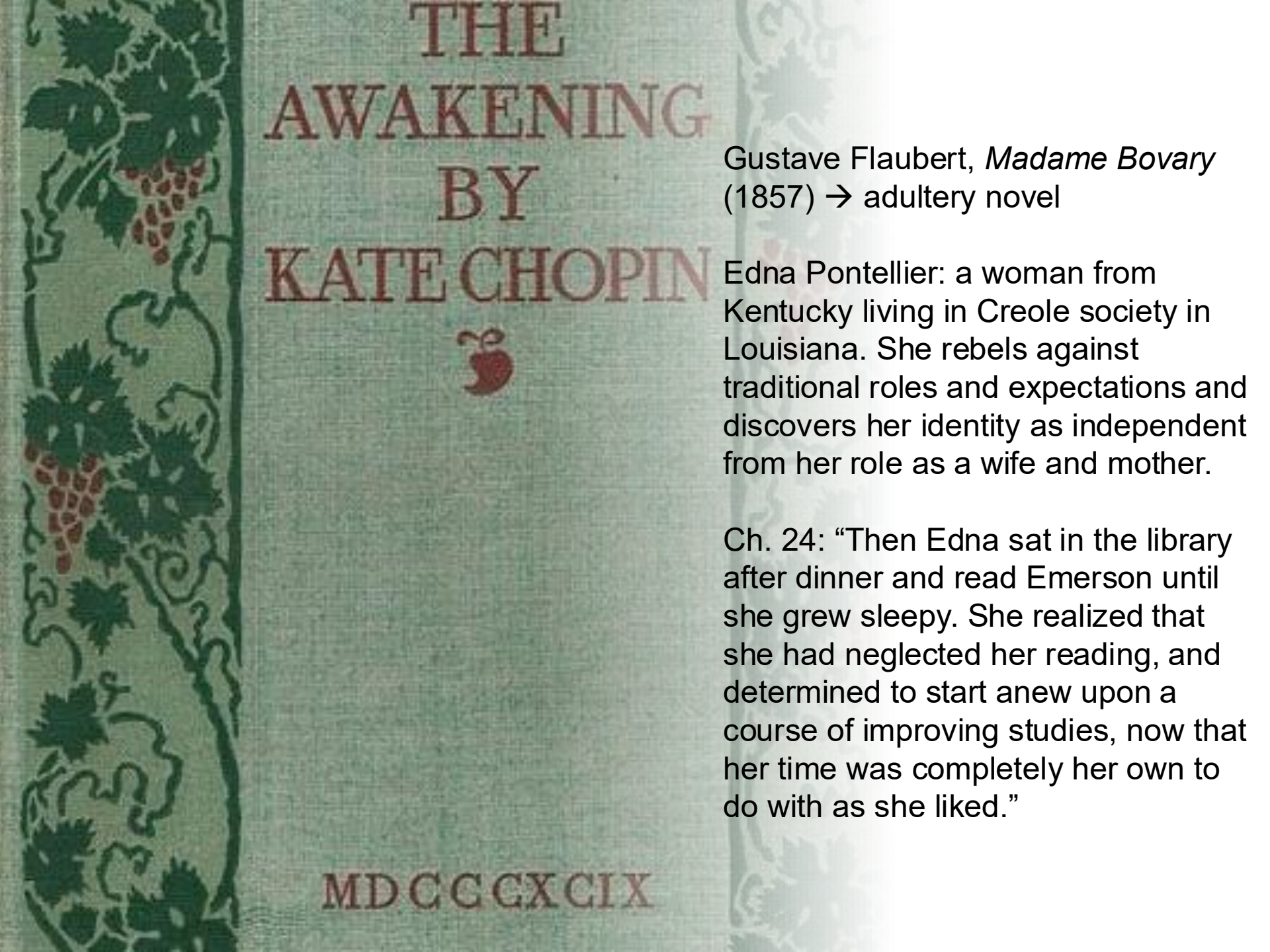
“Go away. I am not making myself ill.” No; she was drinking in a very elixir of life through that open window. Her fancy was running riot along those days ahead of her. Spring days, and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

She arose at length and opened the door to her sister's importunities. There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory. She clasped her sister's waist, and together they descended the stairs. Richards stood waiting for them at the bottom.

Someone was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, composedly carrying his grip-sack and umbrella. He had been far from the scene of the accident, and did not even know there had been one. He stood amazed at Josephine's piercing cry; at Richards' quick motion to screen him from the view of his wife.

But Richards was too late.

When the doctors came they said she had died of heart disease — of the joy that kills.

The image shows the front cover of the book 'The Awakening' by Kate Chopin. The cover has a light green background with a dark green border on the left side featuring a vine with leaves and clusters of red grapes. The title 'THE AWAKENING' is printed in large, red, serif capital letters at the top. Below it, 'BY KATE CHOPIN' is also in red, serif capital letters. A small red apple icon is centered below the author's name. At the bottom, the Roman numeral 'MDCCXCIX' is printed in red.

THE AWAKENING BY KATE CHOPIN



MDCCXCIX

Gustave Flaubert, *Madame Bovary*
(1857) → adultery novel

Edna Pontellier: a woman from Kentucky living in Creole society in Louisiana. She rebels against traditional roles and expectations and discovers her identity as independent from her role as a wife and mother.

Ch. 24: "Then Edna sat in the library after dinner and read Emerson until she grew sleepy. She realized that she had neglected her reading, and determined to start anew upon a course of improving studies, now that her time was completely her own to do with as she liked."

Charlotte Perkins Gilman (1860 - 1935)

But there is something else about that paper—the smell! I noticed it the moment we came into the room, but with so much air and sun it was not bad. Now we have had a week of fog and rain, and whether the windows are open or not the smell is here.

It creeps all over the house.

I find it hovering in the dining-room, skulking in the parlor, hiding in the hall, lying in wait for me on the stairs.

It gets into my hair.

Even when I go to ride, if I turn my head suddenly and surprise it—there is that smell!

Such a peculiar odor, too! I have spent hours in trying to analyze it, to find what it smelled like.

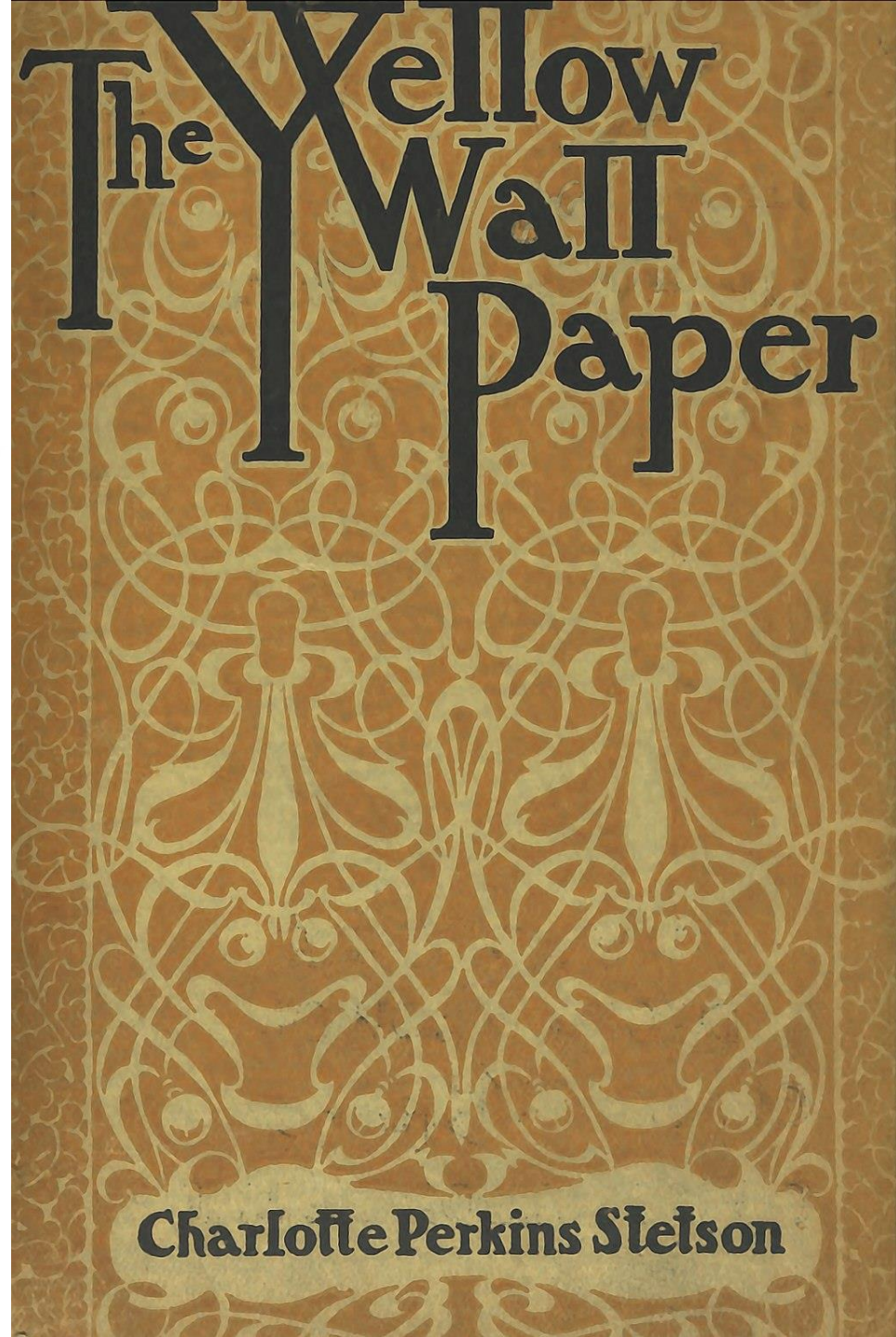
It is not bad—at first, and very gentle, but quite the subtlest, most enduring odor I ever met.

In this damp weather it is awful. I wake up in the night and find it hanging over me.

It used to disturb me at first. I thought seriously of burning the house—to reach the smell.

But now I am used to it. The only thing I can think of that it is like is the *color* of the paper—a yellow smell!

(*The Yellow Wallpaper*, 1892)



The Separate Spheres

In the last analysis a healthy state can exist only when the men and women who make it up lead clean, vigorous, healthy lives [...]. The man must be glad to do a man's work, to dare and endure and to labor; to keep himself, and to keep those dependent upon him. The woman must be the housewife, the helpmeet of the homemaker, the wise and fearless mother of many healthy children.

Theodore Roosevelt, "The Strenuous Life," 1899

The New Woman (1890-1920)

Henry James: affluent and independent American women living abroad (*Daisy Miller*, **1878**: “I’ve never allowed a gentleman to dictate to me or to interfere with anything I do”)

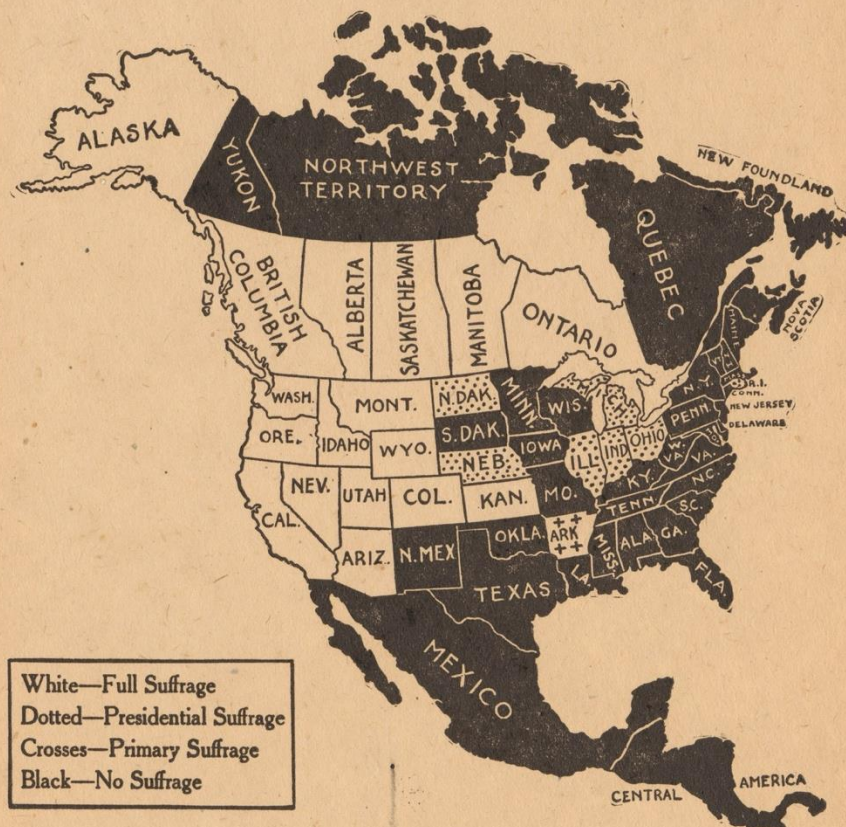
1894. Blanche Alethea Crackanthorpe, “The Revolt of the Daughters”: investing in the future of girls and considering them “an individual as well as a daughter”

Emancipation from Victorian moral restraints (clothing and sexuality)
→ **Flappers**: personal and sexual freedom

1917. (First World War). women were enlisted into the Navy and Marine Corps

VOTES FOR WOMEN A SUCCESS

NORTH AMERICA PROVES IT



The Canadian provinces of British Columbia, Alberta, Saskatchewan and Manitoba extended full suffrage to their women in 1916. Ontario gave them full suffrage in March, 1917.

How long will the Republic of the United States lag behind the Monarchy of Canada?

NATIONAL WOMAN SUFFRAGE PUBLISHING COMPANY, Inc.

171 Madison Avenue



New York City

August, 1917

GEE !!

I WISH I WERE
A MAN



I'D JOIN
The **NAVY**

Edward Chandler Christy, 1917

BE A MAN AND DO IT
UNITED STATES NAVY
RECRUITING STATION

Turn of the century / Progressive era

President **Theodor Roosevelt** (1901-1909)

Class differentiation (lower / middle / upper class)

2% rich / 65% poor people

upper class: white, Protestant, North-European descent

Urbanization: 51% of the population lived in urban areas by 1920s

Reduction of family size

Late 19th century: critical conditions of immigrants and working-class living in tenements in New York → **tenements:** densely populated, low-cost apartment buildings, often old and poorly maintained, that housed multiple families or individuals. Tenements were common in cities like New York during the 19th and early 20th centuries, providing basic housing for immigrants and working-class families

1898. Tenement House Committee and (then) New York State commission →

1901. New York Tenement House Act, which required new buildings to have outward-facing windows, indoor bathrooms, proper ventilation, and fire safeguards.

1910s: “For You” (educational pamphlet aimed at educating tenement residents) was published by the Tenement House Committee of the Charity Organization Society of New York

Social reforms

National Child Labor Committee
(NCLC), 1904

Workers' rights:

Fair Labor Standards Act (1938)

- maximum 44-hour workweek (1940: 40-hour workweek)
- national minimum wage (25¢ per hour)
- Prohibited "oppressive child labor"

Women's suffrage:

Nineteenth Amendment (1919),
part of the Constitution (1920)

Prohibition (1920-1933):

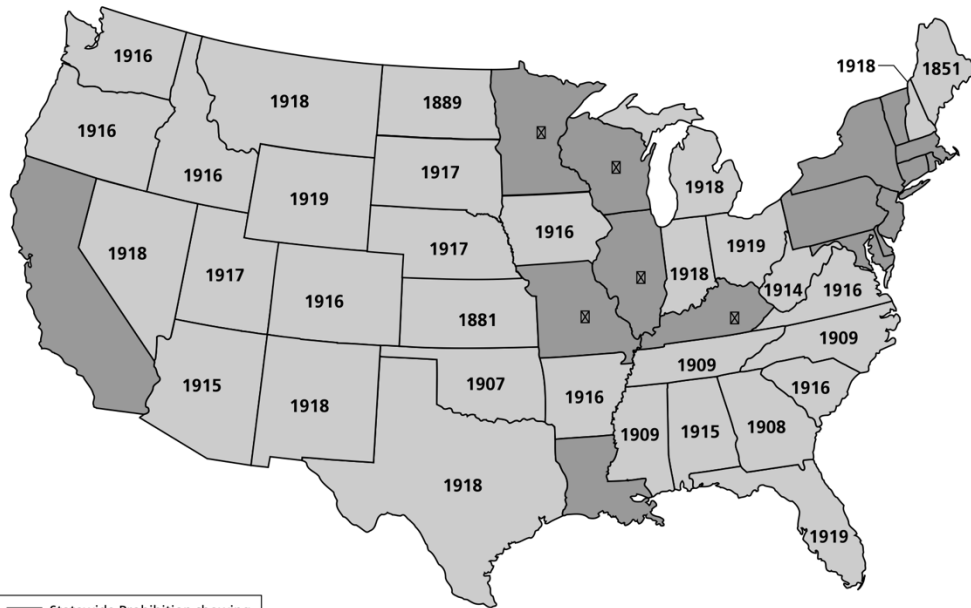
the manufacture and sale of alcohol
were prohibited (→ bootlegging,
speakeasies, gangsterism)

The excluded: marginalized groups
(underclass, unskilled/informal
workers, African Americans)



Prohibition 1919-1933

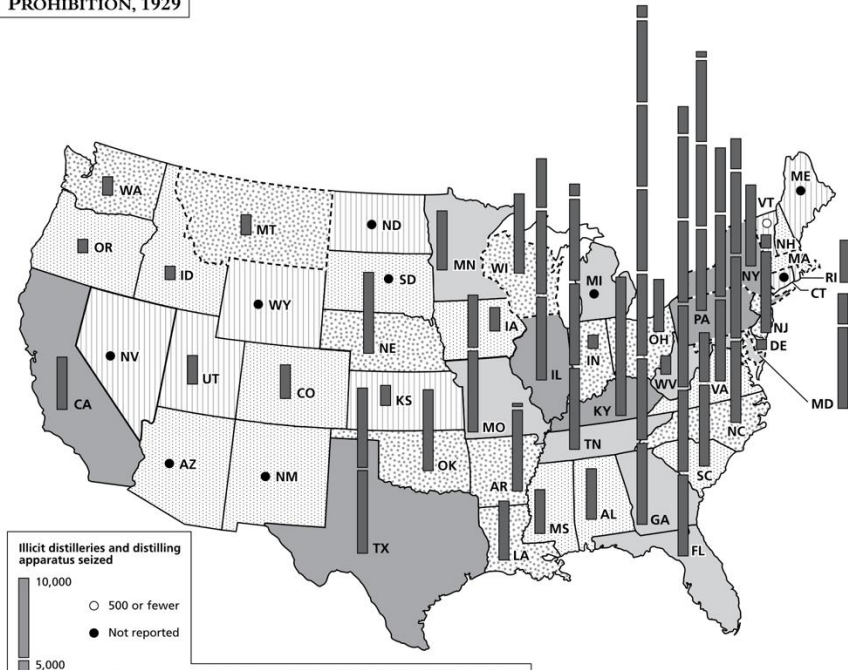
PROHIBITION ON THE EVE OF THE EIGHTEENTH AMENDMENT, 1919



Statewide Prohibition showing date of adoption
Local option

© Infobase Publishing

PROHIBITION, 1929



Illicit distilleries and distilling apparatus seized
10,000
5,000
0

○ 500 or fewer
● Not reported

Number of persons arrested by or with the aid of federal prohibition officers

3,000 or more
2,000-2,999
1,000-1,999
500-999
499 or fewer

----- No state prohibition, 1930

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Journalism and
photography

Emile Zola

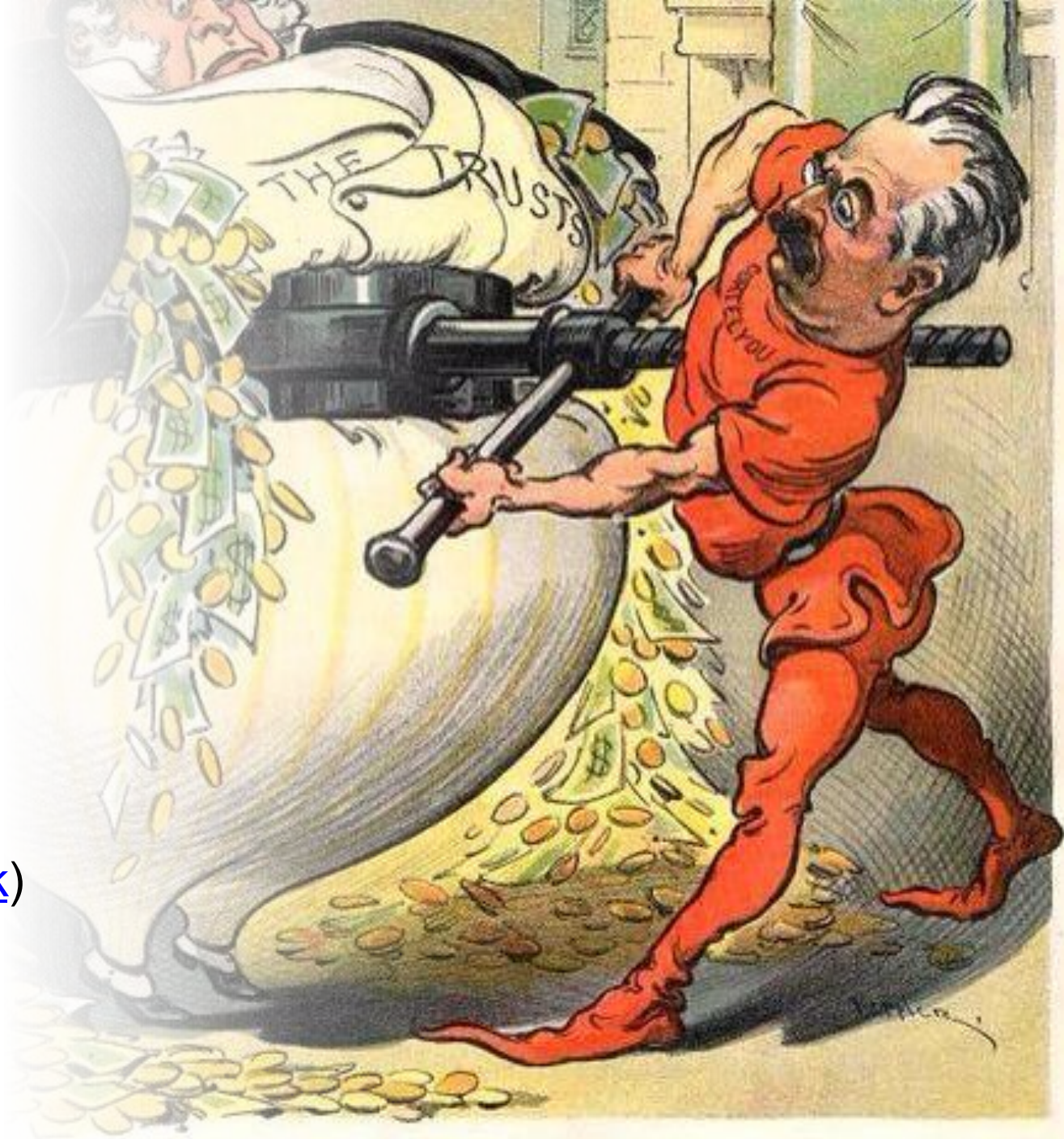
Ivan Turgenev

Friedrich Nietzsche

Social Darwinism

Pragmatism

Psychoanalysis ([link](#))



Herbert Spencer (1820-1903), English philosopher, influenced by the works of Charles Darwin, applied evolutionary theory to society (Darwin: biological evolution - Spencer: social evolution)

Social evolutionism: societies, like organisms, evolve through a process of natural development

Survival of the Fittest: individuals or groups better adapted to their environment tend to survive, while those less adapted are less likely to survive. Social evolution occurs through **competition**, with the most adaptable and efficient social structures flourishing, while others die. Emphasis on **individualism** and laissez-faire economics, **against any social welfare**.

