

Enduring Truths Sojourners Shadows And Substance

A sweeping look at Chinese art across the millennia that upends traditional perspectives and offers new pathways for art history Throughout Chinese history, dynastic time—the organization of history through the lens of successive dynasties—has been the dominant mode of narrating the story of Chinese art, even though there has been little examination of this concept in discourse and practice until now. Chinese Art and Dynastic Time uncovers how the development of Chinese art was described in its original cultural, sociopolitical, and artistic contexts, and how these narratives were interwoven with contemporaneous artistic creation. In doing so, leading art historian Wu Hung opens up new pathways for the consideration of not only Chinese art, but also the whole of art history. Wu Hung brings together ten case studies, ranging from the third millennium BCE to the early twentieth century CE, and spanning ritual and religious art, painting, sculpture, the built environment, and popular art in order to examine the deep-rooted patterns in the historical conceptualization of Chinese art. Elucidating the changing notions of dynastic time in various contexts, he also challenges the preoccupation with this concept as the default mode in art historical writing. This critical investigation of dynastic time thus constitutes an essential foundation to pursue new narrative and interpretative frameworks in thinking about art history. Remarkable for the sweep and scope of its arguments and lucid style, Chinese Art and Dynastic Time probes the roots of the collective imagination in Chinese art and frees us from long-held perspectives on how this art should be understood.

Published in association with the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC

A revelatory reassessment of one of the most influential American artists of the 20th century Charles White (1918–1979) is best known for bold, large-scale paintings and drawings of African Americans, meticulously executed works that depict human relationships and socioeconomic struggles with a remarkable sensitivity. This comprehensive study offers a much-needed reexamination of the artist’s career and legacy. With handsome reproductions of White’s finest paintings, drawings, and prints, the volume introduces his work to contemporary audiences, reclaims his place in the art-historical narrative, and stresses the continuing relevance of his insistent dedication to producing positive social change through art. Tracing White’s career from his emergence in Chicago to his mature practice as an artist, activist, and educator in New York and Los Angeles, leading experts provide insights into White’s creative process, his work as a photographer, his political activism and interest in history, the relationship between his art and his teaching, and the importance of feminism in his work. A preface by Kerry James Marshall addresses White’s significance as a mentor to an entire generation of practitioners and underlines the importance of this largely overlooked artist.

It would be unthinkable now to omit early female pioneers from any survey of photography’s history in the Western world. Yet for many years the gendered language of American, British and French photographic literature made it appear that women’s interactions with early photography did not count as significant contributions. Using French and English photo journals, cartoons, art criticism, novels, and early career guides aimed at women, this volume will show why and how early photographic clubs, journals, exhibitions, and studios insisted on masculine values and authority, and how Victorian women engaged with photography despite that dominant trend. Focusing on the period before 1890, when women were yet to develop the self-assurance that would lead to broader recognition of the value of their work, this study probes the mechanisms by which exclusion took place and explores how women practiced photography anyway, both as amateurs and professionals. Challenging the marginalization of women’s work in the early history of photography, this is essential reading for students and scholars of photography, history and gender studies.

From abolitionist medallions to statues of bondspeople bearing broken chains, sculpture gave visual and material form to narratives about the end of slavery in the eighteenth and nineteenth centuries. Sculpture at the Ends of Slavery sheds light on the complex—and at times contradictory—place of such works as they moved through a world contoured both by the devastating economy of enslavement and by international abolitionist campaigns. By examining matters of making, circulation, display, and reception, Caitlin Meehye Beach argues that sculpture stood as a highly visible but deeply unstable site from which to interrogate the politics of slavery. With focus on works by Josiah Wedgwood, Hiram Powers, Edmonia Lewis, John Bell, and Francesco Pezzicar, Beach uncovers both the radical possibilities and the conflicting limitations of art in the pursuit of justice in racial capitalism’s wake.

This two-volume set examines women’s contributions to religious and moral development in America, covering individual women, their faith-related organizations, and women’s roles and experiences in the broader social and cultural contexts of their times.
• Introduces readers to hundreds of women who became leaders within various religious faiths and denominations, including many who founded religious sects and organizations
• Provides an understanding of women’s developing roles in American religious culture, which continue to the present day
• Enables readers to gain an understanding of the broad range of religions, approaches to religion, and attitudes toward religion in the United States
• Documents how life’s experiences can shape one’s spiritual life and future development
• Includes a timeline of the issues facing women that marks changing societal attitudes and individual women’s accomplishments across history

Making Oscar Wilde

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The Intellectual Life of Black Feminist Sound

