

CONTENTS

<i>Acknowledgments</i>	ix
Introduction: The Case of Class	1
1 Whitman's 1855 <i>Leaves of Grass</i> : "Hard Work and Blood"	17
2 Class and the Performative in Rebecca Harding Davis's <i>Life in the Iron Mills</i> , and Stephen Crane's <i>Maggie</i>	45
3 Body Tramping, Class, and Masculine Extremes: Jack London's <i>The People of the Abyss</i>	75
4 "Always Your Heart": Class Designs in Jean Toomer's <i>Cane</i>	105
5 Meridel Le Sueur's <i>Salute to Spring</i> : "A Movement Up Which All Are Moving"	133
6 Class, Work, and New Races: Zora Neale Hurston's <i>Their Eyes Were Watching God</i> and Agnes Smedley's <i>Daughter of Earth</i>	163
7 Class "Truths" in James Agee's <i>Let Us Now Praise Famous Men</i>	187
Conclusion: Going Back to Class	219
<i>Notes</i>	225
<i>Works Cited</i>	247
<i>Index</i>	263