Pragmatism (William James, Charles Sanders Peirce, and John Dewey). Developed in the **1890s**, yet the term was coined by Charles S. Peirce in 1878. An ideology or proposition is true if it works satisfactorily. The meaning of a proposition is to be found in the practical consequences of accepting it; unpractical ideas are to be rejected. It follows that ideas should be evaluated based on how effectively they work in solving real-world problems. Rather than focusing on abstract theories, pragmatists believe that truth is not fixed but evolves through experience and action.



Realism

William D. Howells (1837-1920)

Boston (*The Atlantic Monthly*)
New York

1885. *The Rise of Silas Lapham*

Target: middle class

Themes: contradictions of the US capitalism

Urban culture

Middle class ideology and morality

1893. "The Man of Letters as a Man of Business": being a professional writer as a job

Stephen Crane (1871-1900)

THE RED BADGE
OF COURAGE

BY

STEPHEN CRANE

1893. *Maggie: A Girl of the Street* (prostitution)

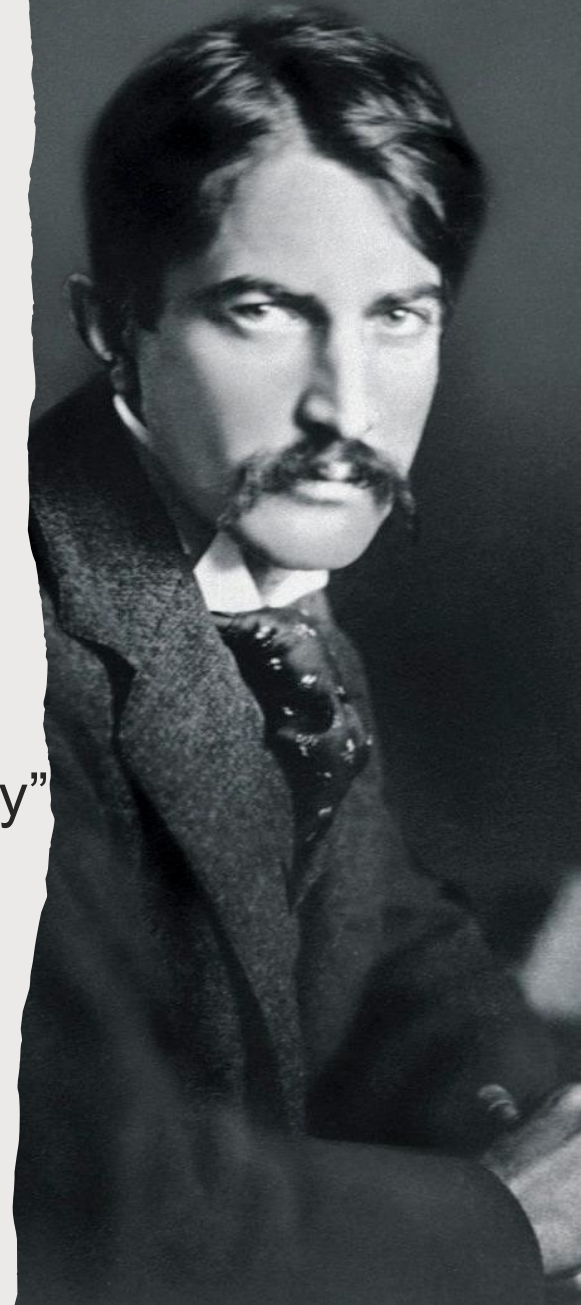
1895. *The Red Badge of Courage* (Civil War and desertion)

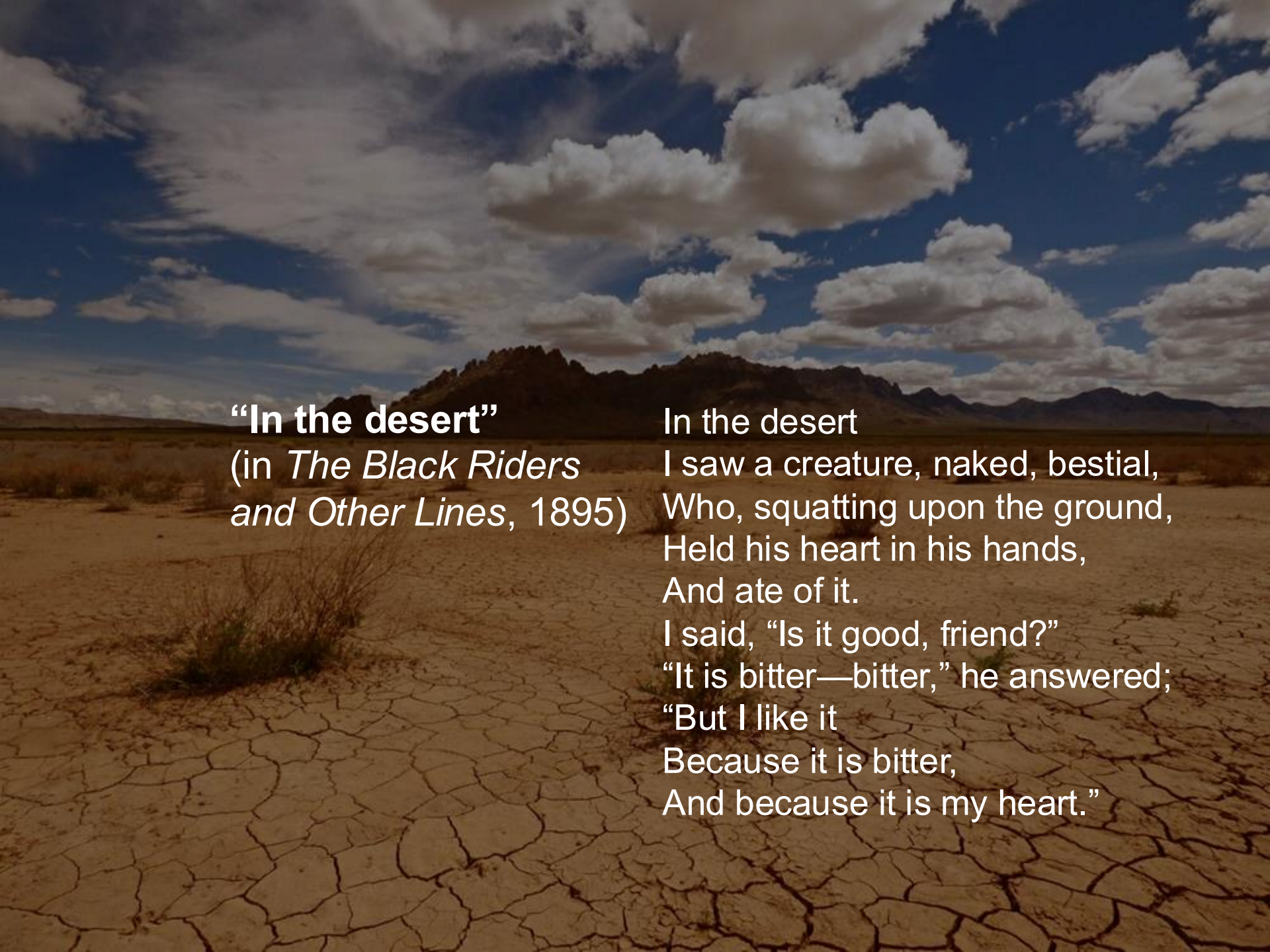
Short stories:

“The Bride Comes to Yellow Sky”

“The Monster”

“The Blue Hotel”

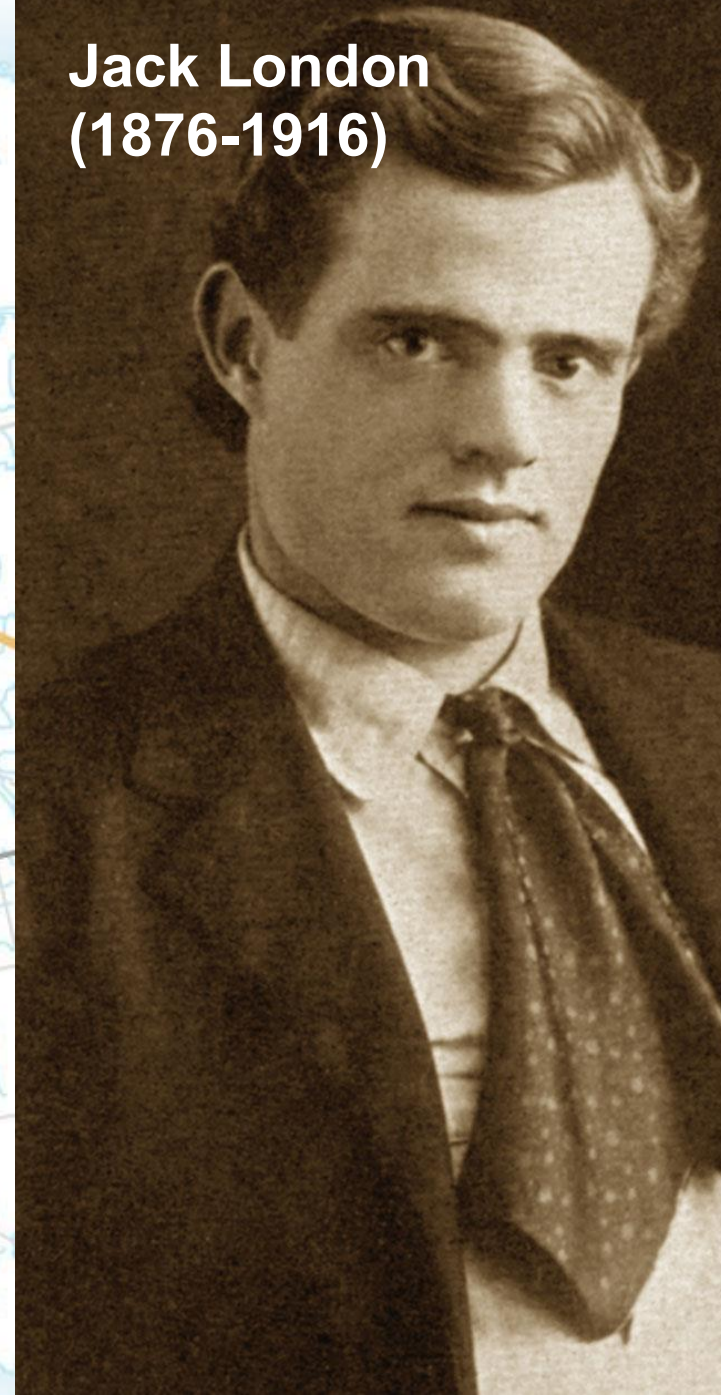




“In the desert”
(in *The Black Riders*
and *Other Lines*, 1895)

In the desert
I saw a creature, naked, bestial,
Who, squatting upon the ground,
Held his heart in his hands,
And ate of it.
I said, “Is it good, friend?”
“It is bitter—bitter,” he answered;
“But I like it
Because it is bitter,
And because it is my heart.”

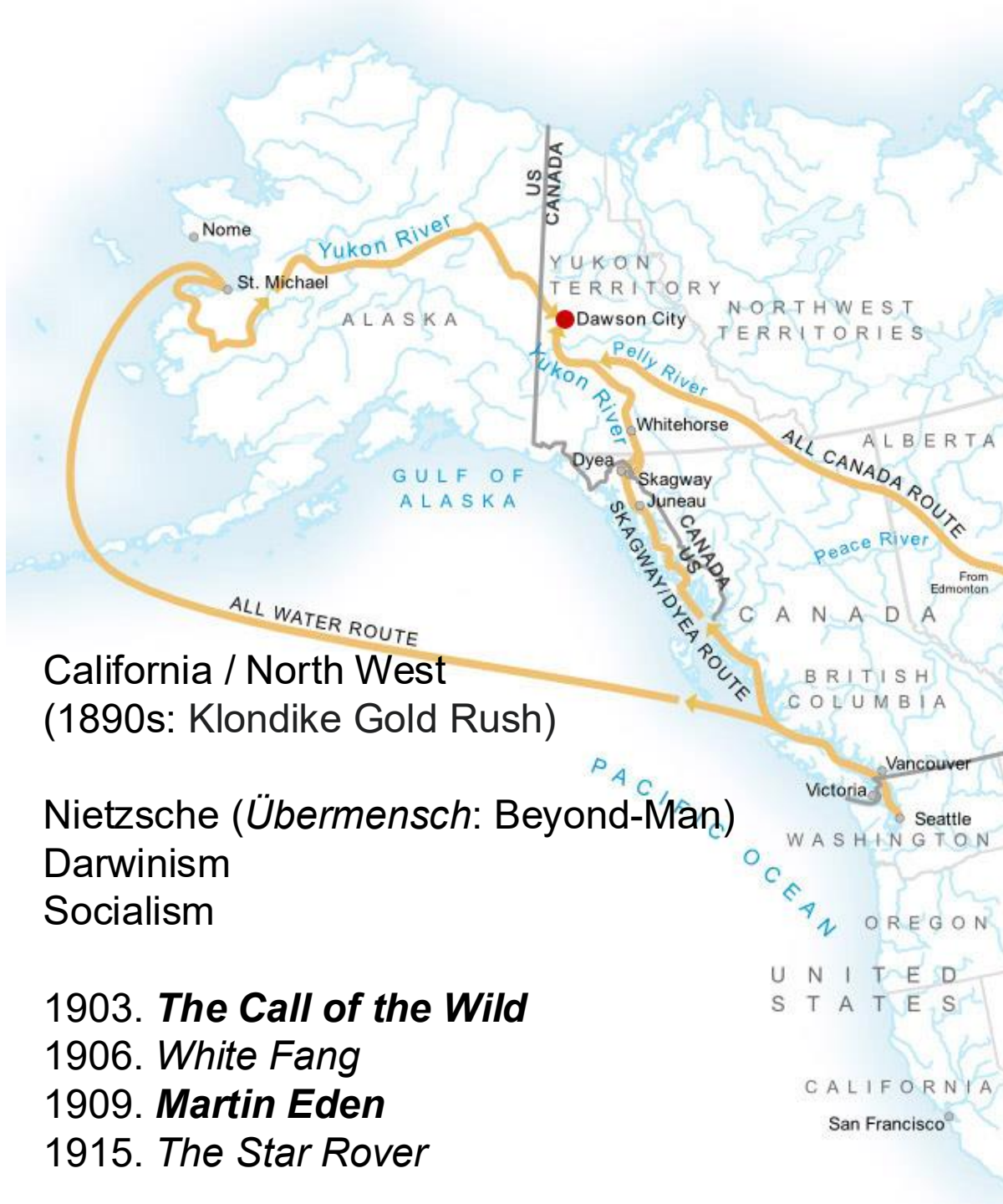
Jack London (1876-1916)



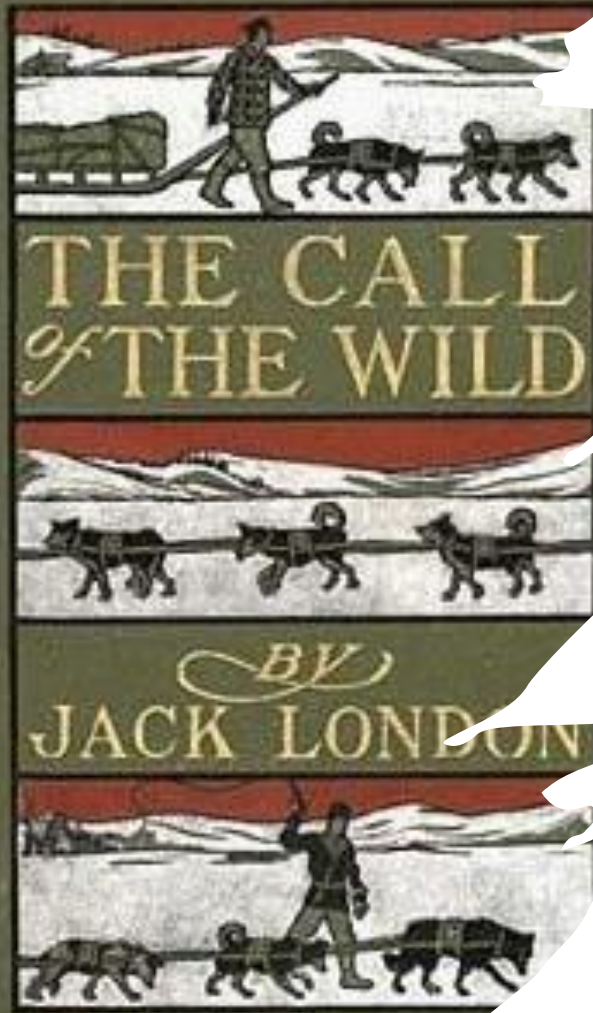
California / North West
(1890s: Klondike Gold Rush)

Nietzsche (*Übermensch*: Beyond-Man)
Darwinism
Socialism

1903. *The Call of the Wild*
1906. *White Fang*
1909. *Martin Eden*
1915. *The Star Rover*



The Call of the Wild (ch. 7)



And closely akin to the visions of the hairy man was **the call still sounding in the depths of the forest. It filled him with a great unrest and strange desires. It caused him to feel a vague, sweet gladness, and he was aware of wild yearnings and stirrings for he knew not what.** Sometimes he pursued

the call into the forest, looking for it as though it were a tangible thing, barking softly or defiantly, as the mood might dictate. He would thrust his nose into the cool wood moss, or into the black soil where long grasses grew, and snort with joy at the fat earth smells; or he would crouch for hours, as if in concealment, behind fungus-covered trunks of fallen trees, wide-eyed and wide-eared to all that moved and sounded about him.

It might be, lying thus, that he hoped to surprise this call he could not understand. But he did not know why he did these various things. He was impelled to do them, and did not reason about them at all. [...]

One night he sprang from sleep with a start, eager-eyed, nostrils quivering and scenting, his mane bristling in recurrent waves.

From the forest came **the call (or one note of it, for the call was many noted), distinct and definite as never before,—a long-drawn howl**, like, yet unlike, any noise made by husky dog. And he knew it, in the old familiar way, as a sound heard before.

He sprang through the sleeping camp and in swift silence dashed through the woods. As he drew closer to the cry he went more slowly, with caution in every movement, till he came to an open place among the trees, and looking out saw, erect on haunches, with nose pointed to the sky, a long, lean, timber wolf.

Theodore Dreiser (1871-1945)

Poor family in the Midwest

Journalist on the East Coast

Naturalistic worldview: humans
are subject to their environment

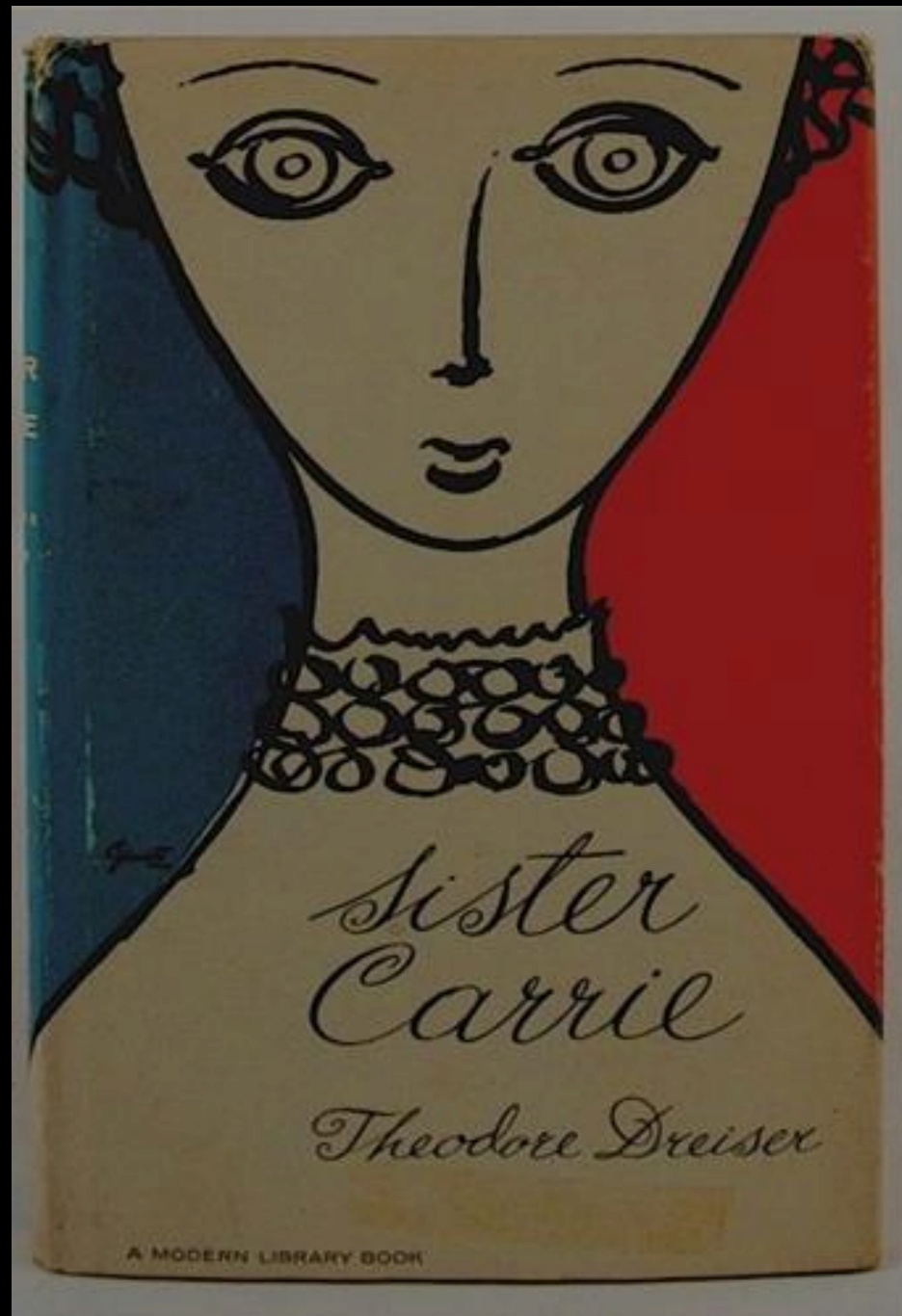
1900. *Sister Carrie*

American Dream: Carrie begins as
a poor girl from a rural town and
becomes a wealthy and popular
actress

1925. *An American Tragedy*

Editor for women's magazines

1945. Died soon after joining the
American Communist Party





Henry James (1843-1916)

Born in New York, Washington Square, second son of Henry James Sr., a philosopher. The same year his family moves to Europe

1845. back to the States

1855. Europe (Geneva, Paris, London, Paris)

1856. back to the States again (Rhode Island)

1858. Geneva

1860. back to the States

1869. goes to Europe alone. In London he meets George Eliot, Leslie Stephen, Gabriele Rossetti

1904. America

1910. his brother William dies

1915. becomes a British citizen

Personally knew other writers, especially French (Flaubert, Zola, but also Turgenev)

Influenced early 20th century European writers (Virginia Woolf)

The “**master of the novel**”: from realism to modernism
Psychological analysis: James is the forerunner of
“stream-of- consciousness”. William James’s *Principles
of Psychology* (1890) → the **functioning of the mind**:
what deserves primary attention is not reality but the
subject’s perception or impression of reality

The **international theme**: The clashes between two
different cultures. Emotional and moral problems of
Americans in Europe and Europeans in America: *The
American* (1877), *Daisy Miller* (1879), *The Portrait of a Lady*
(1881), *The Ambassadors* (1903)

America = equality, morality and innocence BUT also
provincialism

Europe = culture and experience BUT also prejudices and rigidity

The **point of view**: rejection of the omniscient narrator
in favor of spectator-narrators → readers observe
events and people through the consciousness of
characters

The role of women and **gender/queer** issues

Ghost stories (“The Turn of the Screw”, 1898)



Three phases

1864-1881: apprenticeship

1882-1895: middle years

1896-1916: major phase

Works

Novels

The American (1877)

Washington Square (1880)

The Portrait of a Lady (1881)

The Bostonians (1886)

The Princess Casamassima
(1886)

The Tragic Muse (1890)

The Spoils of Poynton (1897)

What Maisie Knew (1897)

The Awkward Age (1899)

The Sacred Fount (1901)

The Wings of the Dove (1902)

The Ambassadors (1903)

The Golden Bowl (1904)

Short stories and novellas

Daisy Miller (1878)

"The Author of Beltraffio" (1884)

The Aspern Papers (1888)