Exposing Slavery

Mightier Than the Sword

Art, Cotton, and Commerce in the Atlantic World

The Gender of Photography

This is the "everything" women's suffrage and 19th Amendment book, coming just as the country celebrates the centenary of the constitutional amendment that finally brought the vote to all American women. Women's Suffrage: The Complete Guide to the Nineteenth Amendment tells the dramatic story of American women's long fight for the vote and passage of the nineteenth amendment to the U.S. Constitution. A veritable library on all things to do with suffrage and the nineteenth amendment, this reference tells the heroic stories of suffragists and brings to life the ideas and deeds of the organizations that made suffrage possible. Along the way, the book delves into less well-known stories, like the experiences of African American women during the fight for suffrage, the role of labor in the suffrage movement, and the special role of Western states in the fight for voting equality. The material analyzes key moments in the suffrage fight. A comprehensive document section brings to life the arguments for and against suffrage. Included among many primary sources are Jane Addams's provocative "If Men Were Seeking the Franchise," Carrie Chapman Catt's "Address to Congress on Women's Suffrage" (1917), pamphlet of 1915, and many more speeches, legislation, and documents of all types. Primary sources that highlight the rhetoric of the women's suffrage movement and more Bountiful biographies of all the women most pertinent to the suffrage movement Reference entries encompass the diverse organizations involved in women's suffrage

Enduring TruthsSojourner’s Shadows and SubstanceUniversity of Chicago Press

Examines visual representations of and by persons defined as Creole, the term applied to white, Black, and mixed-race persons born in French colonies during the nineteenth century.

Exploring the unsteady foundations of American literary history, Race in American Literature and Culture examines the hardening of racial fault lines throughout the nineteenth century and into the twentieth while considering aspects of the literary and interrelated traditions that emerged from this fractured cultural landscape. A multicultural study of the influential and complex presence of race in the American imagination, the book pushes debate in exciting new directions. Offering expert explorations of how the history of race has been represented and written about, it shows in what ways those representations and writings have influenced wider American culture. Distinguished scholars from African American, Latinx, Asian American, Native American, and white American studies foreground the conflicts in question across different traditions and different modes of interpretation, and are thus able comprehensively and creatively to address in the volume how and why race has been so central to American literature as a whole.

In the decades following the French Revolution, four artists - Girodet, Gros, Gericault, and Delacroix - painted works in their Parisian studios that vividly expressed violent events in faraway, colonial lands. This book examines six of these paintings and argues that their disturbing, erotic depictions of slavery, revolt, plague, decapitation, cannibalism, massacre, and abduction chart the history of France's empire and colonial politics. Darcy Grimaldo Grigsby shows that these paintings about occurrences in the West Indies, Syria, Egypt, Senegal, and Ottoman Empire Greece are preoccupied not with mastery and control but with loss, degradation, and failure, and she explains how such representations of crises in the colonies were able to answer the artists' longings as well as the needs of the government and the opposition parties at home. Empire made painters devoted to the representation of liberty and the new French nation confront liberty's antithesis: slavery. It also forced them to contend with cultural and racial difference. Young male artists responded, says Grigsby, by translating distant crises into images of challenges to the self, making history painting the site where geographic extremities and bodily extremities articulated one another.

Contraband Guides

Race and Vision in the Nineteenth-Century United States

Images in the Women’s Suffrage Movement

Creole

Painting Empire in Post-revolutionary France

The Handbook of Photography Studies

Encyclopedia of American Women and Religion, 2nd Edition [2 volumes]

This book examines how women candidates, voters, and office holders shape U.S. political processes and institutions, lending their perspectives to gradually evolve American life and values.
• Presents up-to-date encyclopedic coverage of a subject of great importance: women's progress in closing the gender gap in political power
• Provides valuable context and illuminates specific areas of women's involvement in politics—for example, women as voters and women as local/state officeholders—in a nonpartisan way
• Offers both historical and current primary documents on the evolution of women in politics

Well before television and the internet, there were women who sought fame, flirted with infamy, and actively engaged with their fan base. In today's pop culture world, it can be hard to understand what the lives of these women were like. In their pre-suffrage world, women who attracted attention were considered scandalous and it was largely uncommon for women to become celebrities. Women who rose to fame in those times had to put up with societal standards for women on top of the lack of privacy and free speech. This book provides the details and context to let us know the women who captured America's heart in the 19th century. Rather than looking at influential women who strictly avoided notoriety, it covers the lives of 18 celebrities like Lydia Maria Child, Sojourner Truth, and Jane Addams.

