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The Harper American Literature by Robert Atwan, David Minter, Donald A. McQuade, Martha Banta and Justin Kaplan (1998, Hardcover, Student edition) The lowest-priced item that has been used or worn previously. The item may have some signs of cosmetic wear, but is fully operational and functions as intended.

A comprehensive work, this volume contains a range of classic writings; a number of whole works; and strong coverage of literature from the South of the US, as well as works from other regions. Special attention is paid to Native American literature. This second edition has an improved drama section and sociocultural contexts are provided through such features as cultural studies boxes and an introductory visual history.

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A gripping and inspiring book, *Civic Passions* examines innovative leadership in periods of crisis in American history. Starting from the late nineteenth century, when respected voices warned that America was on the brink of collapse, Cecelia Tichi explores the wisdom of practical visionaries who were confronted with a series of social, political, and financial upheavals that, in certain respects, seem eerily similar to modern times. The United States--then, as now--was riddled with political corruption, financial panics, social disruption, labor strife, and bourgeois inertia. Drawing on a wealth of evocative personal accounts, biographies, and archival material, Tichi brings seven iconoclastic--and often overlooked--individuals from the Gilded Age back to life. We meet physician Alice Hamilton, theologian Walter Rauschenbusch, jurist Louis D. Brandeis, consumer advocate Florence Kelley, antilynching activist Ida B. Wells-Barnett, economist John R. Commons, and child-welfare advocate Julia Lathrop. Bucking the status quo of the Gilded Age as well as middle-class complacency, these reformers tirelessly garnered popular support as they championed progressive solutions to seemingly intractable social problems. *Civic Passions* is a provocative and powerfully written social history, a collection of minibiographies, and a user's manual on how a generation of social reformers can turn peril into progress with fresh, workable ideas. Together, these narratives of advocacy provide a stunning precedent of progressive action and show how citizen-activists can engage the problems of the age in imaginative ways. While offering useful models to encourage the nation in a newly progressive direction, *Civic Passions* reminds us that one determined individual can make a difference.

Writing autobiography is a complicated, often fraught activity for both writer and reader. We can find many recent examples of the way such writing calls into question the author's truthfulness or their authority to present as definitive their 'version' of a particular event or portion of their lives. Drawing upon a wide range of late twentieth and early twenty-first-century autobiographical writing, *The Fiction of Autobiography* examines key aspects of autobiography from the interrelated perspectives of author, reader, critic and scholar, to reconsider how we view this form of writing, and its relationship to the way we understand and construct identity. Maftai considers recent cases and texts such as Didion's *The Year of Magical Thinking* and Frey's *A Million Little Pieces* alongside older texts such as Proust's *In Search of Lost Time* ? Nabokov's *Invitation to a Beheading*, *Invitation to a Beheading*, *Invitation to a Beheading* and Stein's *The Autobiography of Alice B. Toklas*. In part, this is to emphasise that key issues reappear and arise over decades and centuries, and that texts distanced by time can speak to each other thoughtfully and poignantly.

When Andy Warhol cast Paul Swan (1883-1972) in three films in the mid-1960s, he knew that the octogenarian had once been internationally hailed as 'the most beautiful man in the world' and as 'Nijinsky's successor.' Arthur Hammerstein had advertised Swan as 'a reincarnated Greek God,' and George

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and Ira Gershwin had celebrated his beauty in their musical *Funny Face*. What Warhol didn't know was that Swan had also been called "America's Leonardo," portrait artist of the famous and the infamous, including writer Willa Cather, aviator Charles Lindbergh, British Prime Minister James Ramsay MacDonald, and dictator Benito Mussolini. This book is the first to tell Swan's story, from his days as a world-famous dancer and artist, through his film career—which ran from silent pictures, including *De Mille's Ten Commandments* (1923), to Warhol's *Camp, Paul Swan, and Paul Swan I-IV* (1965)—to his portrait painting late in life when Nelson Rockefeller's children, Malachy McCourt, and Pope Paul VI were among his subjects. With unprecedented access to Swan's scrapbooks, letters, diaries, and an unpublished memoir that tells the story of a bisexual man trying to build a public life in perilous times, Janis and Richard Londrville reconstruct the intriguing life of this uniquely interesting figure, whose story, although widely glossed in the press, was until now never fully known.