The Lesson of the Master
(1888)

"The Pupil" (1891)

"The Real Thing" (1892)

"The Altar of the Dead" (1895)

"The Figure in the Carpet"
(1896)

The Turn of the Screw (1898)

In the Cage (1898)

"The Real Right Thing" (1899)

The Beast in the Jungle (1903)

"The Jolly Corner" (1908)

"The Bench of Desolation"
(1909)

Essays and criticism

Hawthorne (1879)

*The Question of our Speech;
The Lesson of Balzac. Two
Lectures* (1905)

*The Art of the Novel: Critical
Prefaces* (1934)

Travel writings

Transatlantic Sketches (1875)

A Little Tour in France (1884)

English Hours (1905)

The American Scene (1907)

Italian Hours (1909)

Within the Rim (1918)

Daisy Miller

“A Study”, published by Leslie Stephen in the magazine *The Cornhill Magazine* (London, **1878**); next year in New York

Setting

Vevey, Switzerland; Rome, Colosseum

Main characters

Annie “**Daisy**” Miller (daisy = innocence; miller, “new rich” → Schenectady, industrial city)

Frederick **Winterbourne** (“winter” = traditional morality → Switzerland home to Calvinism)

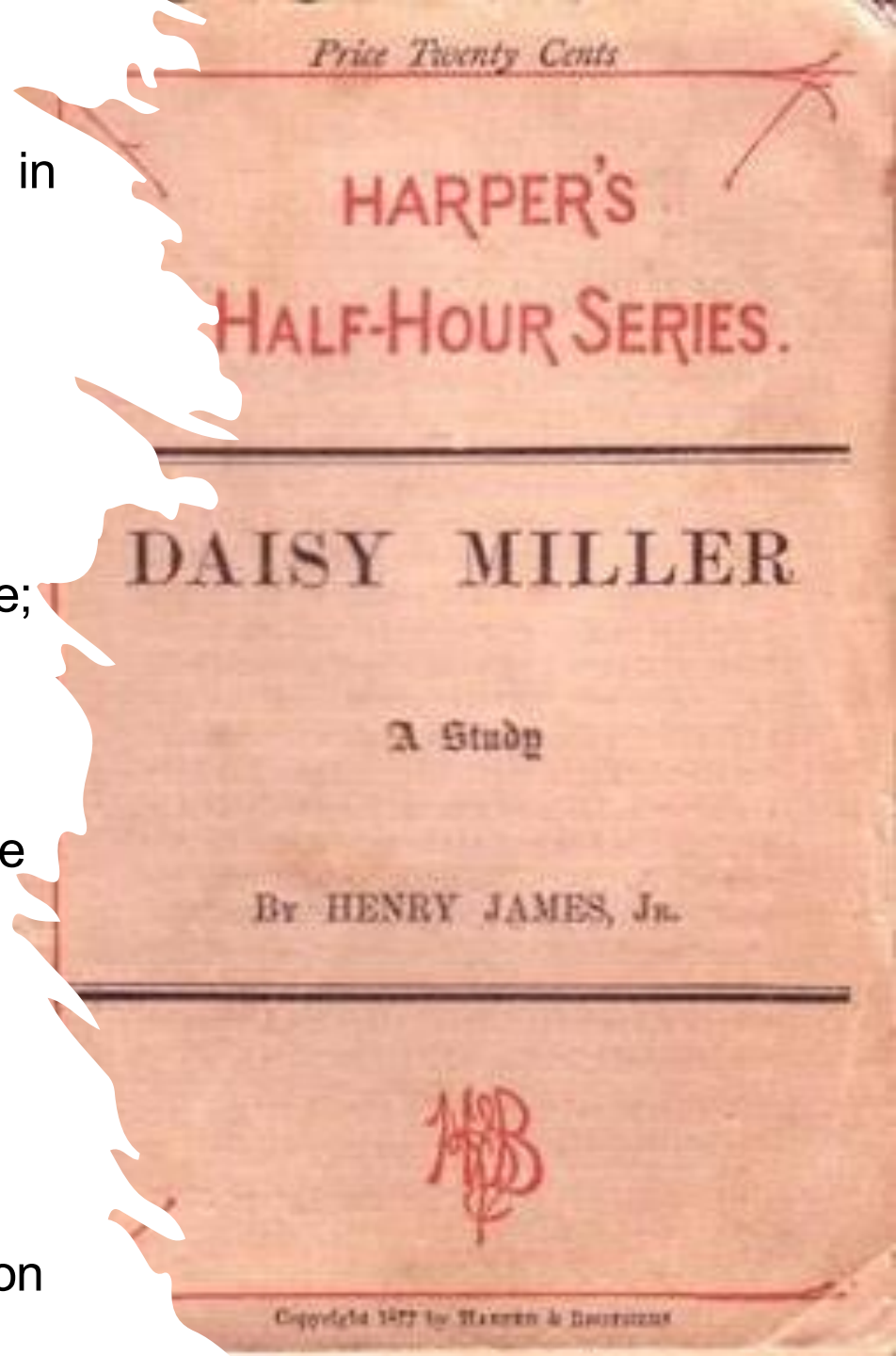
Giovanelli

The new American woman

Transnational theme v. mass tourism

Innocence

Limited point of view / limited information



Edith Wharton (1862-1937)

Long-established New York family
Educated by private tutors at home
and in Europe

1907 moved to France

The House of Mirth (1905)

Ethan Frome (1911)

Tales of Men and Ghosts (1910)

The Age of Innocence (1920;
Pulitzer Prize):

- Conflict between old society and the new rich
- Role of women / female identity in 20th century US





The Age of Innocence (ch. 22)

He was not sure that he wanted to see the Countess Olenska again; but ever since he had looked at her from the path above the bay **he had wanted, irrationally and indescribably, to see the place she was living in, and to follow the movements of her imagined figure** as he had watched the real one in the summer-house. The longing was with him day and night, an incessant undefinable craving, like the sudden whim of a sick man for food or drink once tasted and long since forgotten. He could not see beyond the craving, or picture what it might lead to, for he was not conscious of any wish to speak to Madame Olenska or to hear her voice. He simply felt that if he could carry away the vision of the spot of earth she walked on, and the way the sky and sea enclosed it, the rest of the world might seem less empty.

[...] His whole future seemed suddenly to be unrolled before him; and passing down its endless emptiness **he saw the dwindling figure of a man to whom nothing was ever to happen**. He glanced about him at the unpruned garden, the tumble-down house, and the oak-grove under which the dusk was gathering. It had seemed so exactly the place in which he ought to have found Madame Olenska; and she was far away, and even the pink sunshade was not hers . . .



Willa Cather (1873-1947)

Born in Virginia, moved to Nebraska in 1883

Grew up among the immigrants from Europe

Worked as a journalist, copy editor and teacher

Great Plains Trilogy:

O Pioneers! (1913)

The Song of the Lark (1915)

My Ántonia (1918)

The Professor's House (1925)

Death Comes for the Archbishop (1927)

Life in the Midwest

Farmers and migrants as pioneers

Closeted lesbian sexuality

***A Lost Lady* (part II, ch. 1)**

After Ivy had gone on into the smoker, Niel sat looking out at the windings of the Sweet Water and playing with his idea. **The Old West had been settled by dreamers**, great-hearted adventurers who were unpractical to the point of magnificence; a courteous brotherhood, strong in attack but weak in defence, who could conquer but could not hold. **Now all the vast territory they had won was to be at the mercy of men like Ivy Peters, who had never dared anything, never risked anything.** They would drink up the mirage, dispel the morning freshness, root out the great brooding spirit of freedom, the generous, easy life of the great land-holders. The space, the colour, the princely carelessness of the pioneer they would destroy and cut up into profitable bits, as the match factory splinters the primeval forest. All the way from the Missouri to the mountains **this generation of shrewd young men, trained to petty economies by hard times, would do exactly what Ivy Peters had done** when he drained the Forrester marsh.



African American literature in the late 19th century

Anna Julia Cooper (1858-1964) *A Voice from the South* (1892), black feminism

Paul Laurence Dunbar (1872-1906), poetry: *Oak and Ivy* (1893); four novels: *The Sport of the Gods* (1901). African Americans in urban America

"We Wear the Mask"

We wear the mask that grins and lies,
It hides our cheeks and shades our eyes,—

 This debt we pay to human guile;
With torn and bleeding hearts we smile,
 And mouth with myriad subtleties.

Why should the world be over-wise,
In counting all our tears and sighs?

 Nay, let them only see us, while

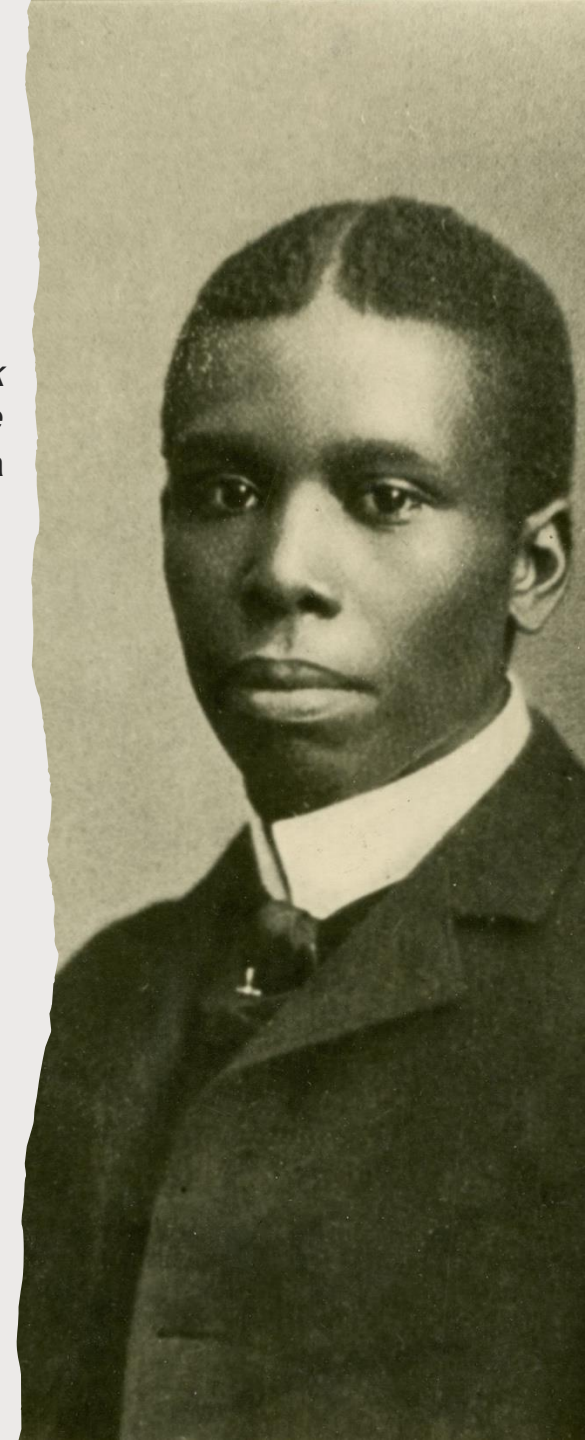
 We wear the mask.

We smile, but, O great Christ, our cries
To thee from tortured souls arise.

 We sing, but oh the clay is vile
Beneath our feet, and long the mile;

 But let the world dream otherwise,

 We wear the mask!



Frances Harper (1825-1911)

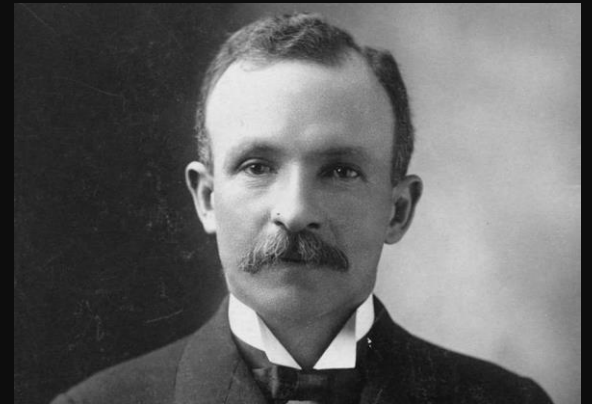
Iola Leroy; or, Shadows Uplifted (1892),
against the idealization of plantation life

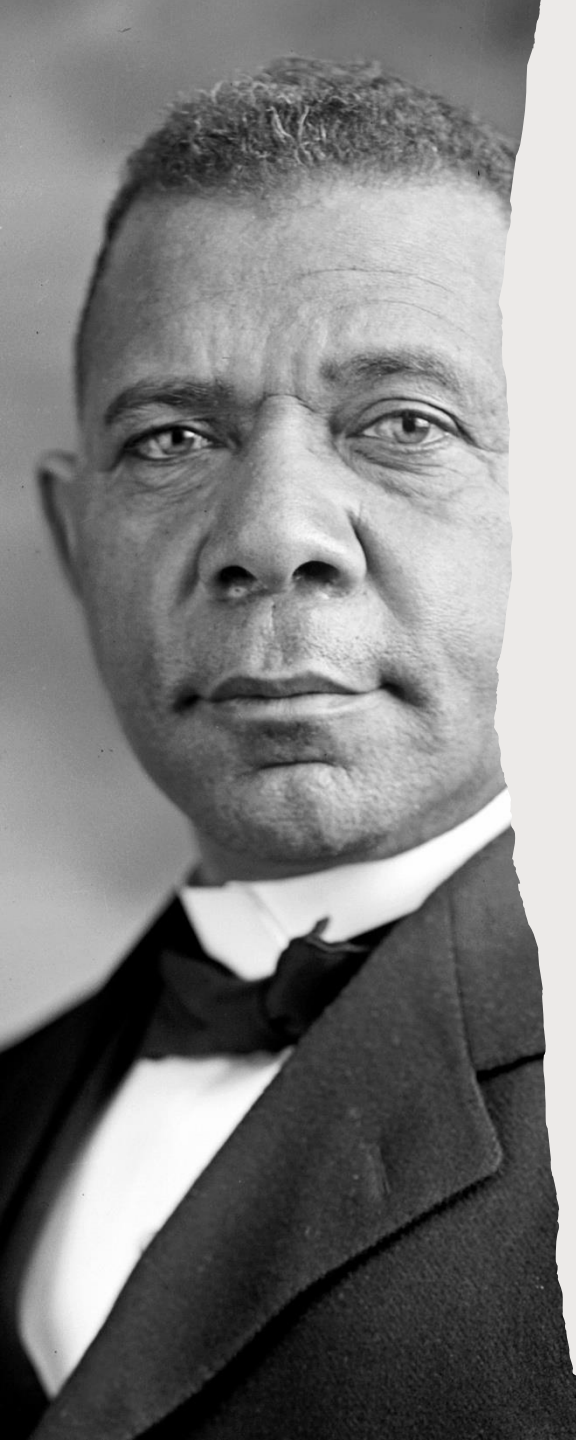


Charles W. Chesnutt (1858-1932)

Two collections of short stories and three
novels come out with publishers in Boston
and New York (1899-1905)

The Marrow of Tradition (1901), account of
the rise of a white supremacist movement,
contributed to the “race riots” in Wilmington,
North Carolina (1898)





African Americans at the turn of the century

Booker T. Washington (1856-1915)

Born into slavery, Christian, founded the Tuskegee Institute (1881) and wrote *Up from Slavery* (1901)

Named “the great accommodator” by W.E.B DuBois because of the “**Atlanta Compromise**” (1895)

I would say: “**Cast down your bucket where you are**”[...]. Cast it down in agriculture, mechanics, in commerce, in domestic service, and in the professions. [...] Our greatest danger is that in **the great leap** from slavery to freedom we may overlook the fact that the masses of us are to live by the productions of our hands, and fail to keep in mind that we shall prosper in proportion as **we learn to dignify and glorify common labour**, and put brains and skill into the common occupations of life; [...] **It is at the bottom of life we must begin, and not at the top**. Nor should we permit our grievances to overshadow our opportunities.

The wisest among my race understand that the agitation of questions of social equality is the extremest folly, and that progress in the enjoyment of all the privileges that will come to us must be the result of severe and constant struggle rather than of artificial forcing.

W.E.B. DuBois (1868-1963)

Born after slavery, he was a civil rights activist, Pan-Africanist, sociologist, educator, historian

1905. **Niagara Movement**, against the Atlanta Compromise

1909. **NAACP** (National Association for the Advancement of Colored People)

1910-1912. Member of the Socialist Party

1910. ***The Crisis*** the oldest black magazine in the world

The Souls of Black Folk (1903), essays:

“the problem of the Twentieth Century is the problem of the color-line [...] I have sought here to sketch, in vague, uncertain outline, the spiritual world in which ten thousand thousand Americans live and strive. [...] Before each chapter, as now printed, stands a bar of the Sorrow Songs,—some echo of haunting melody from the only American music which welled up from black souls in the dark past. And, finally, need I add that I who speak here am bone of the bone and flesh of the flesh of them that live within the Veil?”

The “talented tenth” essay (1903): one in ten African American people has the ability to become a leader



w.e.b. du bois

le anime del popolo nero



Le anime del popolo nero
(2007 Italian translation - [link](#))

[...] “il problema del ventesimo secolo è il problema della linea del colore”. La linea del colore è quella che lacera le anime del popolo nero, che attraversa il corpo dello stesso Du Bois (come Obama, sia bianco, sia nero), e che spacca il mondo orizzontalmente fra Nord e Sud e verticalmente lungo l’“Atlantico nero” fra America e Africa – e che viene attraversata e ribadita dal commercio degli schiavi (a cui Du Bois dedica uno dei suoi libri più importanti), dal colonialismo e dall’imperialismo.



NAACP National Association for the Advancement of Colored People

To promote equality of rights and to eradicate caste or race prejudice among the citizens of the United States; to advance the interest of colored citizens; to secure for them impartial suffrage; and to increase their opportunities for securing justice in the courts, education for the children, employment according to their ability and complete equality before law.

The Souls of Black Folk

I

Of Our Spiritual Strivings

O water, voice of my heart, crying in the sand,
All night long crying with a mournful cry,
As I lie and listen, and cannot understand
The voice of my heart in my side or the voice of the sea,
O water, crying for rest, is it I, is it I?
All night long the water is crying to me.

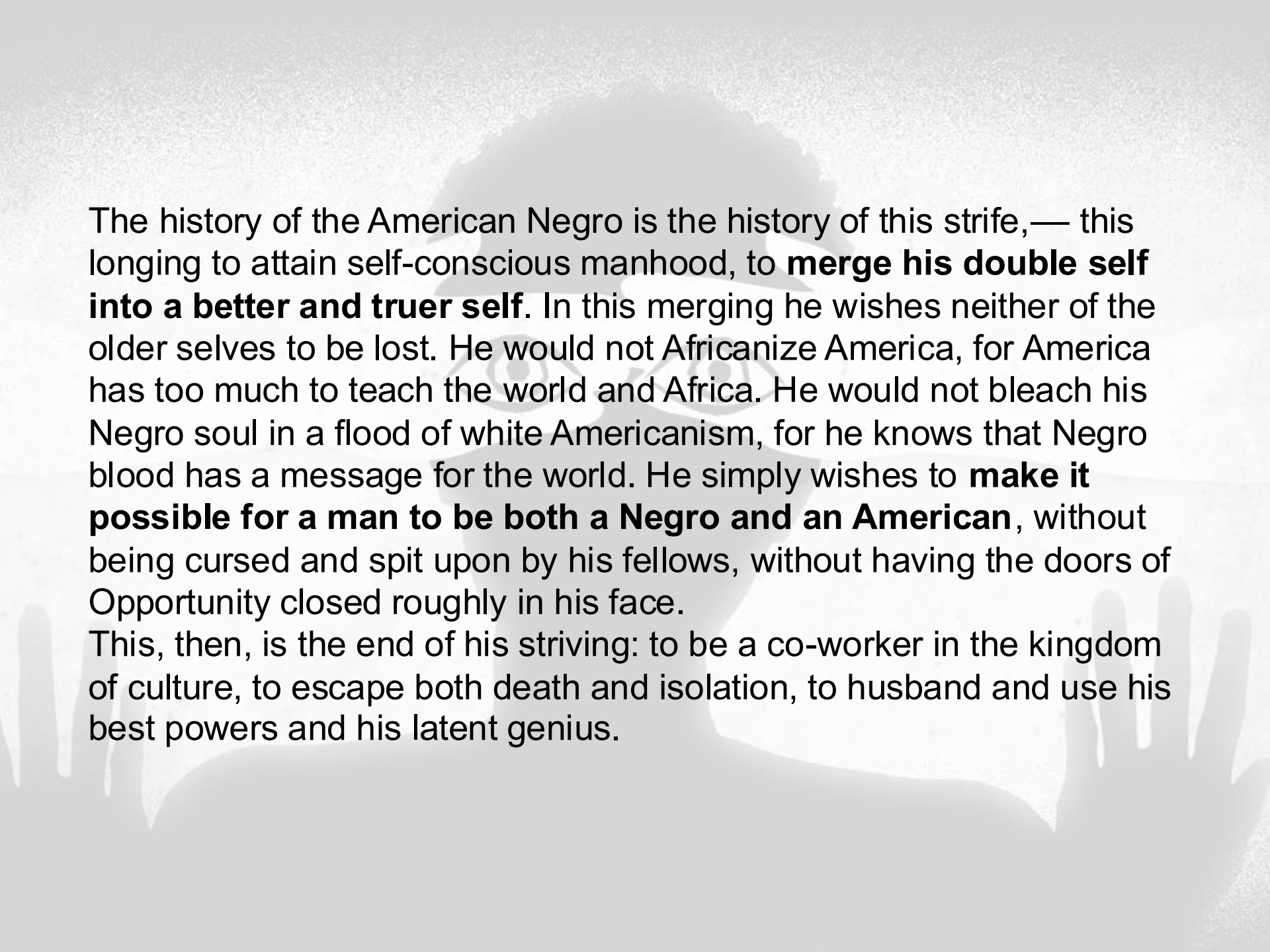
Unresting water, there shall never be rest
Till the last moon droop and the last tide fail,
And the fire of the end begin to burn in the west;
And the heart shall be weary and wonder and cry like the sea,
All life long crying without avail,
As the water all night long is crying to me.