Within a few years of the introduction of photography into the United States in 1839, slaveholders had already begun commissioning photographic portraits of their slaves. Ex-slaves-turned-abolitionists such as Frederick Douglass had come to see how sitting for a portrait could help them project humanity and dignity amidst northern racism. In the first decade of the medium, enslaved people had begun entering southern daguerreotype studios of their own volition, posing for cameras, and leaving with visual treasures they could keep in their pockets. And, as the Civil War raged, Union soldiers would orchestrate pictures with fugitive slaves that envisioned racial hierarchy as slavery fell. In these ways and others, from the earliest days of the medium to the first moments of emancipation, photography powerfully influenced how bondage and freedom were documented, imagined, and contested. By 1865, it would be difficult for many Americans to look back upon slavery and its fall without thinking of a photograph. Exposing Slavery explores how photography altered and was, in turn, shaped by conflicts over human bondage. Drawing on an original source base that includes hundreds of unpublished and little-studied photographs of slaves, ex-slaves, free African Americans, and abolitionists, as well as written archival materials, it puts visual culture at the center of understanding the experience of late slavery. It assesses how photography helped southerners to defend slavery, enslaved people to shape their social ties, abolitionists to strengthen their movement, and soldiers to pictorially enact interracial society during the Civil War. With diverse goals, these peoples transformed photography from a scientific curiosity into a political tool over only a few decades. This creative first book sheds new light on conflicts over late American slavery, while also revealing a key moment in the relationship between modern visual culture and racialized forms of power and resistance.

A Times Higher Education Recommended Summer Read “An opportunity to celebrate a truly diverse cohort of first-wave feminist changemakers.” —Ms. “Her cast of characters usefully illustrates the geographic, racial, religious, and socioeconomic range of the suffrage movement.” —New Yorker “Looks at 19 activists from around the country...revealing that the movement was made up of a wider and much more diverse group than is typically noted in the history books.” —Boston Globe For far too long, the story of how American women won the right to vote has been told as the tale of a few iconic leaders, all white and native born. But Susan Ware uncovered a much broader and more diverse story waiting to be told. Why They Marched is a tribute to the women who worked tirelessly across the nation, out of the spotlight, protesting, petitioning, and insisting on their right to full citizenship. Ware shows how race, class and religion divided the movement even as she celebrates unheralded African American, Mormon, and Jewish activists. The dramatic, often joyous experiences of these pioneering feminists resonate powerfully today, as a new generation of women demands to be heard.

In 1974, women in a feminist consciousness-raising group in Eugene, Oregon, formed a mock organization called the Ladies Sewing Circle and Terrorist Society. Emblazoning its logo onto t-shirts, the group wryly envisioned female collective textile making as a practice that could upend conventions, threaten state structures, and wreak political havoc. Elaborating on this example as a prehistory to the more recent phenomenon of “craftivism”—the politics and social practices associated with handmaking—Fray explores textiles and their role at the forefront of debates about process, materiality, gender, and race in times of economic upheaval. Closely examining how amateurs and fine artists in the United States and Chile turned to sewing, braiding, knotting, and quilting amid the rise of global manufacturing, Julia Bryan-Wilson argues that textiles unravel the high/low divide and urges us to think flexibly about what the politics of textiles might be. Her case studies from the 1970s through the 1990s—including the improvised costumes of the theater troupe the Cockettes, the braided rag rugs of US artist Harmony Hammond, the thread-based sculptures of Chilean artist Cecilia Vicuña, the small hand-sewn tapestries depicting Pinochet’s torture, and the NAMES Project AIDS Memorial Quilt—are often taken as evidence of the inherently progressive nature of handcrafted textiles. Fray, however, shows that such methods are recruited to often ambivalent ends, leaving textiles very much “in the fray” of debates about feminized labor, protest cultures, and queer identities; the malleability of cloth and fiber means that textiles can be activated, or stretched, in many ideological directions. The first contemporary art history book to discuss both fine art and amateur registers of handmaking at such an expansive scale, Fray unveils crucial insights into how textiles inhabit the broad space between artistic and political poles—high and low, untrained and highly skilled, conformist and disobedient, craft and art.

Picturing Frederick Douglass: An Illustrated Biography of the Nineteenth Century’s Most Photographed American

100 Historical Black Women

Ain’t I A Woman?

A Companion to Nineteenth-Century Art

Art and Textile Politics

African American Rights and Visual Culture in the Nineteenth Century

How Masculine and Feminine Values Shaped the History of Nineteenth-Century Photography

'I am a woman's rights. I have plowed and reaped and husked and chopped and mowed, and can any man do more than that? I am as strong as any man that is now' A former slave and one of the most powerful orators of her time, Sojourner Truth fought for the equal rights of Black women throughout her life. This selection of her impassioned speeches is accompanied by the words of other inspiring African-American female campaigners from the nineteenth century. One of twenty new books in the bestselling Penguin Great Ideas series. This new selection showcases a diverse list of thinkers who have helped shape our world today, from anarchists to stoics, feminists to prophets, satirists to Zen Buddhists.

