The Cambridge History of American Literature addresses the broad spectrum of new and established directions in all branches of American writing and includes the work of scholars and critics who have shaped, and who continue to shape, what has become a major area of literary scholarship. The authors span three decades of achievement in American literary criticism, thereby speaking for both continuity and change between generations of scholarship. Generously proportioned narratives allow at once for a broader vision and sweep of American literary history than has been possible previously. And while the voice of traditional criticism forms a background for these narratives, it joins forces with the diversity of interests that characterize contemporary literary studies.

The History offers wide-ranging, interdisciplinary accounts of American genres and periods. Generated partly by the recent unearthing of previously neglected texts, the expansion of material in American literature coincides with a dramatic increase in the diversity of approaches to that material. The multifaceted scholarly and critical enterprise embodied in The Cambridge History of American Literature addresses these multiplicities – social, cultural, intellectual, and aesthetic – and demonstrates a richer concept of authority in literary studies than is found in earlier accounts.

This volume covers a pivotal era in the formation of American identity. Four leading scholars connect the literature with the massive historical changes then underway. Richard H. Brodhead describes the foundation of a permanent literary culture in America. Nancy Bentley locates the origins of nineteenth-century Realism in an elite culture’s responses to an emergent mass culture, embracing high literature as well as a wide spectrum of cultural outsiders: African Americans, women, and Native Americans. Walter Benn Michaels emphasizes the critical role that turn-of-the-century fiction played in the re-evaluation of the individual at the advent of modern bureaucracy. Susan L. Mizruchi analyzes the economic and cultural representations of a new national heterogeneity that helped forecast the multicultural future of modern America. Together, these narratives constitute the richest, most detailed account to date of American literature and culture between 1860 and 1920.
THE CAMBRIDGE HISTORY OF AMERICAN LITERATURE

Volume 3
Prose Writing
1860–1920

General Editor
SACVAN BERCOVITCH
Harvard University
CONTENTS

List of illustrations
Acknowledgments
Introduction

THE AMERICAN LITERARY FIELD, 1860–1890
Richard H. Brodhead, Yale University
1 The American literary field, 1860–1890

LITERARY FORMS AND MASS CULTURE, 1870–1920
Nancy Bentley, University of Pennsylvania
1 Museum Realism
2 Howells, James, and the republic of letters
3 Women and Realist authorship
4 Chesnutt and imperial spectacle
5 Wharton, travel, and modernity
6 Adams, James, Du Bois, and social thought

PROMISES OF AMERICAN LIFE, 1880–1920
Walter Benn Michaels, University of Illinois, Chicago
1 An American tragedy, or the promise of American life
2 The production of visibility
3 The contracted heart
4 Success

BECOMING MULTICULTURAL: CULTURE, ECONOMY, AND THE NOVEL, 1860–1920
Susan L. Mizruchi, Boston University
1 Introduction
2 Remembering civil war
### CONTENTS

3 Social death and the reconstruction of slavery 454
4 Cosmopolitan variations 492
5 Native-American sacrifice in an age of progress 535
6 Marketing culture 568
7 Varieties of work 616
8 Corporate America 666
9 Realist utopias 710

*Chronology*

741

*Bibliography*

779

*Index*

785
ILLUSTRATIONS

1. “Burial Party, Cold Harbor, Virginia, April 15, 1865,” from *Photographic Sketch Book of the War* by Alexander Gardner (1865) page 426
2. *Saturday Evening Post*, July 18, 1903 back page, text of *The Call of the Wild* by Jack London, surrounded by advertisements 570
7. Sapolio, “Has it dawned on your home?” *Putnam’s Monthly*, May 1907 578
12. “Gotham Court,” Jacob Riis, *How The Other Half Lives* (1890), courtesy of the Museum of the City of New York 645
15. “Mullin’s Alley,” Jacob Riis, *How The Other Half Lives* (1890), courtesy of the Museum of the City of New York 648
<table>
<thead>
<tr>
<th>List of Illustrations</th>
</tr>
</thead>
<tbody>
<tr>
<td>18. “In The Home of an Italian Rag-Picker, Jersey Street,” Jacob Riis, <em>How The Other Half Lives</em> (1890), courtesy of the Museum of the City of New York 651</td>
</tr>
<tr>
<td>21. Photograph of Mark Twain and Henry Rodgers sailing together in Bermuda (1907), courtesy of the Mark Twain Project, The Bancroft Library 682</td>
</tr>
</tbody>
</table>
ACKNOWLEDGMENTS