ARTHUR SYMONS.*



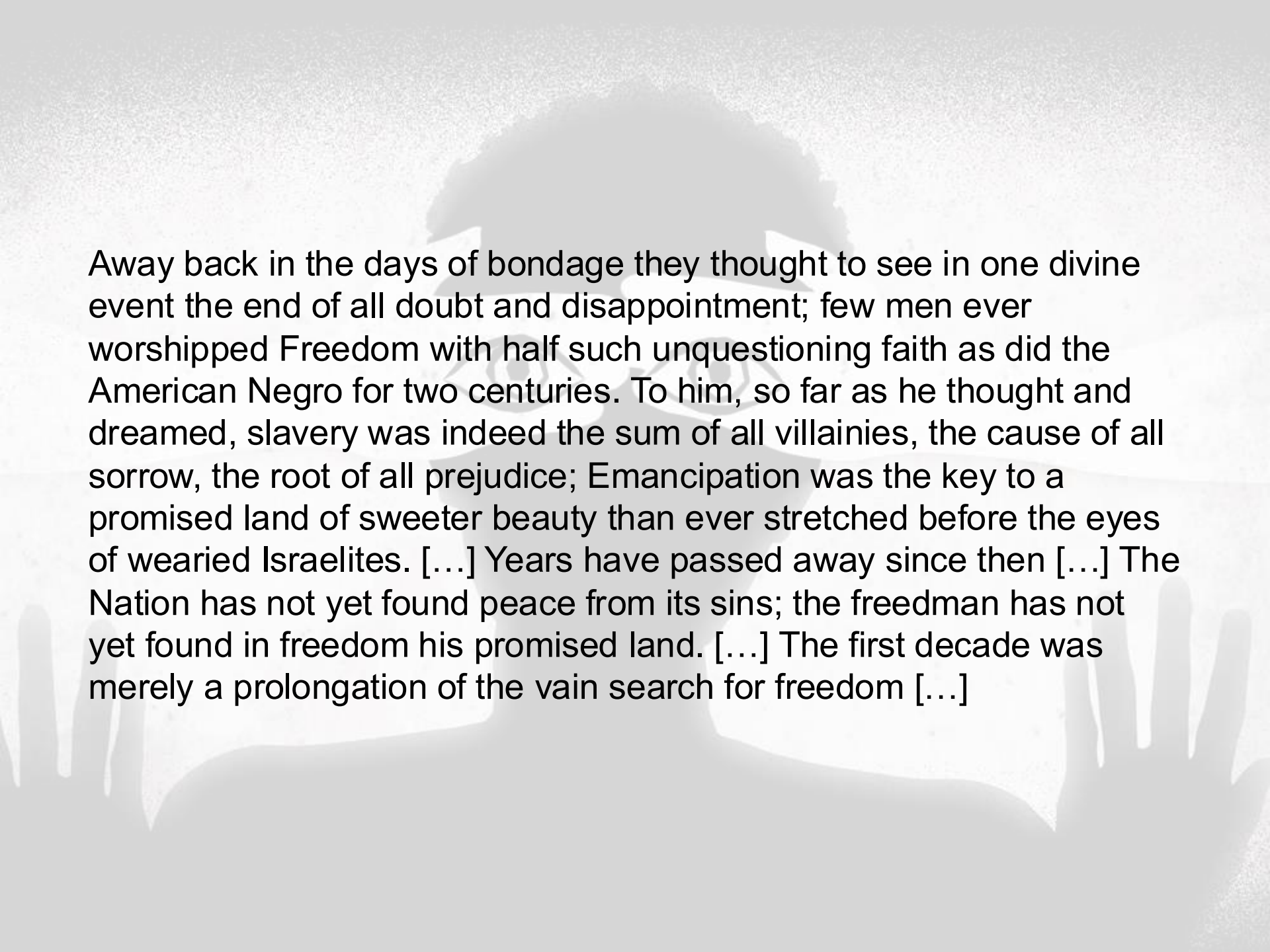
[...] **How does it feel to be a problem?** [...] It is in the early days of rollicking boyhood that the revelation first bursts upon one, all in a day, as it were. I remember well when the shadow swept across me. [...] In a wee wooden school-house, something put it into the boys' and girls' heads to buy gorgeous visiting-cards—ten cents a package—and exchange. The exchange was merry, till one girl, a tall newcomer, refused my card,—refused it peremptorily, with a glance. Then it dawned upon me with a certain suddenness that I was different from the others [...]

After the Egyptian and Indian, the Greek and Roman, the Teuton and Mongolian, **the Negro is a sort of seventh son**, born with a veil, and gifted with second-sight in this American world,— **a world which yields him no true self-consciousness, but only lets him see himself through the revelation of the other world.** It is a peculiar sensation, this **double-consciousness**, this sense of always looking at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity. One ever feels his two-ness,— an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder.

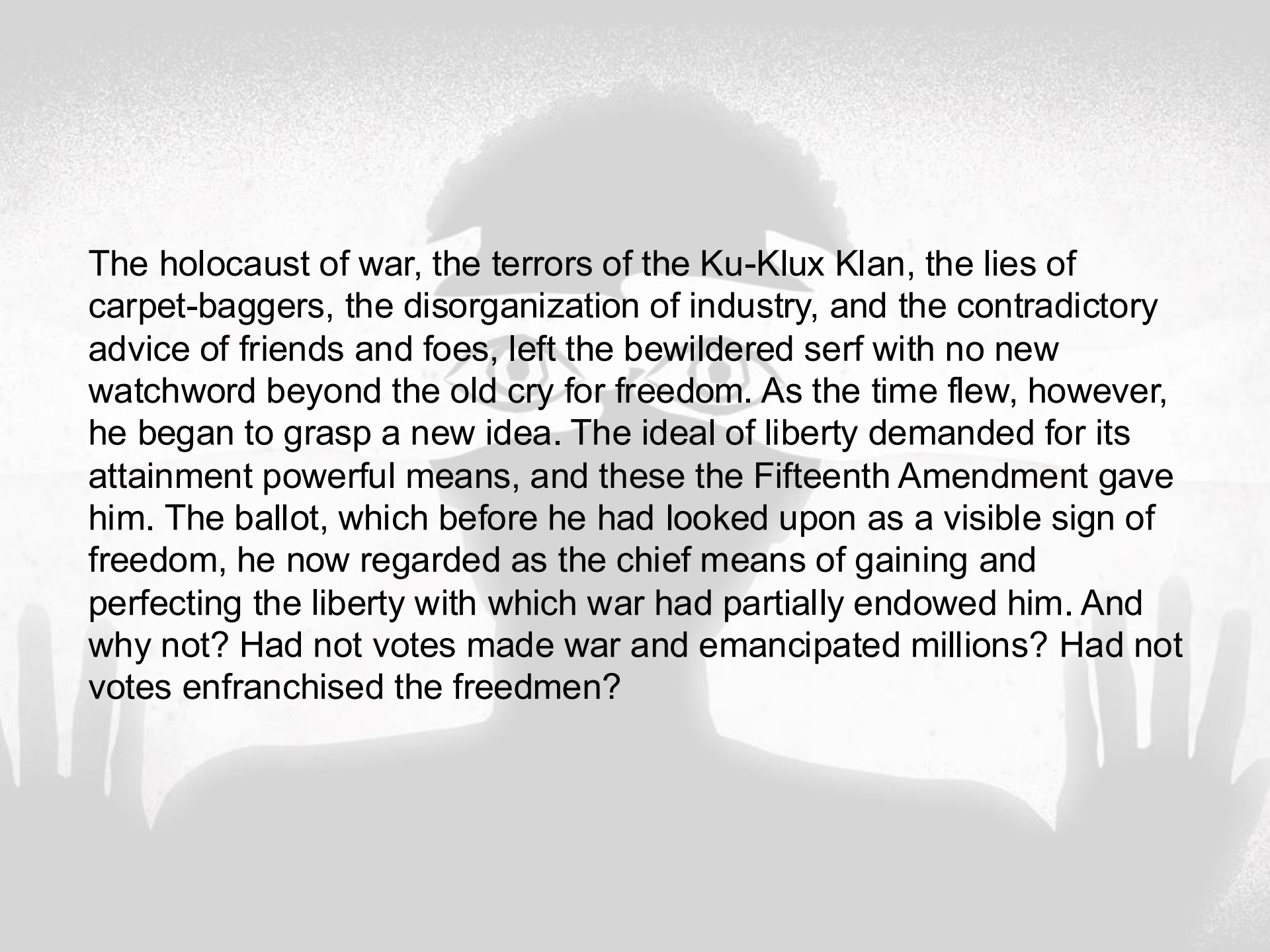
A faint, grayscale background image of a person with dark skin, wearing a headwrap, and raising their right fist in a gesture of protest or solidarity. The image is centered and serves as a backdrop for the text.

The history of the American Negro is the history of this strife,— this longing to attain self-conscious manhood, to **merge his double self into a better and truer self**. In this merging he wishes neither of the older selves to be lost. He would not Africanize America, for America has too much to teach the world and Africa. He would not bleach his Negro soul in a flood of white Americanism, for he knows that Negro blood has a message for the world. He simply wishes to **make it possible for a man to be both a Negro and an American**, without being cursed and spit upon by his fellows, without having the doors of Opportunity closed roughly in his face.

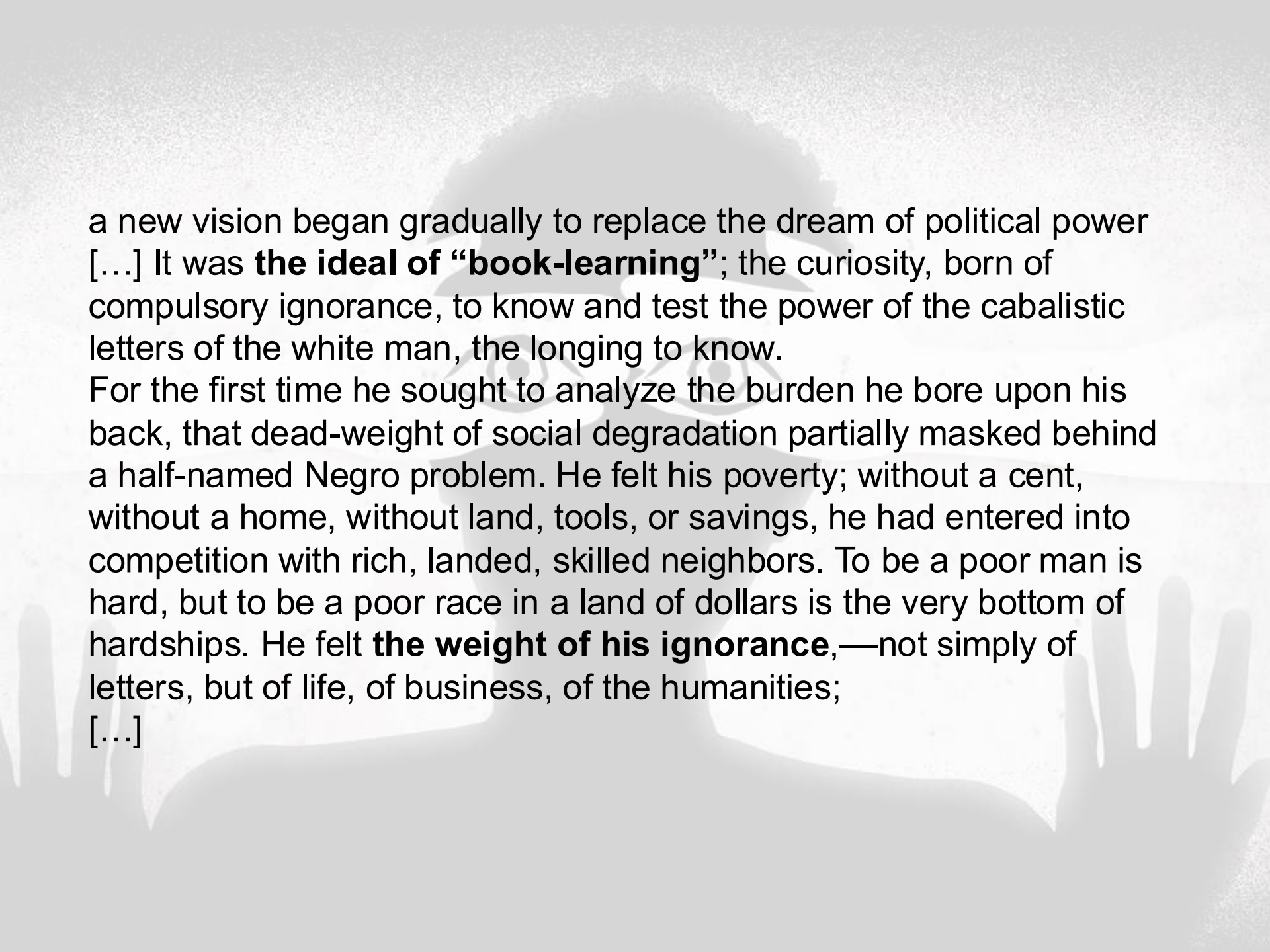
This, then, is the end of his striving: to be a co-worker in the kingdom of culture, to escape both death and isolation, to husband and use his best powers and his latent genius.

A faint, grayscale background image of a person with a large afro hairstyle, with their hands raised in a gesture of protest or freedom. The person's face is partially visible, looking upwards. The image is semi-transparent, allowing the text to be read over it.

Away back in the days of bondage they thought to see in one divine event the end of all doubt and disappointment; few men ever worshipped Freedom with half such unquestioning faith as did the American Negro for two centuries. To him, so far as he thought and dreamed, slavery was indeed the sum of all villainies, the cause of all sorrow, the root of all prejudice; Emancipation was the key to a promised land of sweeter beauty than ever stretched before the eyes of wearied Israelites. [...] Years have passed away since then [...] The Nation has not yet found peace from its sins; the freedman has not yet found in freedom his promised land. [...] The first decade was merely a prolongation of the vain search for freedom [...]

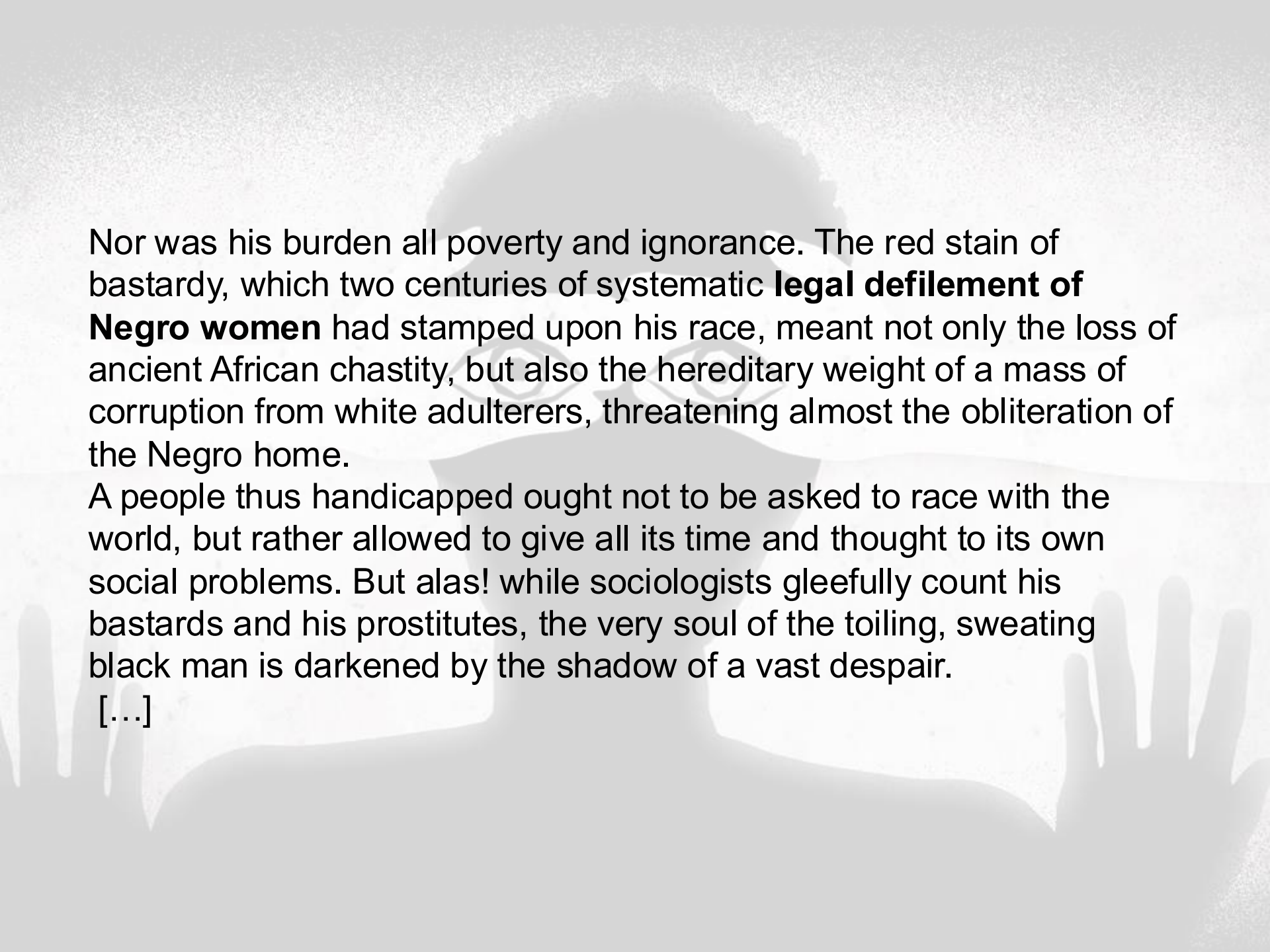
A faint, grayscale background image of a person, likely a Black man, with a raised fist. The person's face is partially visible, looking slightly to the right. The fist is raised high, with the index finger pointing upwards. The image is semi-transparent, allowing the text to be overlaid.

The holocaust of war, the terrors of the Ku-Klux Klan, the lies of carpet-baggers, the disorganization of industry, and the contradictory advice of friends and foes, left the bewildered serf with no new watchword beyond the old cry for freedom. As the time flew, however, he began to grasp a new idea. The ideal of liberty demanded for its attainment powerful means, and these the Fifteenth Amendment gave him. The ballot, which before he had looked upon as a visible sign of freedom, he now regarded as the chief means of gaining and perfecting the liberty with which war had partially endowed him. And why not? Had not votes made war and emancipated millions? Had not votes enfranchised the freedmen?



a new vision began gradually to replace the dream of political power [...] It was **the ideal of “book-learning”**; the curiosity, born of compulsory ignorance, to know and test the power of the cabalistic letters of the white man, the longing to know.

For the first time he sought to analyze the burden he bore upon his back, that dead-weight of social degradation partially masked behind a half-named Negro problem. He felt his poverty; without a cent, without a home, without land, tools, or savings, he had entered into competition with rich, landed, skilled neighbors. To be a poor man is hard, but to be a poor race in a land of dollars is the very bottom of hardships. He felt **the weight of his ignorance**,—not simply of letters, but of life, of business, of the humanities; [...]



Nor was his burden all poverty and ignorance. The red stain of bastardy, which two centuries of systematic **legal defilement of Negro women** had stamped upon his race, meant not only the loss of ancient African chastity, but also the hereditary weight of a mass of corruption from white adulterers, threatening almost the obliteration of the Negro home.

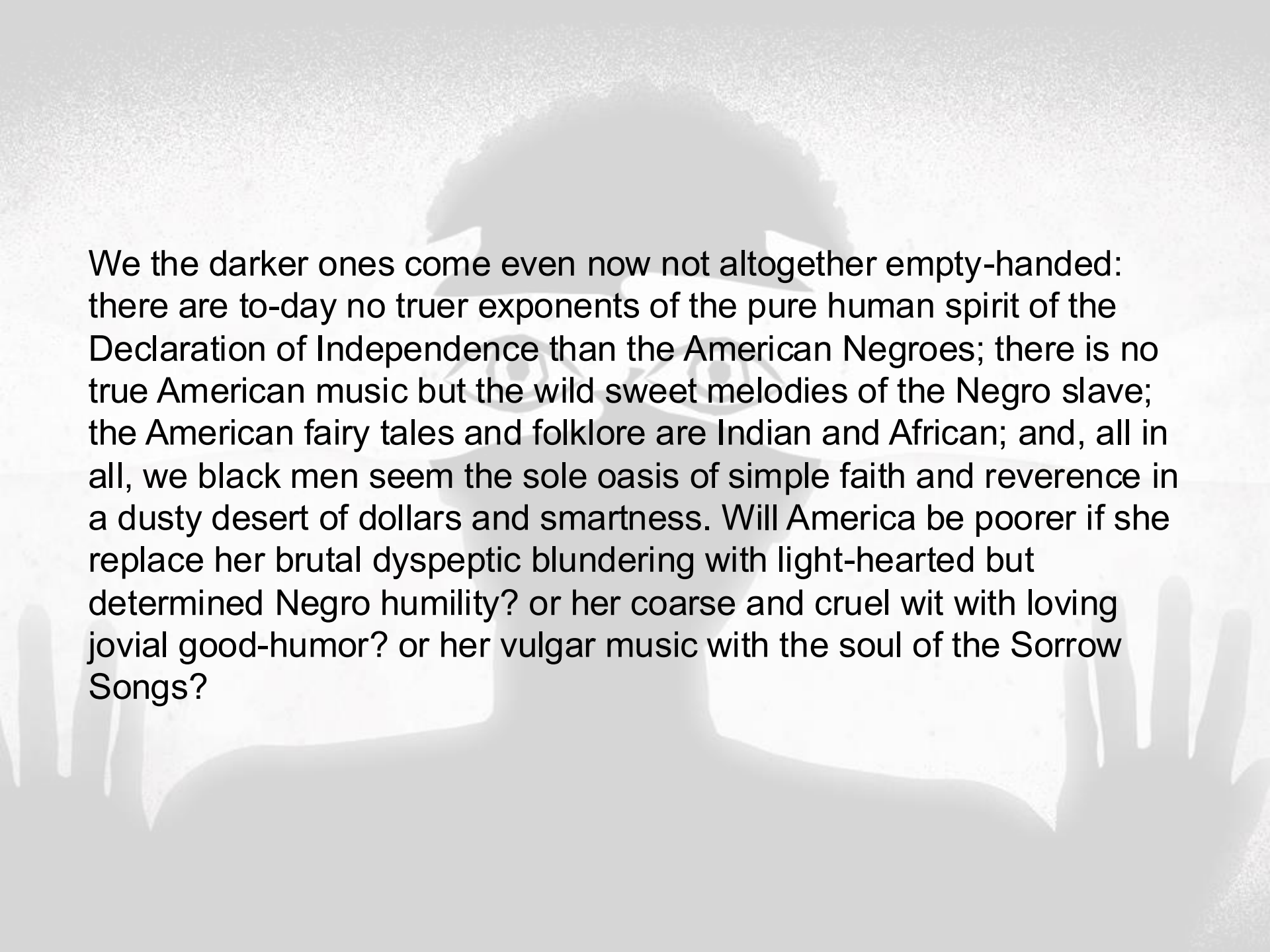
A people thus handicapped ought not to be asked to race with the world, but rather allowed to give all its time and thought to its own social problems. But alas! while sociologists gleefully count his bastards and his prostitutes, the very soul of the toiling, sweating black man is darkened by the shadow of a vast despair.

[...]

we are diseased and dying, cried the dark hosts; we cannot write, our voting is vain; what need of education, since we must always cook and serve? And the Nation echoed and enforced this self-criticism, saying: **Be content to be servants**, and nothing more; what need of higher culture for half-men?

To be really true, all these ideals must be melted and welded into one. The training of the schools we need to-day more than ever,—the training of deft hands, quick eyes and ears, and above all the broader, deeper, higher culture of gifted minds and pure hearts. The power of the ballot we need in sheer self-defence,—else what shall save us from a second slavery? [...]

Work, culture, liberty,—all these we need, not singly but together, not successively but together, each growing and aiding each, and all striving toward that vaster ideal that swims before the Negro people, the ideal of human brotherhood, gained through the unifying ideal of Race; [...]



We the darker ones come even now not altogether empty-handed: there are to-day no truer exponents of the pure human spirit of the Declaration of Independence than the American Negroes; there is no true American music but the wild sweet melodies of the Negro slave; the American fairy tales and folklore are Indian and African; and, all in all, we black men seem the sole oasis of simple faith and reverence in a dusty desert of dollars and smartness. Will America be poorer if she replace her brutal dyspeptic blundering with light-hearted but determined Negro humility? or her coarse and cruel wit with loving jovial good-humor? or her vulgar music with the soul of the Sorrow Songs?

Modernism: Historical and Intellectual Context (Late 19th – Early 20th Century)

Radical break with 19th-century paradigms, driven by major transformations across disciplines.

Key fields and figures:

Philosophy: Friedrich Nietzsche, Edmund Husserl, Karl Marx, Henri Bergson

Crisis of truth, emphasis on subjectivity and temporality

Psychoanalysis: Sigmund Freud, Carl Gustav Jung

Discovery of the unconscious

Linguistics: Ferdinand de Saussure

Language as a relational system

Physics: Albert Einstein, Marie Curie

New concepts of space, time, and matter

Arts (interconnected):

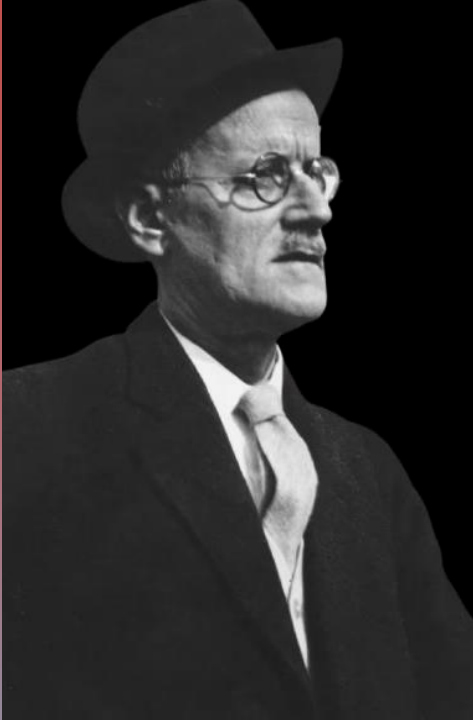
- Architecture: Walter Gropius, Le Corbusier
- Painting: Pablo Picasso, Wassily Kandinsky
- Music: Arnold Schoenberg, Igor Stravinsky



Exchange across the arts
 Fragmentation and formal experimentation
 Rejection of realism and tradition
 Crisis of the unified self
 (influenced by Freud and Nietzsche)

European avant-gardes (c. 1905–1930):

- Cubism: multiple perspectives
- Futurism: speed, technology (Filippo Tommaso Marinetti)
- Dadaism: anti-art (Tristan Tzara)
- Expressionism: emotional distortion (Edvard Munch)
- Surrealism: unconscious imagery (René Magritte)



Modernist Literature

James Joyce

Virginia Woolf

Marcel Proust

Joseph Conrad

Thomas Mann

Italo Svevo

Paul Valéry

Key narrative innovations:

Stream of consciousness

Interior monologue

Non-linear time

Focus on perception and subjectivity

Literature reflects the fragmentation of experience and identity

Modernism in the United States

1913 — Armory Show (New York)

Introduction of European modernism to the U.S.