Lange's examination of the fights that led to the ratification of the Nineteenth Amendment in 1920 reveals the power of images to change history. For as long as women have battled for equitable political representation in America, those battles have been defined by images—whether illustrations, engravings, photographs, or colorful chromolithograph posters. Some of these pictures have been flattering, many have been condescending, and others downright incendiary. They have drawn upon prevailing cultural ideas of women's perceived roles and abilities and often have been circulated with pointedly political objectives. Picturing Political Power offers perhaps the most comprehensive analysis yet of the connection between images, gender, and power. In this examination of the fights that led to the ratification of the Nineteenth Amendment in 1920, Allison K. Lange explores how suffragists pioneered one of the first extensive visual campaigns in modern American history. She shows how pictures, from early engravings and photographs to colorful posters, proved central to suffragists' efforts to change expectations for women, fighting back against the accepted norms of their times. In seeking to transform notions of womanhood and win the right to vote, white suffragists emphasized the compatibility of voting and motherhood, while Sojourner Truth and other leading suffragists of color employed pictures to secure respect and authority. Picturing Political Power demonstrates the centrality of visual politics to American women's campaigns throughout the nineteenth and early twentieth centuries, revealing the power of images to change history.

Race and Vision in the Nineteenth-Century United States is a collection of twelve essays by cultural critics that exposes how fraught relations of identity and race appear through imaging technologies in architecture, scientific discourse, sculpture, photography, painting, music, theater, and, finally, the twenty-first century visual commentary of Kara Walker. Throughout these essays, the racial practices of the nineteenth century are juxtaposed with literary practices involving some of the most prominent writers about race and identity, such as Herman Melville and Harriet Beecher Stowe, as well as the technologies of performance including theater and music. Recent work in critical theories of vision, technology, and the production of ideas about racial discourse has emphasized the inextricability of photography with notions of race and American identity. The collected essays provide a vivid sense of how imagery about race appears in the formative period of the nineteenth-century United States.

The rise of both the empire of cotton and the empire of fashion in the nineteenth century brought new opportunities for sartorial self-expression to millions of ordinary people who could now afford to dress in style and assert their physical presence. Millions of laborers toiling in cotton fields and producing cotton cloth in industrial mills faced a brutal reality of exploitation, servitude, and regimentation—yet they also had a profound desire to express their selfhood. Another transformative force of this era—the rise of literary publication and the radical extension of literacy to the working class—opened an avenue for them to do so. Cloth and clothing provide potent tropes not only for physical but also for intellectual forms of self-expression. Drawing on sources ranging from fugitive slave narratives, newspapers, manifestos, and mill workers' magazines to fiction, poetry, and autobiographies, Clothed in Meaning examines the significant part played by mill workers and formerly enslaved people, many of whom still worked picking cotton, in this revolution of literary self-expression. They created a new literature from their palpable daily intimacy with cotton, cloth, and clothing, as well as from their encounters with grimly innovative modes of work. In the materials of their labor they discovered vivid tropes for formulating their ideas and an exotic and expert language for articulating them. The harsh conditions of their work helped foster in their writing a trenchant irony toward the demeaning reduction of human beings to “hands” whose minds were unworthy of interest. Ultimately, Clothed in Meaning provides an essential examination of the intimate connections between oppression and luxury as recorded in the many different voices of nineteenth-century labor.

When Alex Haley's book Roots was published by Doubleday in 1976 it became an immediate bestseller. The television series, broadcast by ABC in 1977, became the most popular miniseries of all time, captivating over a hundred million Americans. For the first time, Americans saw slavery as an integral part of the nation's history. With a remake of the series in 2016 by A&E Networks, Roots has again entered the national conversation. In Making "Roots," Matthew F. Delmont looks at the importance, contradictions, and limitations of mass culture and examines how Roots pushed the boundaries of history. Delmont investigates the decisions that led Alex Haley, Doubleday, and ABC to invest in the story of Kunta Kinte, uncovering how Haley's original, modest book proposal developed into an unprecedented cultural phenomenon.

Rebels, Reformers, and Revolutionaries Who Changed the World Through Writing

An Illustrated Biography of the Nineteenth Century’s Most Photographed American

EPUB (Fixed Layout) Version

Borrowing from Our Foremothers

Dandyism in the Age of Revolution

The Famous and Scorned from Martha Washington to Silent Film Star Mary Fuller

Enduring Truths

Introduction origins and reproductions -- Printing feminism -- Locating feminism -- Doing feminism -- Invitations to women's liberation -- Imaging and imagining revolution -- Conclusion feminism redux

Throughout history, people have picked up their pens and wielded their words—transforming their lives, their communities, and beyond. Now it's your turn! Representing a diverse range of backgrounds and experiences, Mightier Than the Sword connects over forty inspiring biographies with life-changing writing activities and tips, showing readers just how much their own words can make a difference. Readers will explore nature with Rachel Carson, experience the beginning of the Reformation with Martin Luther, champion women's rights with Sojourner Truth, and many more. These richly illustrated stories of inspiring speechmakers, scientists, explorers, authors, poets, activists, and even other kids and young adults will engage and encourage young people to pay attention to their world, to honor their own ideas and dreams, and to embrace the transformative power of words to bring good to the world.