"Cris Hollingsworth's waggle dance after scouting the rangiest field of literature—Virgil and Homer down to Milton and Swift, on to Plath and Byatt—leads you to where the nectar hides. . . . He wisely roams, extracting an anthology of poetry, prose, psychology, history; most of all, perception—that tops the bee's knees." --Paul West, author of *The Secret Life of Words* "Hollingsworth's wide-ranging exploration of the image of the hive is impressive. Poetics of the Hive and its panoply of references cannot fail to enrich university classrooms, especially those devoted to both the visual arts and literature." --Dore Ashton, author of *A Fable of Modern Art* "Cris Hollingsworth's Poetics of the Hive . . . is complex, even daring in argument; I'm even more impressed by [his] skill at an increasingly rare critical art, the educing of argument from careful, often brilliant analytical reading of literary texts." --Thomas R. Edwards, executive editor of *Raritan: A Quarterly Review* A study to delight the passionate reader, *Poetics of the Hive* tells the story of the evolution of the insect metaphor from antiquity to the multicultural present. An experiment in the evolutionary biology of artistic form, *Poetics of the Hive* freshly examines classic works of literature, offering a view of poetic creation that complicates our ideas of the past and its formative role in modern consciousness and world literature. In the first part of this lyrical synthesis of rhetoric, visual and postmodern theory, and cognitive science, Christopher Hollingsworth reveals the structure behind his metaphor, redefining it as an aesthetically and philosophically potent tableau that he calls the Hive. He traces the Hive's evolution in epic poetry from Homer to Milton, which establishes antithetical but complementary images of angelic and demonic bees that Swift, Mandeville, and Keats use variously to debate classical versus emerging ideas of the individual's relationship to society. But the Hive becomes fully psychologized, Hollingsworth argues, only when its use by Conrad and Wells to explore Europe's colonial imagination of the Other is transformed by Kafka and Sartre into competing symbols of

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the modern self's existential condition. Cristopher Hollingsworth is an assistant professor of English at St. John's University, Staten Island.

Appalachia in the Classroom contributes to the twenty-first century dialogue about Appalachia by offering topics and teaching strategies that represent the diversity found within the region. Appalachia is a distinctive region with various cultural characteristics that can't be essentialized or summed up by a single text. Appalachia in the Classroom offers chapters on teaching Appalachian poetry and fiction as well as discussions of nonfiction, films, and folklore. Educators will find teaching strategies that they can readily implement in their own classrooms; they'll also be inspired to employ creative ways of teaching marginalized voices and to bring those voices to the fore. In the growing national movement toward place-based education, Appalachia in the Classroom offers a critical resource and model for engaging place in various disciplines and at several different levels in a thoughtful and inspiring way. Contributors: Emily Satterwhite, Elizabeth S. D. Engelhardt, John C. Inscoe, Erica Abrams Locklear, Jeff Mann, Linda Tate, Tina L. Hanlon, Patricia M. Gantt, Ricky L. Cox, Felicia Mitchell, R. Parks Lanier, Jr., Theresa L. Burriss, Grace Toney Edwards, and Robert M. West.

"Comparative study in transatlantic Romanticism that traces the links between German idealism, British Romanticism (Wordsworth, Coleridge, Carlyle), and American Transcendentalism. Focuses on Emerson's development and use of the concept of intuitive Reason, which became the intellectual and emotional foundation of American Transcendentalism"--Provided by publisher.

The Bible was everywhere in Shakespeare's England. Through sermons, catechisms, treatises, artwork, literature and, of course, biblical reading itself, the stories and language of the Bible pervaded popular and elite culture. In recent years, scholars have demonstrated how thoroughly biblical allusions saturate Shakespearean plays. But Shakespeare's audiences were not simply well versed in the Bible's content - they were also steeped in the practices and methods of biblical interpretation. Reformation and counter-reformation debate focused not just on the biblical text, but - crucially - on how to read the text. The Bible on the Shakespearean Stage is the first volume to integrate the study of Shakespeare's plays with the vital history of Reformation practices of biblical interpretation. Bringing together the foremost international scholars in the field of 'Shakespeare and the Bible', these essays explore Shakespeare's engagement with scriptural interpretation in the tragedies, histories, comedies, and romances.

Featuring many personal accounts, the twenty-four essays in this collection explore the challenges and

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possibilities confronting those, especially women, who combine parenting and academic work. Written by a diverse group of educators who present a real-world variety of situations, the collection also includes ideas for change at the individual, interpersonal, policy, and system levels.

The essays in this collection examine the connections between the forces of empire and women's lives in the early Americas, in particular the ways their narratives contributed to empire formation. Focusing on the female body as a site of contestation, the essays describe acts of bravery, subversion, and survival expressed in a variety of genres, including the saga, letter, diary, captivity narrative, travel narrative, verse, sentimental novel, and autobiography. The volume also speaks to a range of female experience, across the Americas and across time, from the Viking exploration to early nineteenth-century United States, challenging scholars to reflect on the implications of early American literature even to the present day.

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