Artists: Pablo Picasso, Marcel Duchamp, Wassily Kandinsky

American modernist artists:

Charles Sheeler

Edward Hopper

Joseph Stella

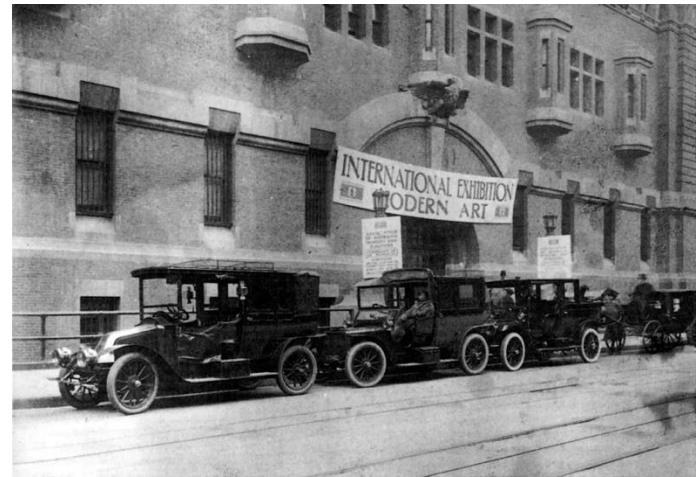
Marsden Hartley

Stuart Davis

Precisionism (1910s–1930s):

American movement characterized by geometric clarity and industrial subjects

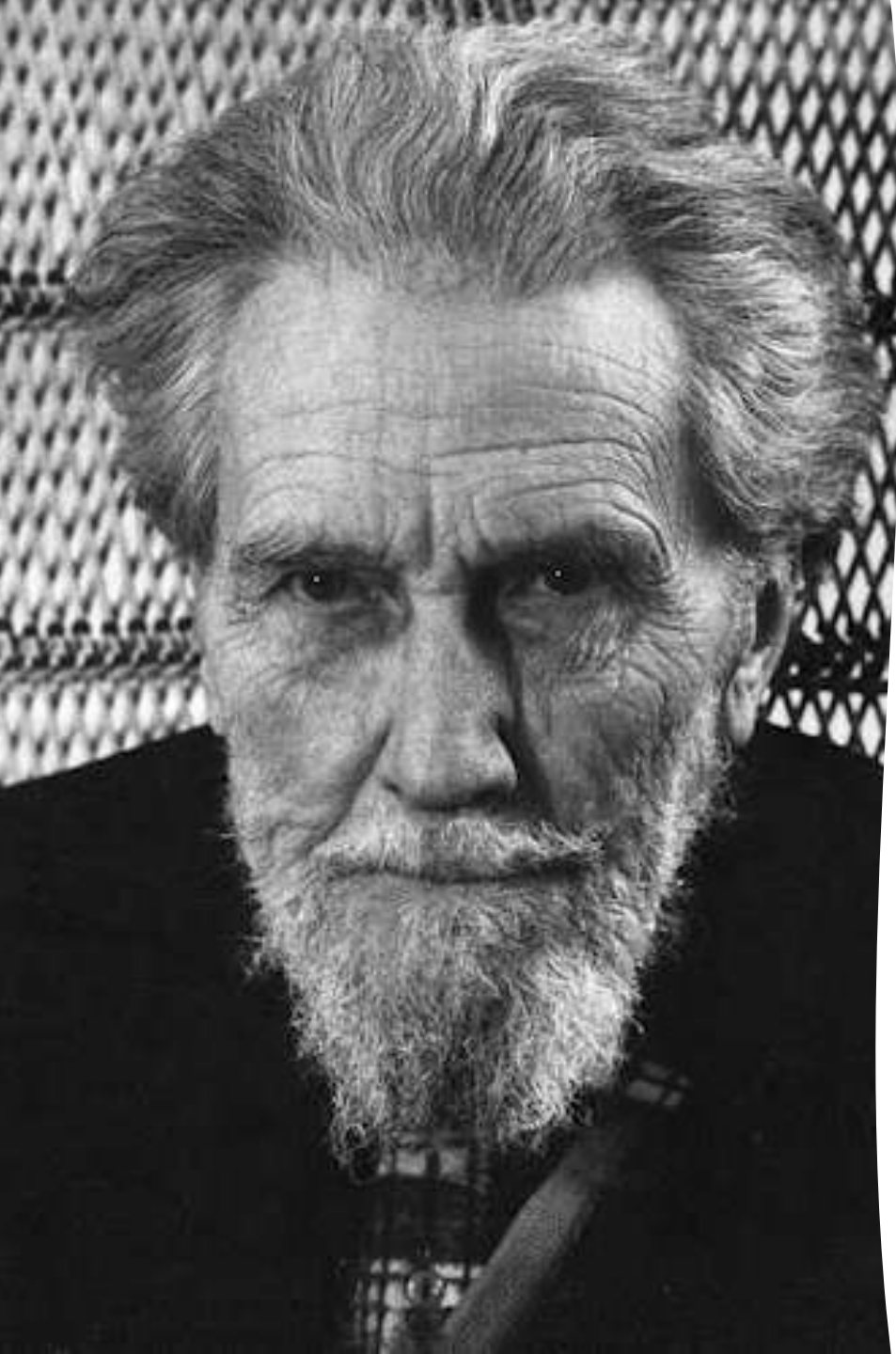
Key figures: Charles Demuth, Georgia O Keeffe, Paul Strand





Literary Modernism in the United States

1. Transnational modernism v. American modernism
2. The Lost Generation
3. The Harlem Renaissance
4. Southern Modernism
(Southern Agrarians: *The Fugitive*, 1922-25)



Ezra Pound (1885-1972)

Born in Idaho, moved to Philadelphia

1908. London – **1920.** Paris

Supported Fascism and Nazism

1941-45. Radio broadcast in Italy to support the Axis powers

1945-58. Incarcerated in St. Elizabeth's Psychiatric Hospital

1958. back to Italy

1972. died in Venice

Imagism and vorticism

“In a Station of the Metro” (1913)

The apparition of these faces in the crowd:
Petals on a wet, black bough.

1915-1962: *The Cantos*, 120 poems
72-73: in Italian; 74-84: *The Pisan Cantos*

From “Canto LXXIV”

The enormous tragedy of the dream in the
peasant’s bent shoulders

Manes! Manes was tanned and stuffed,
Thus Ben and la Clara a Milano
by the heels at Milano

That maggots shd/ eat the dead bullock
DIGENES, διγενέξ, but the twice crucified
where in history will you find it?

yet say this to the Possum a bang, not a
whimper,

with a bang not with a whimper,

To build the city of Dioce whose terraces
are the colour of stars.

From “Canto XLV”

Usura slayeth the child in the womb
It stayeth the young man’s courting
It hath brought palsey to bed, lyeth
between the young bride and her
bridegroom

CONTRA NATURAM

They have brought whores for Eleusis
Corpses are set to banquet
at behest of usura.

Ezra Pound, “A Few Dont’s by an Imagiste” (1913)

An “Image” is that which presents an intellectual and emotional complex in an instant of time. I use the term “complex” rather in the technical sense employed by the newer psychologists, such as Hart, though we may not agree absolutely in our application. [...] It is better to present one Image in a lifetime than to produce voluminous works.

[...] Use either no ornament or good ornament. Let the candidate fill his mind with the finest cadences he can discover, preferably in a foreign language [This is for rhythm, his vocabulary must of course be found in his native tongue], so that the meaning of the words may be less likely to divert his attention from the movement; e.g. Saxon charms, Hebridean Folk Songs, the verse of Dante, and the lyrics of Shakespeare—if he can dissociate the vocabulary from the cadence.

1. Direct treatment of the “thing” whether subjective or objective.
2. To use absolutely no word that does not contribute to the presentation.
3. As regarding rhythm: to compose in the sequence of the musical phrase, not in sequence of a metronome.

Indeed vers libre has become as prolix and as verbose as any of the flaccid varieties that preceded it. It has brought faults of its own. The actual language and phrasing is often as bad as that of our elders without even the excuse that the words are shovelled in to fill a metric pattern or to complete the noise of a rhyme-sound.

Thomas S. Eliot

(St. Louis, Missouri, 1888-London 1965)

Important family from Boston

Studied at **Harvard**, **Oxford**, and the **Sorbonne** (Paris)

1917. worked at Lloyds Bank

1927. acquired British citizenship and converted to Anglicanism

“classicist in literature, royalist in politics, and anglo-catholic in religion”,
(*For Lancelot Andrewes: Essays on style and order*, 1929).

1948. Nobel Prize in literature

Prufrock and Other Observations (1917)

The Waste Land (1922)

The Hollow Men (1925)

Ash Wednesday (1929)

Four Quartets (1936-1942)

Murder in the Cathedral (drama, 1935)

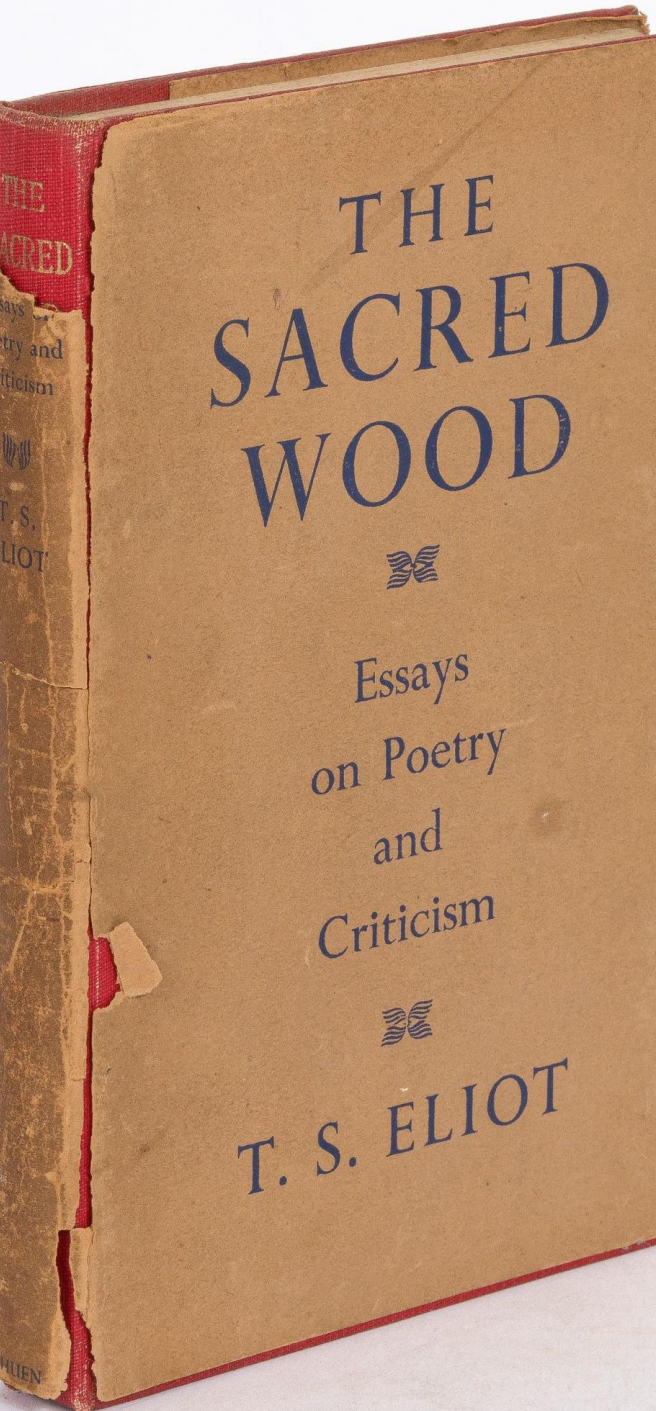


Thomas S. Eliot, “Tradition and the Individual Talent” (1919)

No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. You cannot value him alone; you must set him, for contrast and comparison, among the dead. I mean this as a principle of æsthetic, not merely historical, criticism.

The analogy was that of the catalyst. When the two gases previously mentioned are mixed in the presence of a filament of platinum, they form sulphurous acid. This combination takes place only if the platinum is present; nevertheless the newly formed acid contains no trace of platinum, and the platinum itself is apparently unaffected; has remained inert, neutral, and unchanged. The mind of the poet is the shred of platinum. It may partly or exclusively operate upon the experience of the man himself; but, the more perfect the artist, the more completely separate in him will be the man who suffers and the mind which creates; the more perfectly will the mind digest and transmute the passions which are its material.

It is not in his personal emotions, the emotions provoked by particular events in his life, that the poet is in any way remarkable or interesting. [...] The emotion in his poetry will be a very complex thing, but not with the complexity of the emotions of people who have very complex or unusual emotions in life. [...] The business of the poet is not to find new emotions, but to use the ordinary ones and, in working them up into poetry, to express feelings which are not in actual emotions at all. [...] we must believe that “emotion recollected in tranquillity” is an inexact formula. [...] Poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an escape from personality. But, of course, only those who have personality and emotions know what it means to want to escape from these things.



Objective correlative “The only way of expressing emotion in the form of art is by finding an ‘objective correlative’; in other words, a set of objects, a situation, a chain of events which shall be the formula of that particular emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked.”

(“Hamlet and His Problems”, 1919)

Mythical method “It is simply a way of controlling, of ordering, of giving a shape and a significance to the immense panorama of futility and anarchy which is contemporary history. ... Instead of narrative method, we may now use the mythical method.”

(“*Ulysses*, Order, and Myth”, 1923)



T. S. ELIOT'S OBJECTIVE CORRELATIVE

A KEY TO IMPERSONAL AND POWERFUL POETRY



WHAT IS OBJECTIVE CORRELATIVE?

“ The only way of expressing emotion in the form of art is by finding an ‘objective correlative’; in other words, a set of objects, a situation, a chain of events which shall be the formula of that particular emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked.

– T. S. Eliot, *The Sacred Wood* (1920)



EMOTION
(ABSTRACT)



EXPRESSED
INDIRECTLY
THROUGH



OBJECTS / SITUATION / CHAIN OF EVENTS
(CONCRETE)

(Which evoke the emotion in the reader)

HOW DOES IT WORK?



1. The poet has an emotion or feeling to express.



2. He finds a set of objects, a situation or a chain of events related to that emotion.



3. These external facts are arranged in a particular pattern—the objective correlative.



4. When presented in the poem, these facts create a sensory experience and the emotion is evoked in the reader's mind.

WHY IS IT IMPORTANT?

- It enables the poet to express complex emotions indirectly, not by personal confession.
- It makes poetry impersonal—poetry is not the expression of the poet's personality but an escape from it.
- It gives the reader an emotional experience, not a statement.
- It creates depth, suggestion and universality in poetry.

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EXAMPLE FROM T. S. ELIOT – “THE LOVE SONG OF J. ALFRED PRUFROCK”

THE POEM SAYS:

“

*Let us go then, you and I,
When the evening is spread out
against the sky
Like a patient etherized
upon a table;*

– T. S. Eliot

THE OBJECTIVE CORRELATIVE AT WORK

OBJECTS / SITUATION / EVENTS (External Facts)	SENSORY EXPERIENCE (What we see / feel)	EMOTION EVOKED (In the reader)
Evening spread out against the sky 	Visual image of a vast, motionless evening 	Weariness, sadness, loneliness
Like a patient etherized upon a table 	Strange, quiet, lifeless image 	Sense of anxiety, helplessness, emotional numbness

RESULT:

The reader experiences the emotion (loneliness, anxiety, numbness) without the poet saying “I am lonely” or “I feel anxious”. The emotion is evoked through the objective correlative.

IN SHORT

Objective correlative is the technique by which a poet expresses emotion indirectly through a set of objects, a situation or a chain of events, so that the reader experiences the emotion, not the poet.



SIGNIFICANCE IN MODERN POETRY



Reaction against
romantic
subjectivity and
personal outpouring.



Creates
objectivity and
artistic
control.



Makes poetry
universal and
everlasting.



Foundation of
Eliot's mature
poetic style.

SOURCE

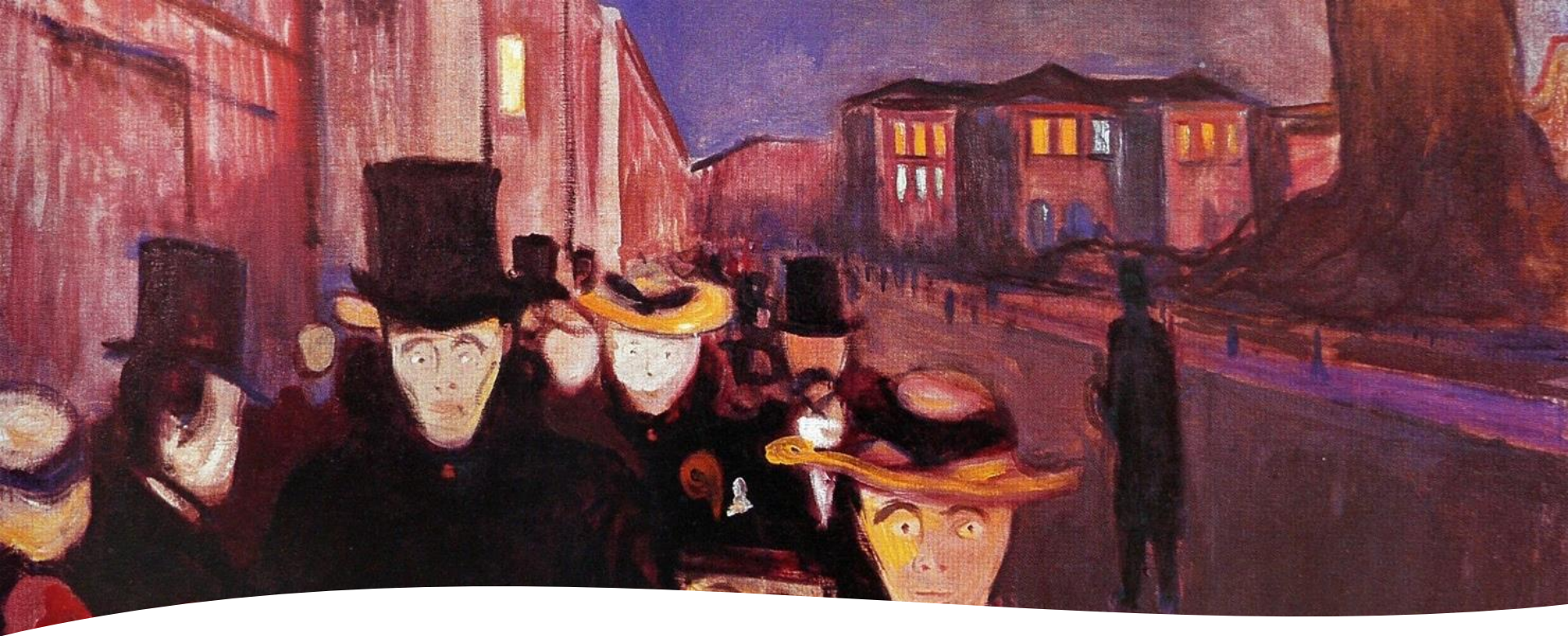
T. S. Eliot first explained the idea of objective correlative in his critical essay “Hamlet and His Problems” and later in *The Sacred Wood* (1920).



“ The only way of expressing emotion in the form of art is by finding an objective correlative; in other words, a set of objects, a situation, a chain of events.

– T. S. Eliot





The Waste Land

I. The Burial of the Dead

[...] Unreal City,
Under the brown fog of a winter dawn,
A crowd flowed over London Bridge, so many,
I had not thought death had undone so many.
Sighs, short and infrequent, were exhaled,
And each man fixed his eyes before his feet.
Flowed up the hill and down King William Street,

To where Saint Mary Woolnoth kept the hours
With a dead sound on the final stroke of nine.
There I saw one I knew, and stopped him,
crying: 'Stetson!
'You who were with me in the ships at Mylae!
'That corpse you planted last year in your
garden,
'Has it begun to sprout? Will it bloom this year?
'Or has the sudden frost disturbed its bed?
'Oh keep the Dog far hence, that's friend to men,
'Or with his nails he'll dig it up again!
'You! hypocrite lecteur!—mon semblable,—mon
frère!"

Sherwood Anderson (1876-1941)

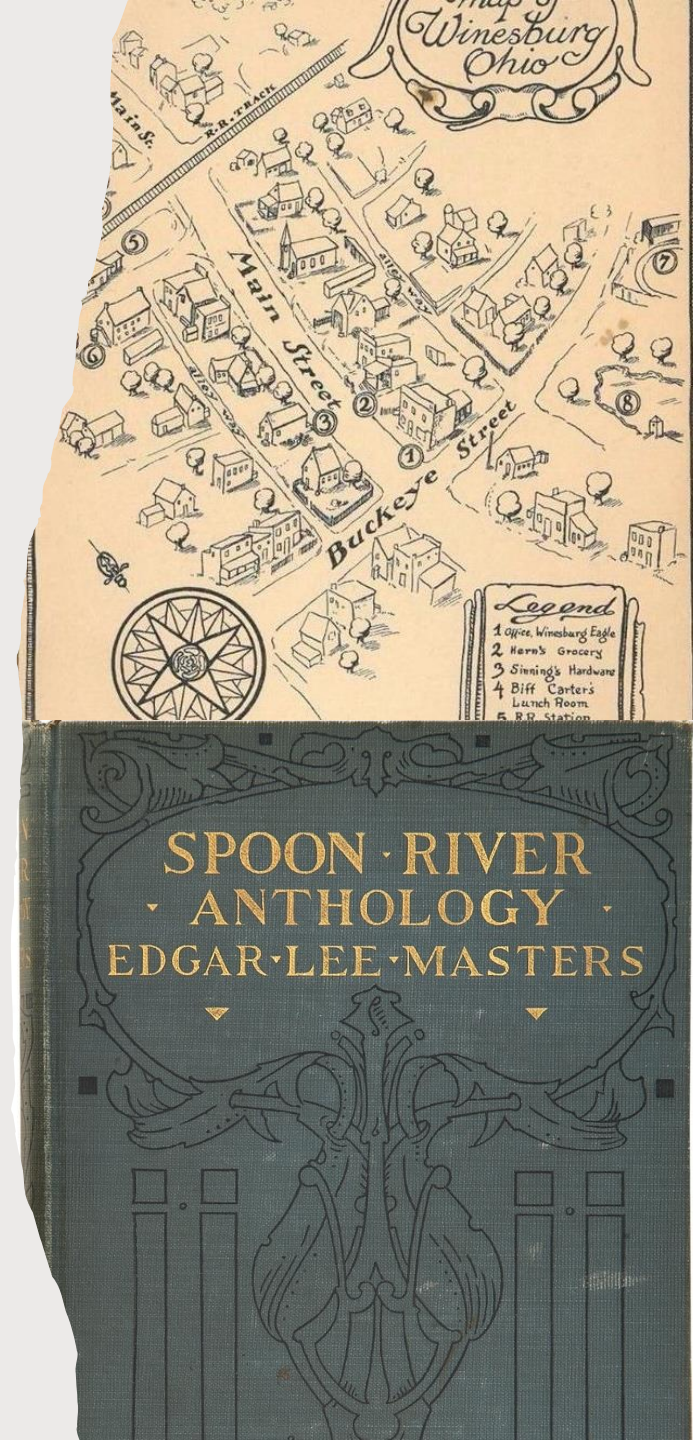
1898. Served in the Spanish-American war; moved to Chicago

Socialist ideas; published articles in a socialist journal, *The Masses*

1919. *Winesburg, Ohio: A Group of Tales of Ohio Small-Town Life*: 23 inter-related stories featuring a journalist, George Willard, as a protagonist, and exploring the daily lives of people from Winesburg, a fictional town in Ohio, a sort of a microcosm

Edgar Lee Masters (1868-1950)

1915. *Spoon River Anthology*: collection of poems, the epitaphs of people from Spoon River, a fictional small town



Edgar Lee Masters, "Fiddler Jones"

The earth keeps some vibration going
There in your heart, and that is you.
And if the people find you can fiddle,
Why, fiddle you must, for all your life.
What do you see, a harvest of clover?
Or a meadow to walk through to the river?
The wind's in the corn; you rub your hands
For beeves hereafter ready for market;
Or else you hear the rustle of skirts
Like the girls when dancing at Little Grove.
To Cooney Potter a pillar of dust
Or whirling leaves meant ruinous drouth;
They looked to me like Red-Head Sammy
Stepping it off, to "Toor-a-Loor."
How could I till my forty acres
Not to speak of getting more,
With a medley of horns, bassoons and piccolos
Stirred in my brain by crows and robins
And the creak of a wind-mill—only these?
And I never started to plow in my life
That some one did not stop in the road
And take me away to a dance or picnic.
I ended up with forty acres;
I ended up with a broken fiddle—
And a broken laugh, and a thousand memories,
And not a single regret.