Richly illustrated, Enduring Truths examines the freed slave Sojourner Truth, who achieved fame in the nineteenth century as an orator and abolitionist, and who, though illiterate, earned a living on the anti-slavery lecture circuit in part by selling cartes-de-visite of herself. Cartes-de-visitesimilar in format to post cardsoffered a mode of mass communication back in the day. Even then, they were collectible novelties. Virtually every celebrity used them to purvey their own countenance in order to become part of the popular imagination of a society. Sojourner Truth aspired to nothing less. These photographs of her are famous, and they have been continued upon before, but they have not received the kind of in-depth, nuanced cultural analysis offered in this book. "

This book is a curation of articles found on Wikipedia. Articles on Wikipedia are free and can be searched for by anyone. What this book does is take articles of a specific topic and puts them together in a convenient single volume. Every article in this book is handpicked and

includes articles that may have otherwise been missed through casual research among the 6,487,848 articles (55,625,871 total pages) currently available in Wikipedia. This is also a self-published book. It is not a book published by a major publisher. This book was compiled out of an actual interest in the subject matter and not purely for profit alone. While every effort has been made to produce as professional of a book as possible it cannot be guaranteed that this book meets all professional standards. 100 Historical Black Women includes full entries for 100 African American women of note from our nation’s history. While there are a few recognizable names the majority are relatively unknown in popular culture. In this book you will find complete entries for 100 African American women from the 17th through the 20th century. Table of contents/indexes that list entries by first name, last name and chronological order by birth, circa, or year of note. Plus a list of 1,000+ more historical Black women with single sentence summaries as a starting point for your own further research categorized by century. Also includes bibliographies, references, sources & further reading for each of the 100 entries. Please note this is the EPUB version (fixed layout). There is also a PDF version. Both versions (as well as the paperback version) all have the exact same layout and content. However they may appear and/or render differently depending on the device used.

In Black Bodies, White Gold Anna Arabindan-Kesson uses cotton, a commodity central to the slave trade and colonialism, as a focus for new interpretations of the way art, commerce, and colonialism were intertwined in the nineteenth-century Atlantic world. In doing so, Arabindan-Kesson models an art historical approach that makes the histories of the Black diaspora central to nineteenth-century cultural production. She traces the emergence of a speculative vision that informs perceptions of Blackness in which artistic renderings of cotton—as both commodity and material—became inexorably tied to the monetary value of Black bodies. From the production and representation of “negro cloth”—the textile worn by enslaved plantation workers—to depictions of Black sharecroppers in photographs and paintings, Arabindan-Kesson demonstrates that *visuality was the mechanism through which Blackness and cotton became equated as resources for extraction. In addition to interrogating the work of nineteenth-century artists, she engages with contemporary artists such as Hank Willis Thomas, Lubaina Himid, and Yinka Shonibare CBE RA, who contend with the commercial and imperial processes shaping constructions of Blackness and meanings of labor.*

A Retrospective

America's Early Women Celebrities

Sojourner's Shadows and Substance

Women's Suffrage: The Complete Guide to the Nineteenth Amendment

Photography, Human Bondage, and the Birth of Modern Visual Politics in America

A Nation Captivated

Black Bodies, White Gold

Witty, inspiring, and charismatic, Oscar Wilde is one of the Greats of English literature. Today, his plays and stories are beloved around the world. But it was not always so. His afterlife has given him the legitimacy that life denied him. Making Oscar Wilde reveals the untold story of young Oscar's career in Victorian England and post-Civil War America. Set on two continents, this book tracks a larger-than-life hero on an unforgettable adventure to make his name and gain international acclaim. 'Success is a science,' Wilde believed, 'if you have the conditions, you get the result.' Combining new evidence and gripping cultural history, Michèle Mendelsohn dramatizes Wilde's rise, fall, and resurrection as part of a spectacular transatlantic pageant. With superb style and an instinct for story-telling, she brings to life the charming young Irishman who set out to captivate the United States and Britain with his words and ended up conquering the world. Following the twists and turns of Wilde's journey, Mendelsohn vividly depicts sensation-hungry Victorian journalism and popular entertainment alongside racial controversies, sex scandals, and the growth of Irish nationalism. This ground-breaking revisionist history shows how Wilde's tumultuous early life embodies the story of the Victorian era as it tottered towards modernity. Riveting and original, Making Oscar Wilde is a masterful account of a life like no other.