FROM THE GENERAL EDITOR

My thanks to Audrey Cotterell of Cambridge University Press for her extraordinary copy-editing skills, to Sean McCreery, my superb research assistant, and to Harvard University, which provided the funds over the past twenty years for this project. This volume is the last in a series of eight volumes, published out of sequence, that began publication in 1986. Some of the contributors finished their sections much earlier than others, and had to wait longer than normal patience would allow until their particular volume was ready for publication. I am grateful for their generosity, forbearance, and understanding, to Richard H. Brodhead, then at Yale University, now President of Duke University, and to Walter Benn Michaels, then at Johns Hopkins University, now at the University of Illinois, Chicago Circle, both of whom completed their work by 1992 (though of course both have reviewed and revised their typescripts for this publication).

I want to take this opportunity to express my gratitude to a great Americanist of an earlier generation, Daniel Aaron, with whom I first discussed this project, and whose wisdom, insight, and encouragement have been a mainstay for me, personally and professionally, over the past two decades.

Finally, my thanks to John Tessitore, representative of the best of the new generation of Americanists, who wrote most of the second part of the Introduction, summarizing the connections between the different sections of this volume.

Sacvan Bercovitch

THE AMERICAN LITERARY FIELD, 1860–1890

Because the Select Bibliography to these volumes excludes single-author works, I want to acknowledge here three books that I found particularly helpful: Hamlin Garland, A Son of the Middle Border (New York: Macmillan, 1917), Martha Saxton, Louisa May: A Modern Biography of Louisa May Alcott (Boston:
ACKNOWLEDGMENTS

Houghton Mifflin, 1977), and Gary Scharnhorst, Horatio Alger, Jr. (Boston: Twayne, 1980). I also extend my thanks to the members of the graduate seminars at Yale with whom I first worked through the materials treated in this section.

Richard H. Brodhead

LITERARY FORMS AND MASS CULTURE, 1870–1920

I am grateful for the support I received from the University of Pennsylvania while working on this history. Past and present graduate students at Penn played a crucial role in deepening my account of the generative relations between literary writing and mass culture in the United States. A special debt is owed Justine Murison and Mark Sample, whose research in the archives of American mass culture introduced me to two of the texts I examine in this study. Martha Schoolman, Kendall Johnson, and Hannah Wells supplied research assistance and instructive conversation. Of the vast scholarship on modern mass culture, the work of Tony Bennett, Andreas Huysmann, and Richard Salmon has been particularly important to my account. Critical studies by Philip Barrish, Philip Fisher, Nancy Glazener, Amy Kaplan, and Susan Mizruchi are central to my analysis of some of the literary and intellectual institutions of this period in American history. I am grateful to Carol J. Singley and Oxford University Press for the opportunity to develop some of my ideas about the role of imperial travel and mass transit in the work of Edith Wharton. The essay “Wharton, Travel, and Modernity” appeared in A Historical Guide to Edith Wharton, ed. Carol J. Singley (Oxford: Oxford University Press, 2003), pp. 147–79. I owe special thanks to Elaine Freedgood, friend and interlocutor, for her pivotal questions and shared enthusiasms, and to Sacvan Bercovitch for his editorial guidance and encouragement.

Nancy Bentley

PROMISES OF AMERICAN LIFE, 1880–1920

I want to thank Sharon Cameron, Frances Ferguson, and Michael Fried, all of whom read and suggested revisions to the penultimate draft of this study. I also want to thank Mark Schoening, then a graduate student at Johns Hopkins, and Caleb Spencer, currently a graduate student at University of Illinois, Chicago Circle, who helped me prepare it for publication. And I am grateful to the editors of Representations and New Literary History for permission to reprint the slightly different versions of chapters 1 and 3 that they first published in 1989 and 1990.

Walter Benn Michaels
ACKNOWLEDGMENTS

BECOMING MULTICULTURAL: CULTURE, ECONOMY, AND
THE NOVEL, 1860–1929

I want to express my gratitude to the John Simon Guggenheim Foundation for a fellowship that enabled me to complete this work.

Susan L. Mizruchi

CHRONOLOGY

Many thanks to Sacvan Bercovitch, for his thoughtful collaboration on the Chronology and Introduction, for advice both literary and professional, and for including me in this wonderful project; to Susan Mizruchi, for her unflagging enthusiasm, her steadfast support, and her generosity as a mentor and friend; and to my wife Kelly, whose love enriches my life and work.

John E. Tessitore