Fabrizio De Andrè, "Il suonatore Jones" (1971)

In un vortice di polvere
gli altri vedevan siccità,
a me ricordava
la gonna di Jenny
in un ballo di tanti anni fa.
Sentivo la mia terra
vibrare di suoni, era il mio cuore
e allora perché coltivarla ancora,
come pensarla migliore.
Libertà l'ho vista dormire
nei campi coltivati
a cielo e denaro,
a cielo ed amore,
protetta da un filo spinato.
Libertà l'ho vista svegliarsi
ogni volta che ho suonato
per un fruscio di ragazze
a un ballo,
per un compagno ubriaco.
E poi se la gente sa,
e la gente lo sa che sai suonare,
suonare ti tocca
per tutta la vita
e ti piace lasciarti ascoltare.
Finii con i campi alle ortiche
finii con un flauto spezzato
e un ridere rauco
ricordi tanti
e nemmeno un rimpianto.

William Carlos Williams (1883-1963)

Influenced by Ezra Pound, who published his poems in England

Was a doctor

Disagreed with Eliot and Pound, as they were too attached to European culture

Wrote about everyday people and circumstances

Used everyday language

Spring and All (1923)

In the American Grain (1925)

An Early Martyr and Other Poems (1935)

Pictures from Brueghel and Other Poems (1962)

Paterson (1963), an epic poem published in five volumes (1946-1958), influenced by James Joyce's *Ulysses*.



man Ray Paris

**“The Red
Wheelbarrow”
(1923)**

so much depends
upon

a red wheel
barrow

glazed with rain
water

beside the white
chickens.

**“This Is Just to
Say” (1934)**

I have eaten
the plums
that were in
the icebox

and which
you were probably
saving
for breakfast

Forgive me
they were delicious
so sweet
and so cold



❖
**IN THE
AMERICAN
GRAIN**
❖

William Carlos Williams

*with an Introduction
by Horace Gregory*

THE NEW CLASSICS SERIES

Essays, history, literary criticism

Re-examines key figures of American history: Columbus, the Puritans, or Edgar Allan Poe

Challenges traditional, idealized versions of American history, and questions the primacy of the Puritan legacy, emphasizing the complexity and contradictions of American identity

Final goal: a more authentic, “native” American voice



Gertrude Stein

(Allegheny, PA, 1874- Neuilly-sur-Seine, 1946)

Daughter German-Jewish immigrants, lived in Paris, Vienna and Oakland

Began studying medicine

1903 moved to Paris with her brother Leo

Became good friends with Hemingway, Matisse, Fitzgerald, and Picasso (“You are all a lost generation”)

1907 met Alice B. Toklas, with whom she lived from 1909 until her death

During WWI drove a truck to carry supplies to hospitals around Paris

Three Lives (1909)

Tender Buttons (1912)

The Making of Americans (1925)

The Autobiography of Alice B. Toklas (1933)

Gertrude Stein

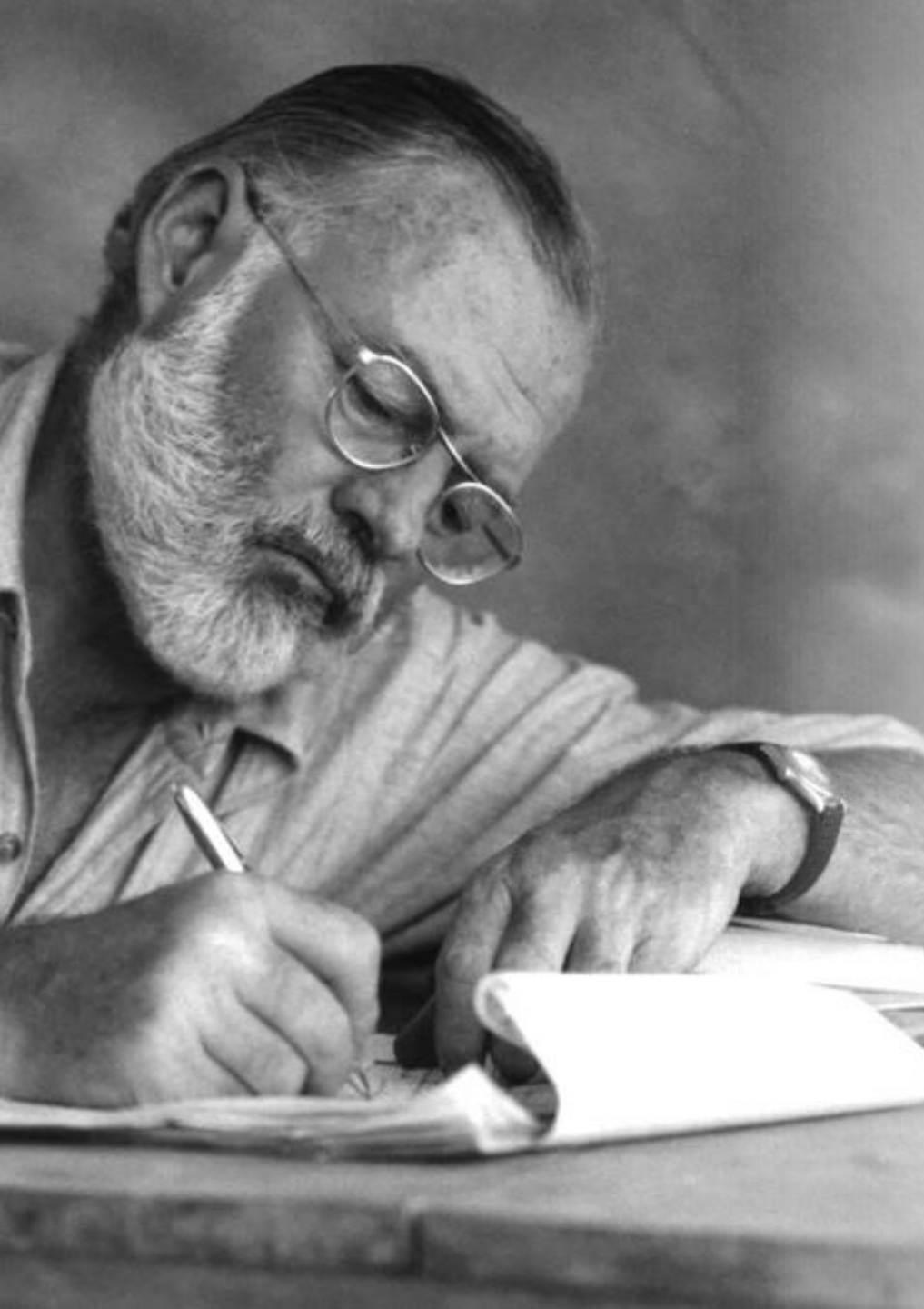
“A Table”, from *Tender Buttons* (1914)

A table means does it not my dear it means a whole steadiness. Is it likely that a change.

A table means more than a glass even a looking glass is tall. A table means necessary places and a revision a revision of a little thing it means it does mean that there has been a stand, a stand where it did shake.

“Miss Furr and Miss Skeene”, from *Geography and Plays* (1923)

Helen Furr and Georgine Skeene were regularly living where very many were living and cultivating in themselves something. Helen Furr and Georgine Skeene were living very regularly then, being very regular then in being gay then. They did then learn many ways to be gay and they were then being gay being quite regular in being gay, being gay and they were learning little things, little things in ways of being gay, they were very regular then, they were learning very many little things in ways of being gay, they were being gay and using these little things they were learning to have to be gay with regularly gay with then and they were gay the same amount they had been gay. They were quite gay, they were quite regular, they were learning little things, gay little things, they were gay inside them the same amount they had been gay, they were gay the same length of time they had been gay every day.



Ernest Hemingway (1899-1961)

Born in Illinois, in **1917** was employed by the *Kansas City Star* (newspaper)

1918 joined the ambulance corps in Italy (→ *A Farewell to Arms*)

1919 back to the States

Worked as a journalist and married four times

1922 **Paris**, lost generation (→ *Fiesta*)

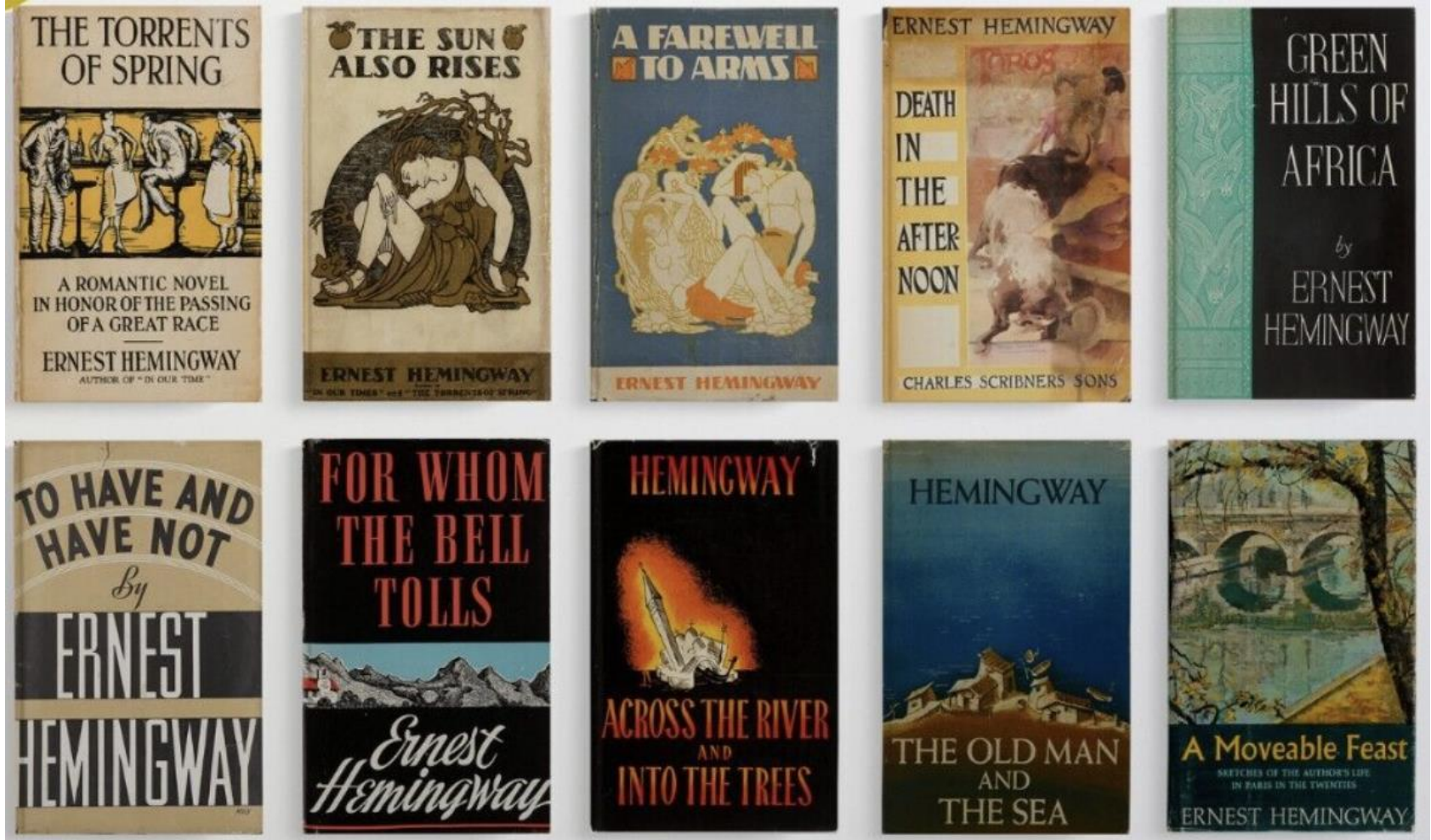
1930 **Africa** (→ *The Green Hills of Africa*)

1937 reporter during the **Spanish Civil War** (→ *For Whom the Bell Tolls*)

1939 **Cuba**

1954 Nobel Prize in literature

1961 took his life



Major Novels

The Sun Also Rises (1926)
A Farewell to Arms (1929)
To Have and Have Not (1937)
For Whom the Bell Tolls (1940)
The Old Man and the Sea (1952)
Islands in the Stream (1970)
The Garden of Eden (1986)
True at First Light (memoir, 1999)

Short Story Collections

In Our Time (1925)
Men Without Women (1927)
Winner Take Nothing (1933)
The Snows of Kilimanjaro and Other Stories (1961)
The Nick Adams Stories (1972)

Nonfiction

Death in the Afternoon (1932, about bullfighting)
Green Hills of Africa (1935, African safari memoir)
A Moveable Feast (1964, memoir of 1920s Paris)



ICEBERG THEORY

— BY ERNEST HEMINGWAY —

A writer should only show a small part of the story.
The deeper meaning lies **hidden** beneath the surface.

WHAT WE SEE

(1/8 ABOVE THE SURFACE)

- Actions
- Dialogue
- Events
- What is written

Only a small part of the story is shown.

WHAT WE DON'T SEE

(7/8 BELOW THE SURFACE)

- Thoughts
- Feelings
- Backstory
- Motivation
- Social / Cultural context
- Themes and symbols
- What is left unsaid

The larger, hidden part creates depth, meaning and emotional impact.

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Hemingway believed that the reader is intelligent.

When the writer omits and trusts the reader, the story becomes more powerful.

EXAMPLES OF ICEBERG THEORY IN ERNEST HEMINGWAY'S WORKS



THE OLD MAN AND THE SEA

WHAT IS SHOWN (Above the Surface)

An old fisherman, Santiago, goes far into the sea, struggles with a giant fish, loses it to sharks, and returns home with only the skeleton.

WHAT IS HIDDEN (Below the Surface)

Santiago's dignity, lifelong struggles, his unbreakable spirit, man vs nature, and the theme of perseverance and defeat with grace.



A FAREWELL TO ARMS

WHAT IS SHOWN (Above the Surface)

A love story between Frederic Henry and Catherine Barkley during World War I.

WHAT IS HIDDEN (Below the Surface)

The horror and meaninglessness of war, emotional trauma, loss, disillusionment, and the search for love and peace.



DEATH IN THE AFTERNOON

WHAT IS SHOWN (Above the Surface)

A description of bullfights in Spain—the event, the arena, the bull, the matador.

WHAT IS HIDDEN (Below the Surface)

Reflections on life and death, courage, honor, the beauty of the ritual, and Hemingway's philosophy.



THE SHORT STORY "A CLEAN, WELL-LIGHTED PLACE"

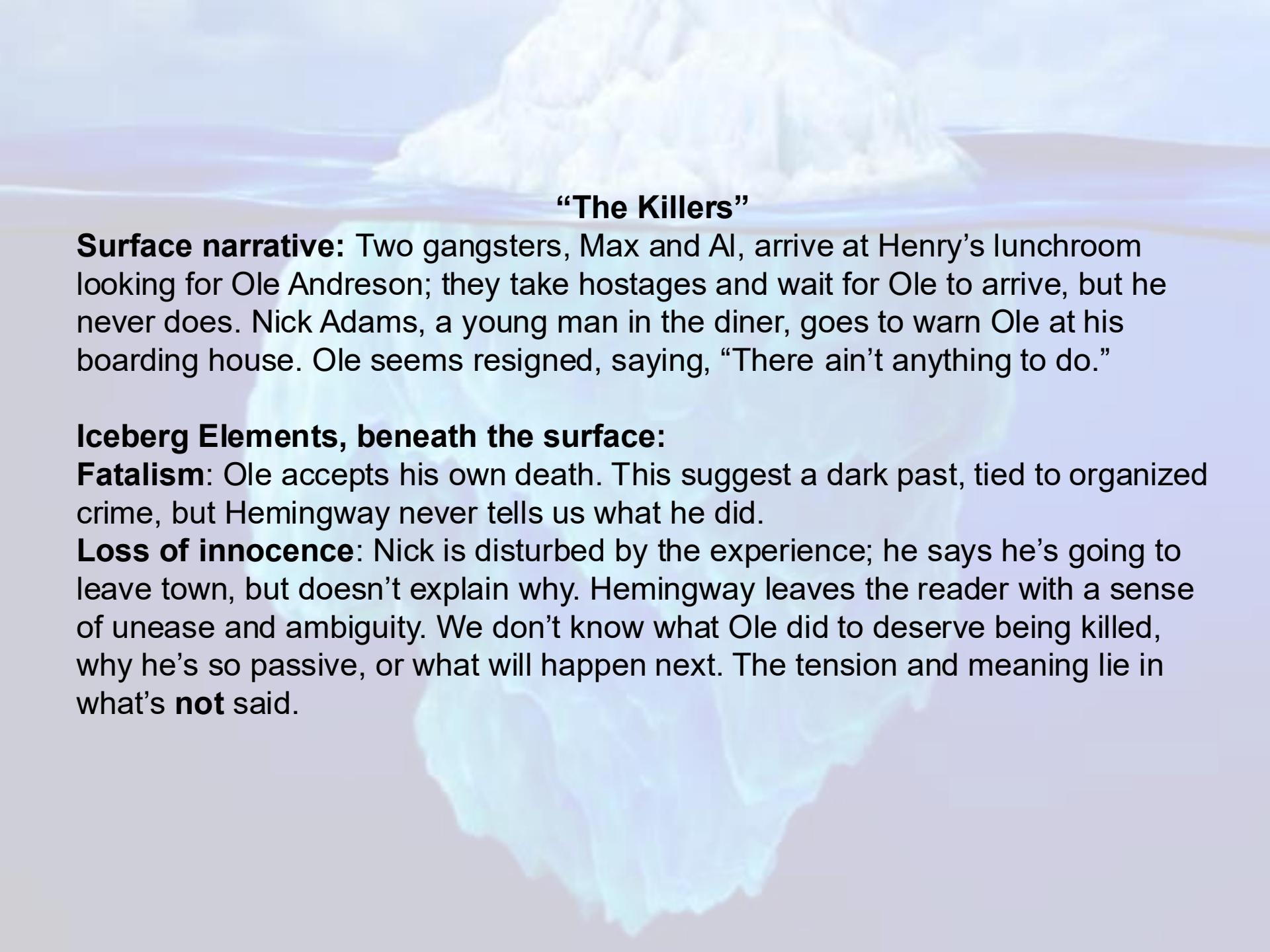
WHAT IS SHOWN (Above the Surface)

Two men sit in a café late at night, drinking and talking about nothing important.

WHAT IS HIDDEN (Below the Surface)

Loneliness, emptiness, the search for connection, and the sadness of a man who cannot sleep.

If a writer of a prose knows enough about what he is writing about he may omit things that he knows and the reader, if the writer is writing truly enough, will have a feeling of those things as strongly as though the writer had stated them. The dignity of movement of the iceberg is due to only one-eighth of it being above water. The writer who omits things because he does not know them only makes hollow places in his writing. (*Death in the Afternoon*, 1932)

A large, white iceberg floats in a calm, blue body of water under a clear sky. The iceberg's tip is visible above the water, while its much larger, jagged base is submerged, illustrating the concept of the 'iceberg' metaphor in literature.

“The Killers”

Surface narrative: Two gangsters, Max and Al, arrive at Henry’s lunchroom looking for Ole Andreson; they take hostages and wait for Ole to arrive, but he never does. Nick Adams, a young man in the diner, goes to warn Ole at his boarding house. Ole seems resigned, saying, “There ain’t anything to do.”

Iceberg Elements, beneath the surface:

Fatalism: Ole accepts his own death. This suggests a dark past, tied to organized crime, but Hemingway never tells us what he did.

Loss of innocence: Nick is disturbed by the experience; he says he’s going to leave town, but doesn’t explain why. Hemingway leaves the reader with a sense of unease and ambiguity. We don’t know what Ole did to deserve being killed, why he’s so passive, or what will happen next. The tension and meaning lie in what’s **not** said.