Scholarship on photography’s earliest years has tended to focus on daguerreotypes on metal or on the European development of paper photographs made from glass or paper negatives. But Americans also experimented with negative-positive processes to produce photographic images on a variety of paper formats in the early decades of the medium. Paper Promises: Early American Photography presents this rarely studied topic within photographic history. The well-researched and richly detailed texts in this book delve into the complexities of early paper photography in the United States from the 1840s to 1860s, bringing to light a little-known era of American photographic appropriation and adaptation. Exploring the economic, political, intellectual, and social factors that impacted its unique evolution, both the essays and the carefully selected images illustrate the importance of photographic reproduction in shaping and circulating perceptions of America and its people during a critical period of political tension and territorial expansion. Due to the fragility of paper photography from this period, the works in this catalogue are rarely displayed, making the volume an essential tool for any scholar in the field and a very rare peek into the mid-nineteenth century.

In "THE CROSS AND ITS SHADOW," the type and the antitype are placed side by side, with the hope that the reader may thus become better acquainted with the Saviour. It is not the intention of the author of this work to attack any error that may have been taught in regard to the service of the sanctuary, or to arouse any controversy, but simply to present the truth in its clearness. This is a reprint of an important early Advent book, which explains the sanctuary and its services. - SECTION I. THE SANCTUARY. SECTION II. FURNITURE OF THE SANCTUARY. SECTION III. THE PRIESTHOOD. SECTION IV. SPRINGTIME ANNUAL FEASTS. SECTION V. VARIOUS OFFERINGS. SECTION VI. SERVICES OF THE SANCTUARY. SECTION VII. THE AUTUMNAL ANNUAL FEASTS. SECTION VIII. LEVITICAL LAWS AND CEREMONIES. SECTION IX. THE TRIBES OF ISRAEL

Borrowing from Our Foremothers offers a panorama of women’s struggles through artifacts to establish connections between the generations of women’s right activists. In a thorough historical retelling of the women’s movement from 1848 to 2017, Amy Helene Forss focuses on items borrowed from our innovative foremothers, including cartes de visite, clothing, gavels, sculptures, urns, service pins, and torches. Framing the material culture items within each era’s campaigns yields a wider understanding of the women’s metanarrative. Studded with relics and ninety-nine oral histories from such women as Rosalynn Carter to Pussyhat Project cocreator Krista Suh, this book contributes an important and illuminating analysis necessary for understanding the development of feminism as well as our current moment.

In Dandyism in the Age of Revolution, Elizabeth Amann shows that in France, England, and Spain, daring dress became a way of taking a stance toward the social and political upheaval of the period. France is the centerpiece of the story, not just because of the significance of the Revolution but also because of the speed with which both its politics and fashions shifted. Dandyism in France represented an attempt to recover a political center after the extremism of the Terror, while in England and Spain it offered a way to reflect upon the turmoil across the Channel and Pyrenees. From the Hair Powder Act, which required users of the product implications of the feather in Yankee Doodle’s hat, Amann aims to revise our understanding of the origins of modern dandyism and to recover the political context from which it emerged. -- from back cover.

Sculpture at the Ends of Slavery

Fray

Extremities

Chinese Art and Dynastic Time

Liner Notes for the Revolution

Paper Promises

Horace Pippin, American Modern

New Directions in Print Culture Studies features new methods and approaches to cultural and literary history that draw on periodicals, print culture, and material culture, thus revising and rewriting what we think we know about the aesthetic, cultural, and social history of transnational America. The unifying questions posed and answered in this book are methodological: How can we make material, archival objects meaningful? How can we engage and contest dominant conceptions of aesthetic, historical, and literary periods? How can we present archival material in ways that make it accessible to other scholars and students? What theoretical commitments does a focus on material objects entail? New Directions in Print Culture Studies brings together leading scholars to address the methodological, historical, and theoretical commitments that emerge from studying how periodicals, books, images, and ideas circulated from the 19th century to the present. Reaching beyond national boundaries, the essays in this book focus on the different materials and archives we can use to rewrite literary history in ways that highlight not a canon of “major” literary works, but instead the networks, dialogues, and tensions that define print cultures in various moments and movements.

Runaway slave Sojourner Truth gained fame in the nineteenth century as an abolitionist, feminist, and orator and earned a living partly by selling photographic carte de visite portraits of herself at lectures and by mail. Cartes de visite, similar in format to calling cards, were relatively inexpensive collectibles that quickly became a new mode of mass communication. Despite being illiterate, Truth copyrighted her photographs in her name and added the caption "I Sell the Shadow to Support the Substance. Sojourner Truth." Featuring the largest collection of Truth's photographs ever published, Enduring Truths is the first book to explore how she used her image, the press, the postal service, and copyright laws to support her activism and herself. Darcy Grimaldo Grigsby establishes a range of important contexts for Truth's portraits, including the strategic role of photography and copyright for an illiterate former slave; the shared politics of Truth's cartes de visite and federal banknotes, which were both created to fund the Union cause; and the ways that photochemical limitations complicated the portrayal of different skin tones. Insightful and powerful, Enduring Truths shows how Truth made her photographic portrait worth money in order to end slavery—and also became the strategic author of her public self.