Francis Scott Fitzgerald (1896-1940)

The “Roaring 1920s” and the “Jazz Age”:
flappers and speakeasies

Studied at Princeton University and served in
the US Navy in WW1

1920 Married Zelda Sayre (author of *Save Me
the Waltz*, 1932)

Worked for an advertising agency and wrote
for “slick magazines”

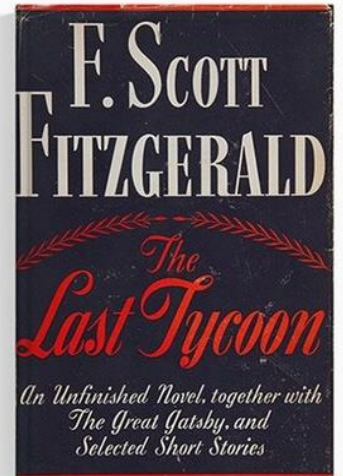
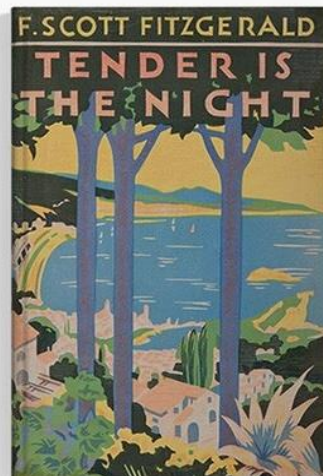
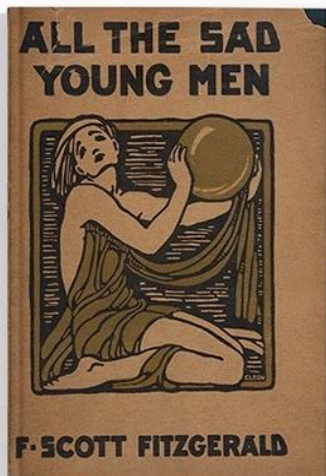
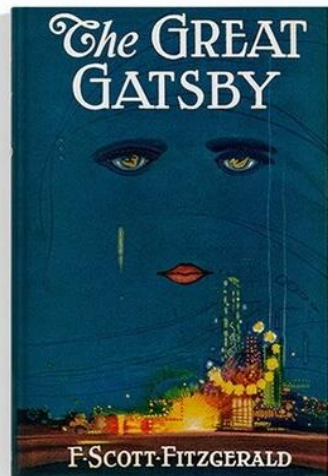
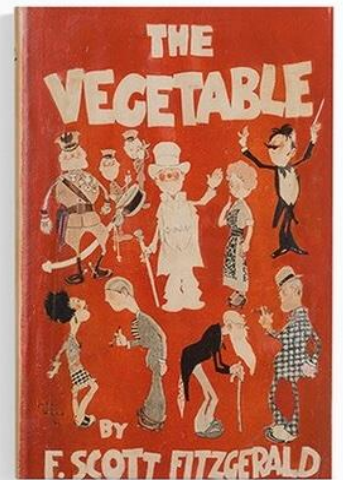
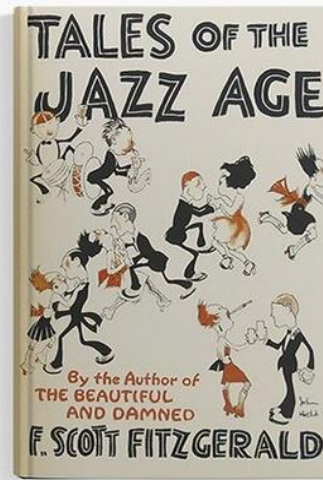
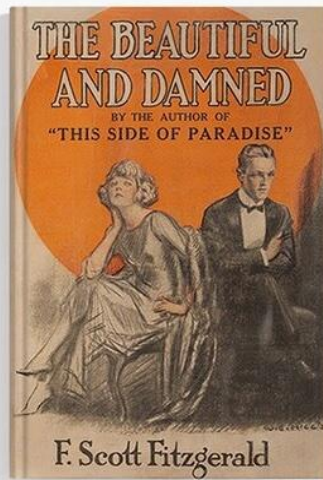
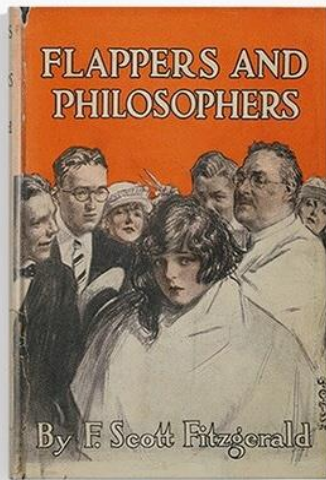
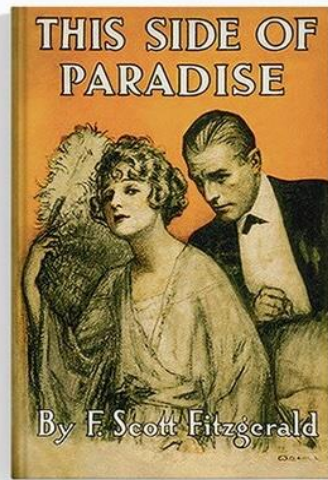
1924-26 Europe (Paris, French Riviera,
Rome). Friend with Gertrude Stein, Ezra
Pound, Ernest Hemingway, James Joyce

1927 Hollywood

1929 Back to Europe, Zelda diagnosed with
schizophrenia (hospitalized in Switzerland and
in the US)

Last years in California, died in LA





This Side of Paradise (1920, American youth and the beginning of the Jazz age)

Flappers and Philosophers (short stories, 1920)

The Beautiful and Damned (1922)

Tales of the Jazz Age (short stories, 1922)

The Great Gatsby (1925)

Tender Is the Night (1934, Scott and Zelda troubles with alcoholism and mental illness)

The Last Tycoon (1940, unfinished, about Hollywood film industry)

The Great Gatsby

Nick Carraway, narrator, a mid-westerner who moved East, Daisy Buchanan's cousin

Jay Gatsby, a mid-westerner who moved East to win back **Daisy Buchanan**, the love he lost five years earlier. He is considered "new money"

Tom Buchanan, Daisy's husband, part of the "old money" elite

George & Myrtle Wilson, Tom's mistress and her husband



Setting

The East and West Eggs, fictional peninsulas on Long Island Sound (East Egg: “old money”; West Egg: “the newly rich”)

Gatsby's mansion: 40 acres, embodies Gatsby's success and the “American Dream”

New York City and Plaza Hotel, the excess of the times

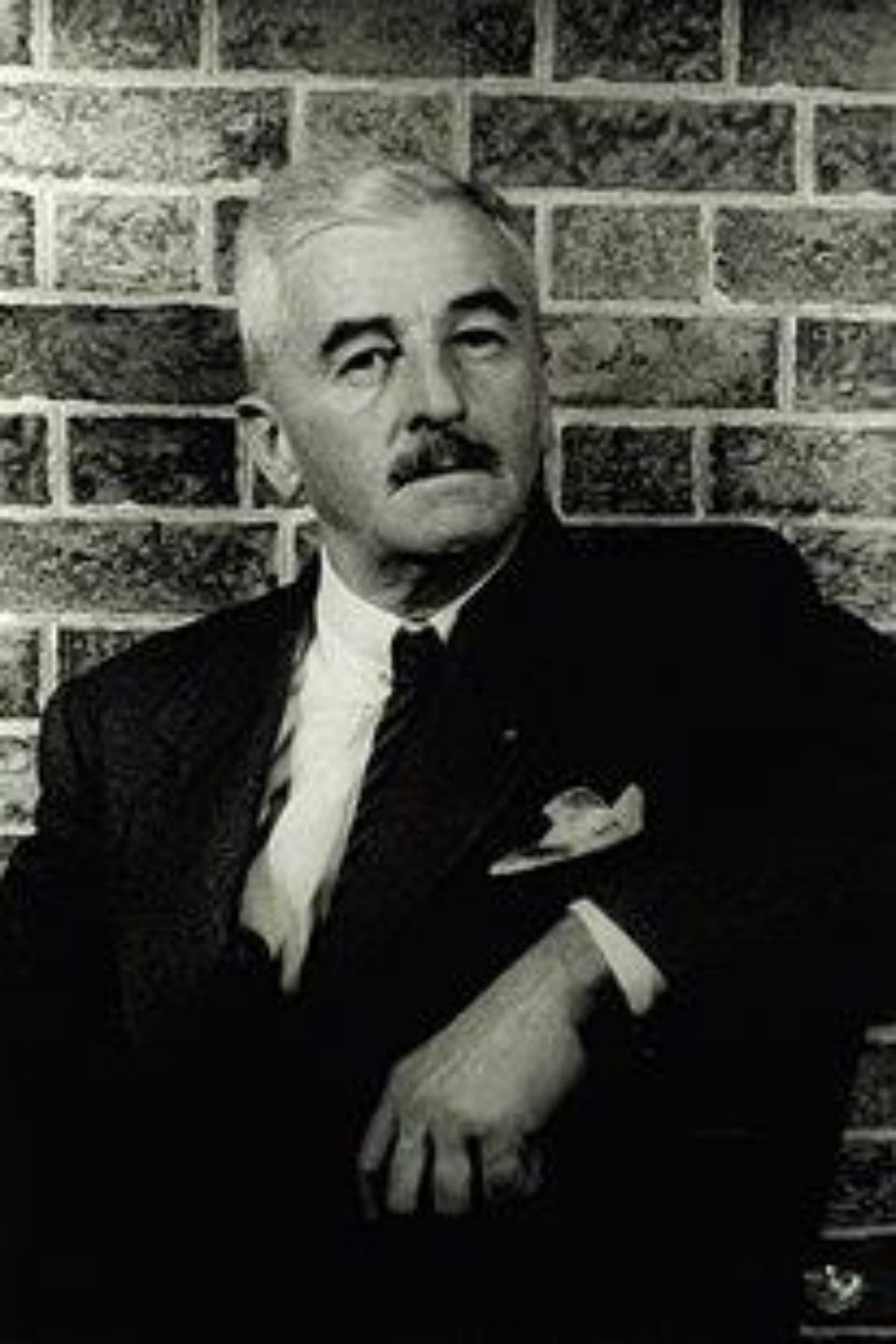
Valley of Ashes (Flushing, in Queens), where George and Myrtle live, desolate area filled with industrial waste, represents the social and moral decay of society during the 1920's

Symbols

Green Light, at the end of Daisy's dock and visible from Gatsby's place: dreams and hopes Daisy.

The Eyes of Dr. T. J. Eckleburg: a decaying billboard in the Valley of Ashes with eyes advertising an optometrist





William Faulkner

(New Albany, Mississippi 1897-1962)

Upper-middle class family
Tried to join the US Army and attended the University of Mississippi in 1919, never graduated

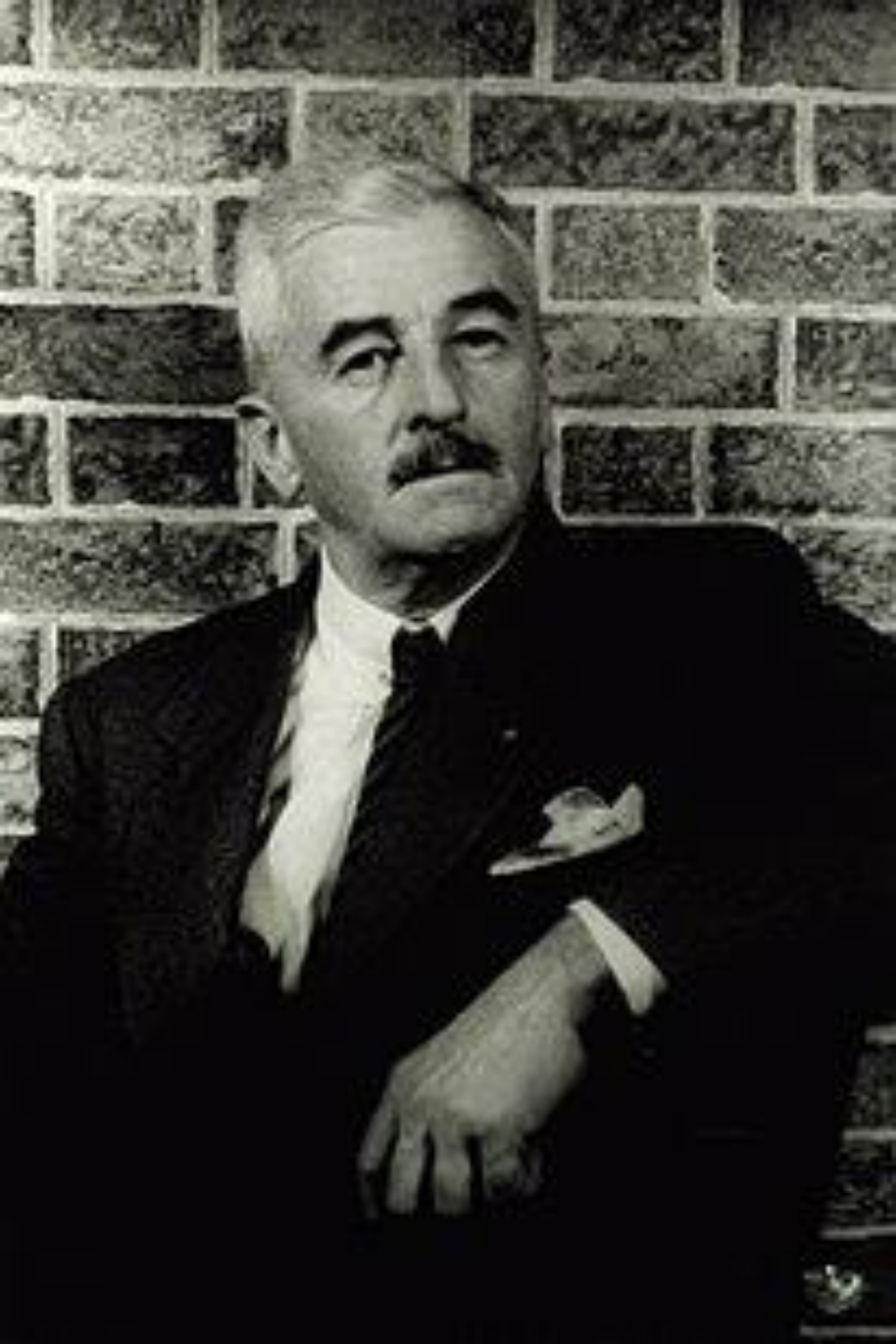
Modernism and the South: stream of consciousness and implicit references to myth and earlier writers

Southern tragic and Southern Gothic

Yoknapatawpha County / Jefferson
(Lafayette County, Mississippi / Oxford)

1930 First story published "A Rose for Emily"

Nobel Prize in Literature, 1949



Faulkner avait résolu à sa manière, et sans même y penser, un problème très difficile : celui du langage dans la tragédie moderne. Comment faire parler à des personnages en veston une langue qui soit assez quotidienne pour être parlée dans nos appartements et assez insolite pour rester à la hauteur d'un destin tragique ?

(Albert Camus)

Soldiers' Pay (1926)

Mosquitoes (1927)

The Sound and the Fury (1929)

As I Lay Dying (1930)

Sanctuary (1931)

Light in August (1932)

Absalom, Absalom! (1936)

The Hamlet (1940)

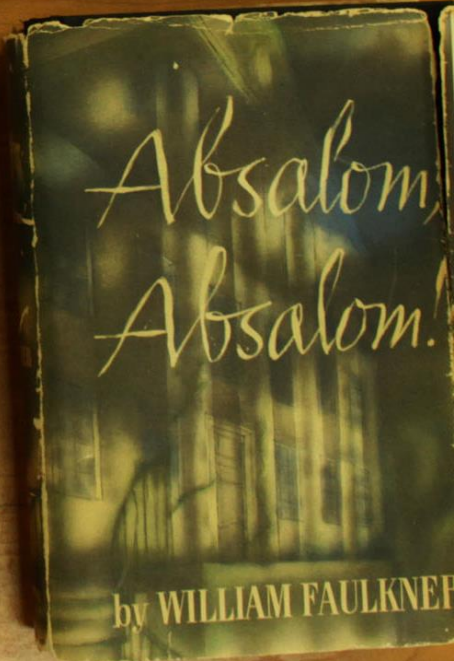
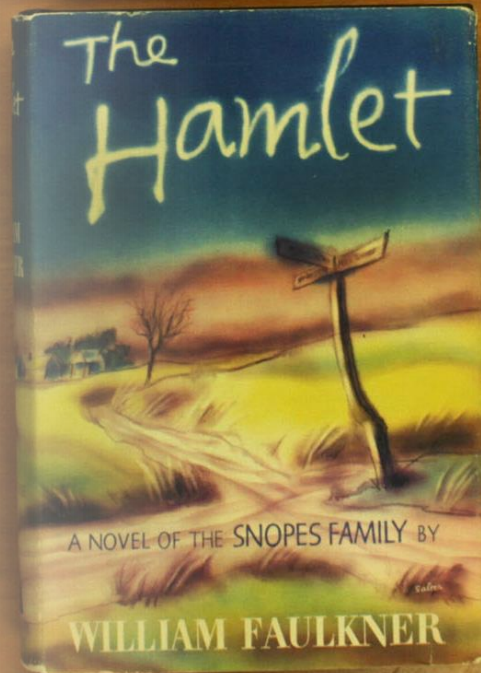
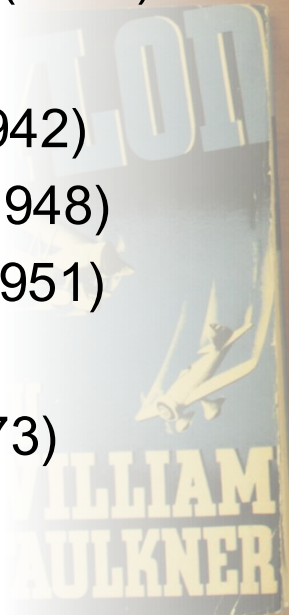
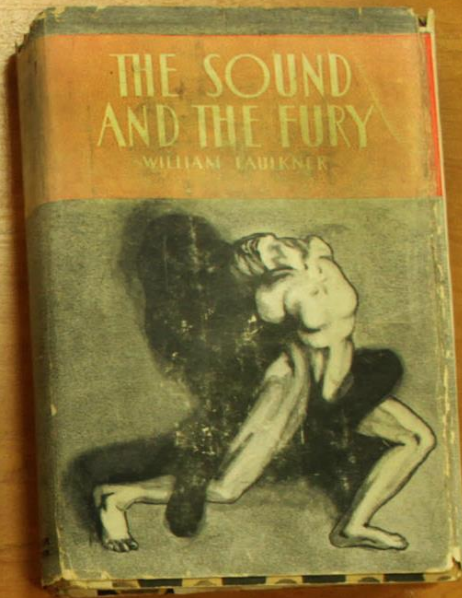
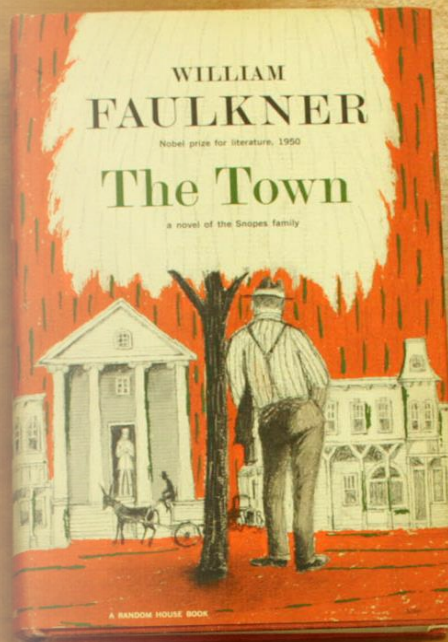
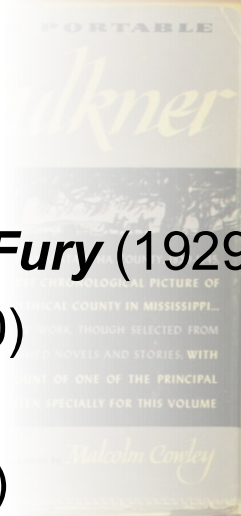
Go Down, Moses (1942)

Intruder in the Dust (1948)

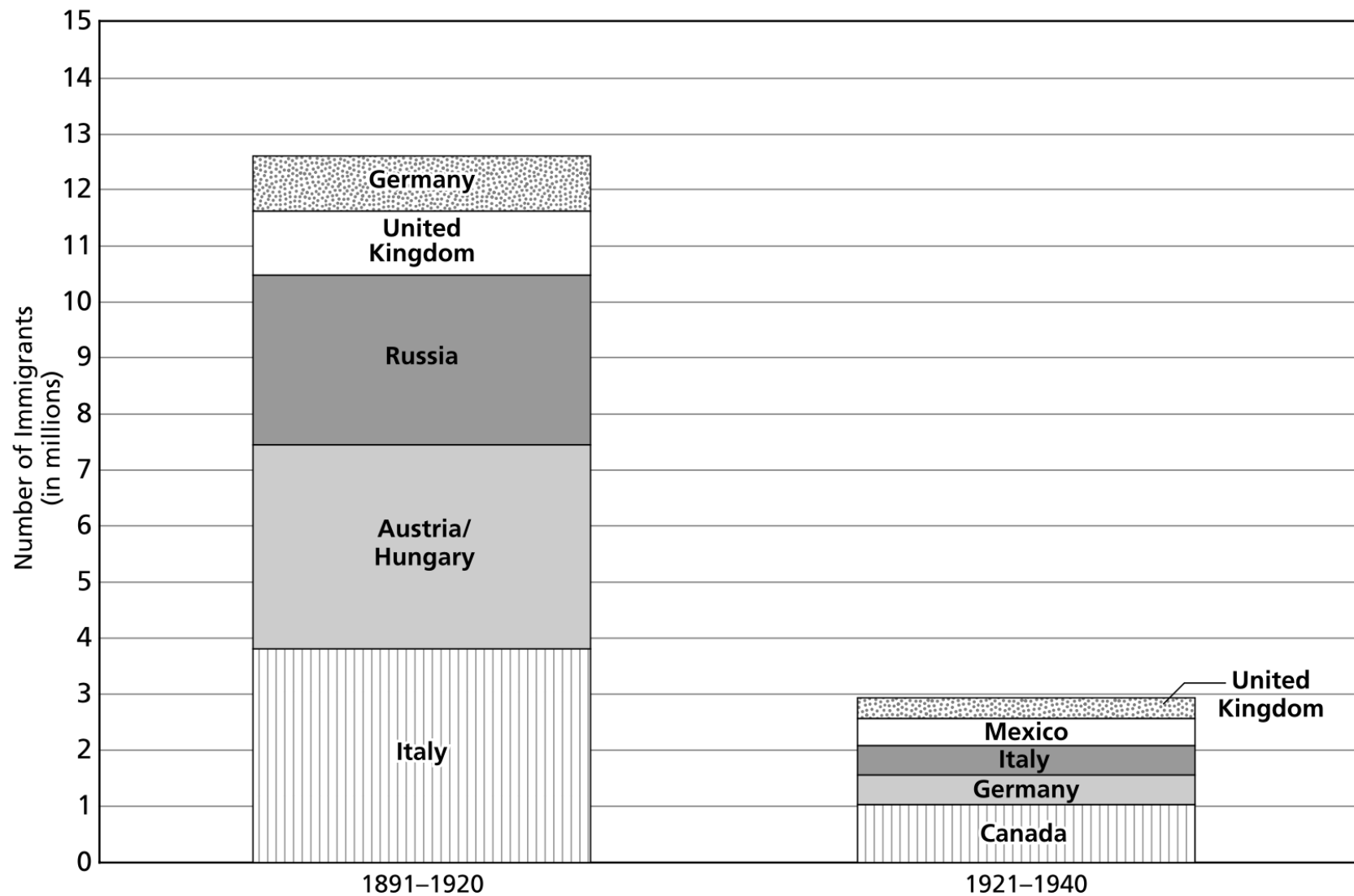
Requiem for a Nun (1951)

The Town (1957)

Flags in the Dust (1973)



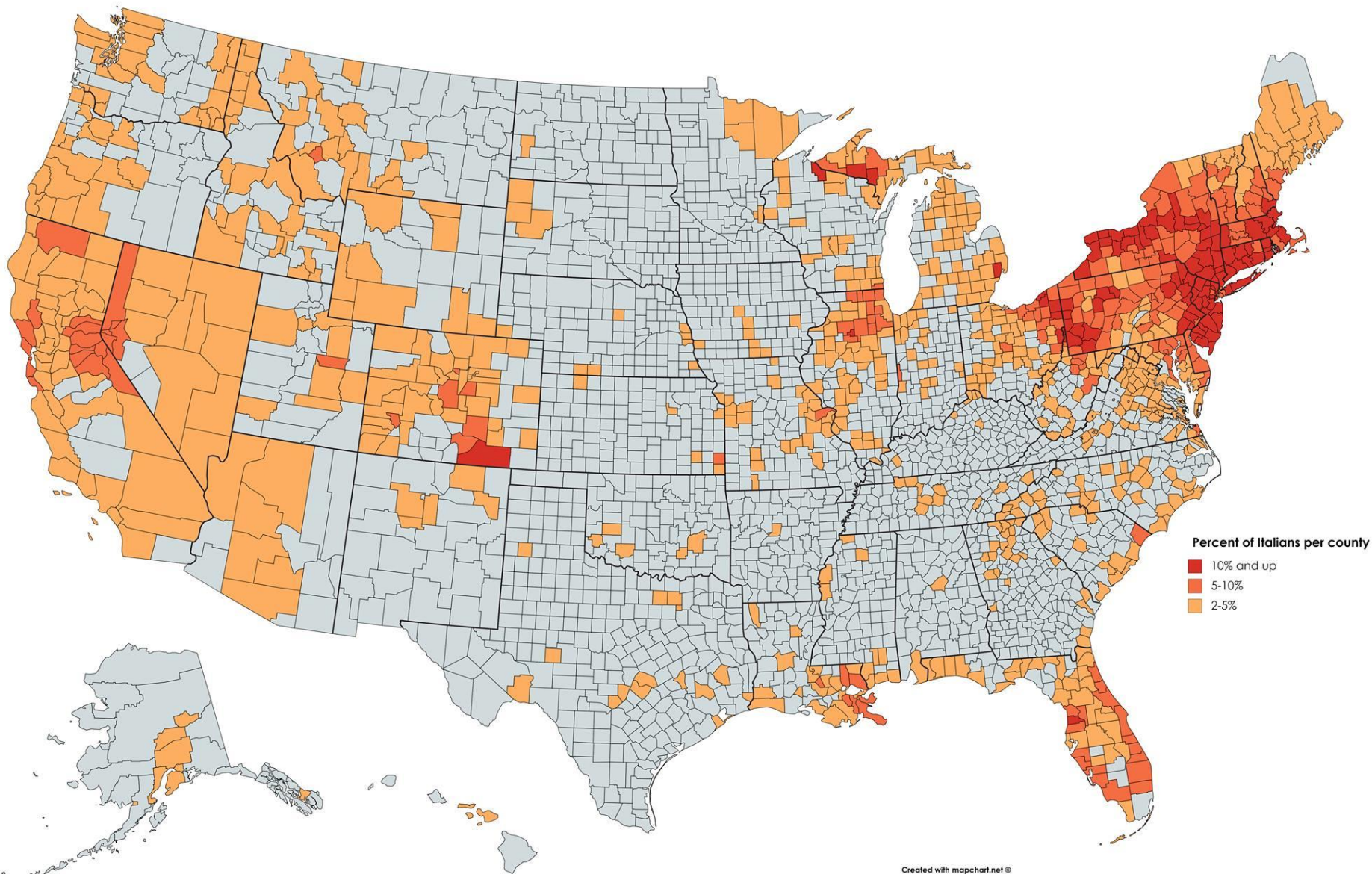
SOURCES OF U.S. IMMIGRATION, 1891–1940



Note: This graph shows only the top five countries.