The Handbook of Photography Studies is a state-of-the-art overview of the field of photography studies, examining its thematic interests, dynamic research methodologies and multiple scholarly directions. It is a source of well-informed, analytical and reflective discussions of all the main subjects that photography scholars have been concerned with as well as a rigorous study of the field’s persistent expansion at a time when digital technology regularly boosts our exposure to new and historical photographs alike. Split into five core parts, the Handbook analyzes the field’s histories, theories and research strategies; discusses photography in academic disciplinary and interdisciplinary contexts; draws out the main concerns of photographic scholarship; interrogates photography’s cultural and geopolitical influences; and examines photography’s multiple uses and continued changing faces. Each part begins with an introductory text, giving historical contextualization and scholarly orientation. Featuring the work of international experts, and offering diverse examples, insights and discussions of the field’s rich historiography, the Handbook provides critical guidance to the most recent research in photography studies. This pioneering and comprehensive volume presents a systematic synopsis of the subject that will be an invaluable resource for photography researchers and students from all disciplinary backgrounds in the arts, humanities and social sciences.

A landmark and collectible volume—beautifully produced in duotone—that canonizes Frederick Douglass through historic photography. Commemorating the bicentennial of Frederick Douglass’s birthday and featuring images discovered since its original publication in 2015, this “tour de force” (Library Journal, starred review) reintroduced Frederick Douglass to a twenty-first-century audience. From these pages—which include over 160 photographs of Douglass, as well as his previously unpublished writings and speeches on visual aesthetics—we learn that neither Custer nor Twain, nor even Abraham Lincoln, was the most photographed American of the nineteenth century. Indeed, it was Frederick Douglass, the ex-slave-turned-abolitionist, eloquent orator, and seminal writer, who is canonized here as a leading pioneer in photography and a prescient theorist who believed in the explosive social power of what was then just an emerging art form. Featuring: Contributions from Henry Louis Gates, Jr., and Kenneth B. Morris, Jr. (a direct Douglass descendent) 160 separate photographs of Douglass—many of which have never been publicly seen and were long lost to history A collection of contemporaneous artwork that shows how powerful Douglass’s photographic legacy remains today, over a century after his death All Douglass’s previously unpublished writings and speeches on visual aesthetics

The fight for racial equality in the nineteenth century played out not only in marches and political conventions but also in the print and visual culture created and disseminated throughout the United States by African Americans. Advances in visual technologies—daguerreotypes, lithographs, cartes de visite, and steam printing presses—enabled people to see and participate in social reform movements in new ways. African American activists seized these opportunities and produced images that advanced campaigns for black rights. In this book, Aston Gonzalez charts the changing roles of African American visual artists as they helped build the world they envisioned. Understudied artists such as Robert Douglass Jr., Patrick Henry Reason, James Presley Ball, and Augustus Washington produced images to persuade viewers of the necessity for racial equality, black political leadership, and freedom from slavery. Moreover, these activist artists’ networks of transatlantic patronage and travels to Europe, the Caribbean, and Africa reveal their extensive involvement in the most pressing concerns for black people in the Atlantic world. Their work demonstrates how images became central to the ways that people developed ideas about race, citizenship, and politics during the nineteenth century.

Why They Marched

Clothed in Meaning

The Cross and Its Shadow

New Directions in Print Culture Studies

Race in American Literature and Culture

Reexamining the Women's Movement Through Material Culture, 1848-2017

Making Roots

This nuanced reassessment transforms our understanding of Horace Pippin, casting the artist and his celebrated paintings as more complex than has previously been recognized

An award-winning Black feminist music critic takes us on an epic journey through radical sound from Bessie Smith to Beyoncé. Daphne A. Brooks explores more than a century of music archives to examine the critics, collectors, and listeners who have determined perceptions of Black women on stage and in the recording studio. How is it possible, she asks, that iconic artists such as Aretha Franklin and Beyoncé exist simultaneously at the center and on the fringe of the culture industry? Liner Notes for the Revolution offers a startling new perspective on these acclaimed figures—a perspective informed by the overlooked contributions of other Black women concerned with the work of their musical peers. Zora Neale Hurston appears as a sound archivist and a performer. Lorraine Hansberry as a queer Black feminist critic of modern culture, and Pauline Hopkins as America’s first Black female cultural commentator. Brooks tackles the complicated racial politics of blues music recording, song collecting, and rock and roll criticism. She makes lyrical forays into the blues pioneers Bessie Smith and Mamie Smith, as well as fans who became critics, like the record-label entrepreneur and writer Rosetta Reitz. In the twenty-first century, pop superstar Janelle Monáe’s liner notes are recognized for their innovations, while celebrated singers Cécile McLorin Salvant, Rhiannon Giddens, and Valerie June take their place as cultural historians. With an innovative perspective on the story of Black women in popular music—and who should rightly tell it—Liner Notes for the Revolution pioneers a long overdue recognition and celebration of Black women musicians as radical intellectuals.