Source: U.S. Immigration and Naturalization Service.

Percentage of Italians by US county



Henry Roth (1906-1995)

Jewish family from Galicia
(present Ukraine), moved to
the US in 1908

Brooklyn, Lower East Side
(Jewish migrants)

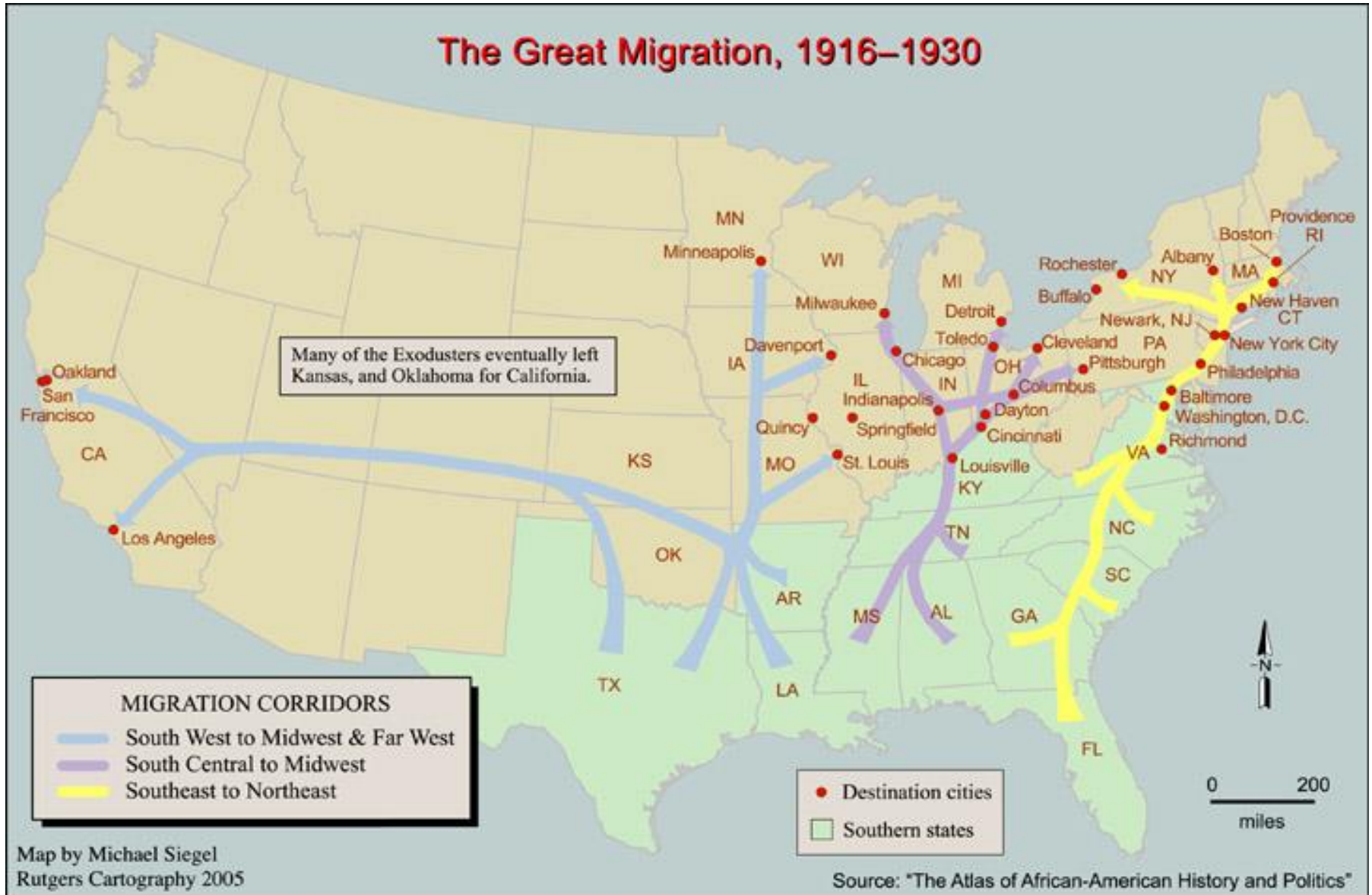
1934 ***Call It Sleep***: Jewish life
in NYC narrated by David, a
6-year-old boy

Religion and modernity

The urban scene: streets,
tenements, noises, languages
(English, Polish, Hebrew,
Yiddish)



The Great Migration, 1916–1930



1910s - 1930s: 20% rise in the African American population in the North (Chicago, Detroit, New York); Black people were employed after the shortage of workers due to the Immigration Act (1924), which stopped European migrants

UNEMPLOYMENT, 1918–1930

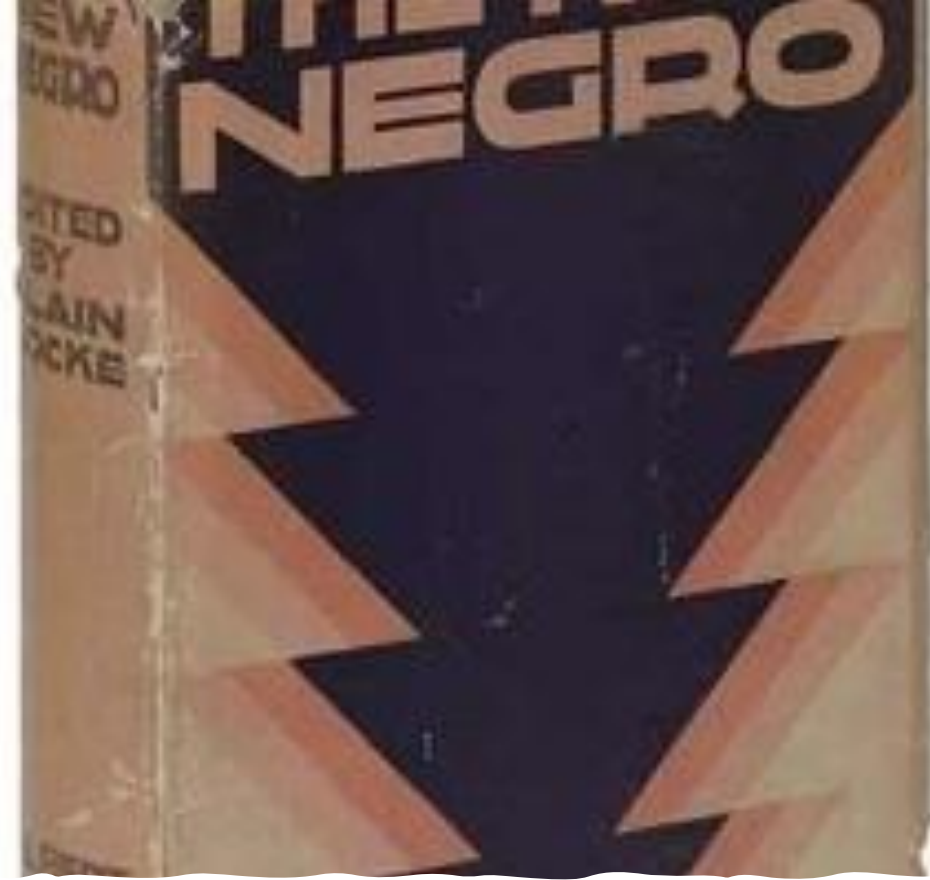
Year	Percent of Civilian Labor Force
1918	1.4
1919	1.4
1920	5.2
1921	11.7
1922	6.7
1923	2.4
1924	5.0
1925	3.2
1926	1.8
1927	3.3
1928	4.2
1929	3.2
1930	8.7

Note: Data presented are in thousands of persons 14 years and over.
Source: Kurian, *Datapedia of the United States, 1790–2000*, p. 75.

PEOPLE LYNCHED IN THE UNITED STATES, 1918–1930

Year	Total	White	African American
1918	64	4	60
1919	83	7	76
1920	61	8	53
1921	64	5	59
1922	57	6	51
1923	33	4	29
1924	16	...	16
1925	17	...	17
1926	30	7	23
1927	16	...	16
1928	11	1	10
1929	10	3	7
1930	21	1	20

Source: U.S. Bureau of the Census, *Historical Statistics of the United States*, Washington, D.C.: Superintendent of Documents, U.S. Government Printing Office, 1960, p. 422.



Harlem Renaissance

1914: Universal Negro Improvement Association
(black organization founded by Marcus Garvey)

1919: Racial riots → “If We Must Die” (Claude McKay)

Alain Locke (1885-1954), *The New Negro* (1925),
anthology of fiction, poems, essays on African / African
American culture: Countee Cullen, Langston
Hughes, Zora Neale Hurston, Claude McKay, Jean
Toomer

Marcus Garvey (1887-1940)

Jamaican-born activist, founder of the UNIA
**(Universal Negro Improvement
Association)** in 1914

UNIA: a mass movement that aimed to unite people of African descent worldwide. It sought to promote racial pride, economic self-sufficiency, and Pan-Africanism: “Africa for the Africans, at home and abroad.”

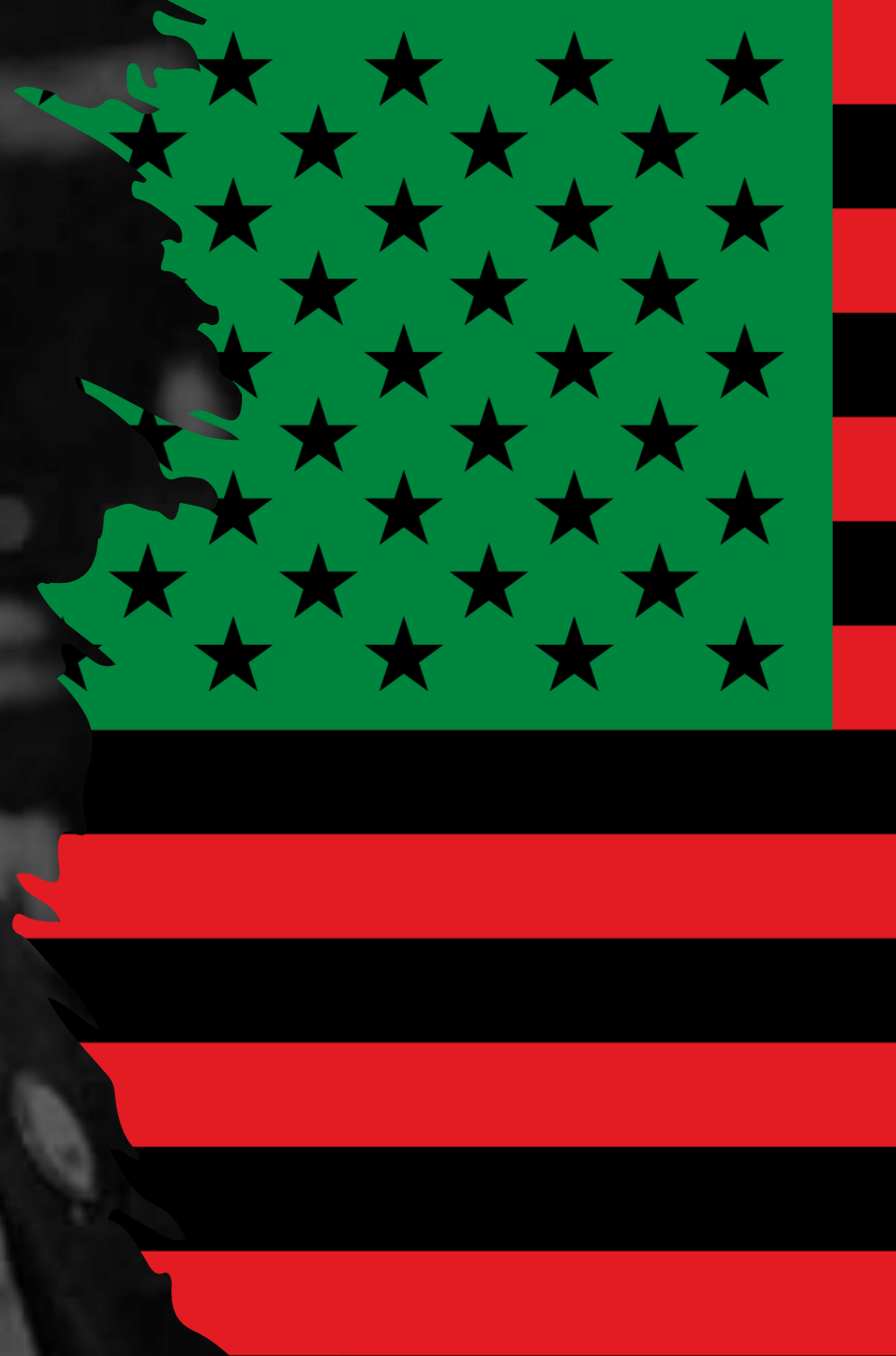
Black separatism and the African nation (not simply a utopian place but an actual place to relocate to)

Empowering the masses

Black self-reliance, hostility to white influence

Mass mobilization

The Philosophy and Opinions of Marcus Garvey (1923-1925), a collection of speeches, essays, and articles



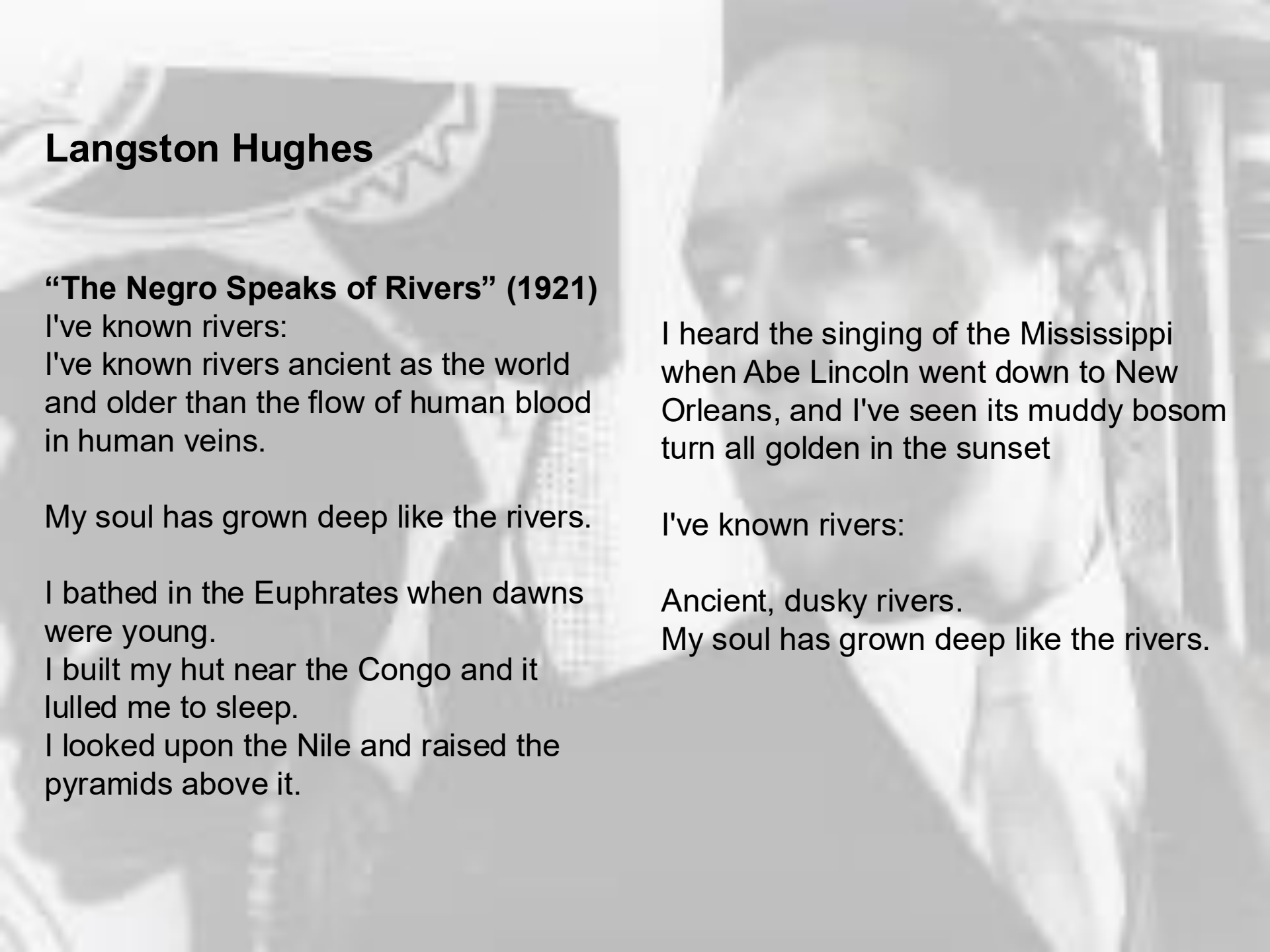
Claude McKay

“If We Must Die” (1919)

If we must die, let it not be like hogs
Hunted and penned in an inglorious spot,
While round us bark the mad and hungry
dogs,
Making their mock at our accursèd lot.
If we must die, O let us nobly die,
So that our precious blood may not be shed
In vain; then even the monsters we defy
Shall be constrained to honor us though dead!
O kinsmen! we must meet the common foe!
Though far outnumbered let us show us
brave,
And for their thousand blows deal one death-
blow!
What though before us lies the open grave?
Like men we'll face the murderous, cowardly
pack,
Pressed to the wall, dying, but fighting back!

“The Lynching” (1922)

His spirit is smoke ascended to high heaven.
His father, by the cruelest way of pain,
Had bidden him to his bosom once again;
The awful sin remained still unforgiven.
All night a bright and solitary star
(Perchance the one that ever guided him,
Yet gave him up at last to Fate's wild whim)
Hung pitifully o'er the swinging char.
Day dawned, and soon the mixed crowds
came to view
The ghastly body swaying in the sun:
The women thronged to look, but never a one
Showed sorrow in her eyes of steely blue;
And little lads, lynchers that were to be,
Danced round the dreadful thing in fiendish
glee.



Langston Hughes

“The Negro Speaks of Rivers” (1921)

I've known rivers:

I've known rivers ancient as the world
and older than the flow of human blood
in human veins.

My soul has grown deep like the rivers.

I bathed in the Euphrates when dawns
were young.

I built my hut near the Congo and it
lulled me to sleep.

I looked upon the Nile and raised the
pyramids above it.

I heard the singing of the Mississippi
when Abe Lincoln went down to New
Orleans, and I've seen its muddy bosom
turn all golden in the sunset

I've known rivers:

Ancient, dusky rivers.

My soul has grown deep like the rivers.

“The Weary Blues” (1926)

Droning a drowsy syncopated tune,
Rocking back and forth to a mellow croon,
I heard a Negro play.

Down on Lenox Avenue the other night
By the pale dull pallor of an old gas light
He did a lazy sway. ...

He did a lazy sway. ...

To the tune o’ those Weary Blues.

With his ebony hands on each ivory key
He made that poor piano moan with
melody.

O Blues!

Swaying to and fro on his rickety stool
He played that sad raggy tune like a
musical fool.

Sweet Blues!

Coming from a black man’s soul.

O Blues!

In a deep song voice with a melancholy
tone

I heard that Negro sing, that old piano
moan—

“Ain’t got nobody in all this world,
Ain’t got nobody but ma self.

I’s gwine to quit ma frownin’
And put ma troubles on the shelf.”

Thump, thump, thump, went his foot on
the floor.

He played a few chords then he sang
some more—

“I got the Weary Blues
And I can’t be satisfied.

Got the Weary Blues
And can’t be satisfied—

I ain’t happy no mo’
And I wish that I had died.”

And far into the night he crooned that
tune.

The stars went out and so did the moon.
The singer stopped playing and went to
bed

While the Weary Blues echoed through
his head.

He slept like a rock or a man that’s dead.

Alain Locke, “The New Negro”

The Old Negro, we must remember, was a creature of moral debate and historical controversy. His has been a stock figure perpetuated as an historical fiction partly in innocent sentimentalism, partly in deliberate reactionism. The Negro himself has contributed his share to this through a sort of **protective social mimicry** forced upon him by the adverse circumstances of dependence. [...] **the Negro has been more of a formula than a human being.** [...] **The day of “aunties,” “uncles” and “mammies” is equally gone.** Uncle Tom and Sambo have passed on [...].

THE NEW NEGRO AN INTERPRETATION

ALAIN LOCKE



Take Harlem as an instance of this. Here in Manhattan is not merely the largest Negro community in the world, but **the first concentration in history of so many diverse elements of Negro life. It has attracted the African, the West Indian, the Negro American; has brought together the Negro of the North and the Negro of the South; the man from the city and the man from the town and village; the peasant, the student, the business man, the professional man, artist, poet, musician, adventurer and worker, preacher and criminal, exploiter and social outcast.**

In so doing it has linked up with the growing group consciousness of the dark-peoples and is gradually learning their common interests. As one of our writers has recently put it: "It is imperative that we understand the white world in its relations to the non-white world." **As with the Jew, persecution is making the Negro international.** As a world phenomenon this wider race consciousness a different thing from the much asserted rising tide of color.

And certainly, if in our lifetime the Negro should not be able to celebrate his full initiation into American democracy, he can at least, on the warrant of these things, celebrate the attainment of a significant and satisfying new phase of group development, and with it **a spiritual Coming of Age.**

From 1924: *Opportunity* devoted an issue to black writers

... to 1929: stock market crash / resulting economic Great Depression

Jazz music: Brass (trumpets, trombones and saxophones) and woodwind instruments; complex chords, syncopated rhythms, improvised solos

1926: Carl Van Vechten, *Nigger Heaven* (novel about Harlem) → “Negro Vogue”

FIRE!! literary magazine, young black writers

Themes: marginality, alienation, folk material, the blues tradition, relationship with the white



Zora Neale Hurston

(Alabama 1891-Florida 1960)

Anthropologist and writer

Her grandparents were slave, her father was a Baptist preacher

Grew up in **Eatonville** (Florida), all-black town

1925 Moved to NYC and studied **anthropology** at Columbia University with Franz Boas

Fieldwork in Florida, Haiti, Jamaica, Honduras, Bermuda→ 1935: ***Mules and Man***, black folklore; 1938 *Tell My Horse*, about voodoo

Didn't support socialism and communism, as many artists in the Harlem Renaissance did

Founded ***Fire!!*** (1926), literary magazine, with Langston Hughes

1934 *Jonah's Gourd Vine* (first novel)

1937 *Their Eyes Were Watching God*

Rediscovered in the 1970s by Alice Walker

Use of African American English

Oral tradition / Rural setting



From the Roaring Twenties to the Great Depression

October 29, 1929, Black Tuesday: billions of dollars were lost

From 1929 to 1940: the US free-market economy stopped working

Unemployment: **25%** in 1933

1932: Franklin Delano Roosevelt elected President

New Deal: public work projects and financial reforms enacted by Roosevelt between 1933 and 1939.

World War II hastened the end of the Great Depression