In his best-selling travel memoir, The Innocents Abroad, Mark Twain punningly refers to the black man who introduces him to Venetian Renaissance painting as a “contraband guide,” a term coined to describe fugitive slaves who assisted Union armies during the Civil War. By means of this and similar case studies, Paul H. D. Kaplan documents the ways in which American cultural encounters with Europe and its venerable artistic traditions influenced nineteenth-century concepts of race in the United States. Americans of the Civil War era were struck by the presence of people of color in European art and society, and American artists and authors, both black and white, adapted and transformed European visual material to respond to the particular struggles over the identity of African Americans. Taking up the work of both well- and lesser-known artists and writers—such as the travel writings of Mark Twain and William Dean Howells, the paintings of German American Emanuel Leutze, the epistolary exchange between John Ruskin and Charles Eliot Norton, newspaper essays written by Frederick Douglass and William J. Wilson, and the sculpture of freed slave Eugène Warburg—Kaplan lays bare how racial attitudes expressed in mid-nineteenth-century American art were deeply inflected by European traditions. By highlighting the contributions people of black African descent made to the fine arts in the United States during this period, along with the ways in which they were represented, Contraband Guides provides a fresh perspective on the theme of race in Civil War–era American art. It will appeal to art historians, to specialists in African American studies and American studies, and to general readers interested in American art and African American history.

Traces and Memories deals with the foundation, mechanisms and scope of slavery-related memorial processes, interrogating how descendants of enslaved populations reconstruct the history of their ancestors when transatlantic slavery is one of the variables of the memorial process. While memory studies mark a shift from concern with historical knowledge of events to that of memory, the book seeks to bridge the memorial representations of historical events with the production and knowledge of those events. The book offers a methodological and epistemological reflection on the challenges that are raised by archival limitations in relation to slavery and how they can be overcome. It covers topics such as the historical and memorial legacy/ies of slavery, the memorialization of slavery, the canonization and patrimonialization of the memory of slavery, the places and conditions of the production of knowledge on slavery and its circulation, the heritage of slavery and the (re)construction of (collective) identity. By offering fresh perspectives on how slavery-related sites of memory have been retrospectively (re)framed or (re)shaped, the book probes the constraints which determine the inscription of this contentious memory in the public sphere. The volume will serve as a valuable resource in the area of slavery, memory, and Atlantic studies.

This essential volume provides an overview of and introduction to African American writers and literary periods from its beginning through the 21st century. Provides an essential introduction to African American writers and topics, from the beginning of the 20th century into the 21st Covers the major authors and key topics in

African American literature Gives students an accessible and approachable overview of African American literature

Untold Stories of the Women Who Fought for the Right to Vote

Liberation in Print

African American Literature: An Encyclopedia for Students

Archives, Materiality, and Modern American Culture

Race, Transatlantic Culture, and the Arts in the Civil War Era

Charles White

Traces and Memories of Slavery in the Atlantic World

A comprehensive review of art in the first truly modern century A Companion to Nineteenth-Century Art contains contributions from an international panel of noted experts to offer a broad overview of both national and transnational developments, as well as new and innovative investigations of individual art works, artists, and issues. The text puts to rest the skewed perception of nineteenth-century art as primarily Paris-centric by including major developments beyond the French borders. The contributors present a more holistic and nuanced understanding of the art world during this first modern century. In addition to highlighting particular national identities of artists, A Companion to Nineteenth-Century Art also puts the focus on other aspects of identity including individual, ethnic, gender, and religious. The text explores a wealth of relevant topics such as: the challenges the artists faced; how artists learned their craft and how they met clients; the circumstances that affected artist’s choices and the opportunities they encountered; and where the public and critics experienced art. This important text: Offers a comprehensive review of nineteenth-century art that covers the most pressing issues and significant artists of the era Covers a wealth of important topics such as: ethnic and gender identity, certain general trends in the nineteenth century, an overview of the art market during the period, and much more Presents novel and valuable insights into familiar works and their artists Written for students of art history and those studying the history of the nineteenth century, A Companion to Nineteenth-Century Art offers a comprehensive review of the first modern era art with contributions from noted experts in the field.

Women in the American Political System: An Encyclopedia of Women as Voters, Candidates, and Office Holders [2 volumes]

Portraits of France's Foreign Relations During the Long Nineteenth Century

Feminist Periodicals and Social Movement Identity

Early American Photography

Visualizing Equality

The Art of the Cut

Literature, Labor, and Cotton in Nineteenth-Century America