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## PART ONE: A DREAM CITY, LYRIC YEARS, AND A GREAT WAR

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   *Henry James and the novel in the "twilight of the absolute," in which George Santayana, W. E. B. Du Bois, and Huck Finn, among others, make brief appearances*

2. Confidence and Uncertainty in The Portrait of a Lady .................. 5
   *The tension between technical confidence and moral uncertainty in James's The Portrait of a Lady, in which Alfred North Whitehead, Werner Heisenberg, and James Joyce make brief appearances*

3. Lines of Expansion ..................................................................... 11
   *The play between two different lines of expansion, one out to the vagrant West, the other back to the incorporating East, as seen in Willa Cather's My Ántonia, O. E. Rölvaag's Giants in the Earth, and Theodore Dreiser's Sister Carrie, featuring brief appearances by Christopher Columbus and Henry Roth, among others*

4. Four Contemporaries and the Closing of the West ....................... 21
   *In which Chief Sitting Bull (1834?–1890), Henry Adams (1828–1918), Henry James (1843–1916), and William F. Cody (1846–1917) emerge as representative cultural figures during the twilight of the West and a variety of figures, including Michael Gold, make brief appearances*
5. Chicago’s “Dream City”

The role of the World’s Columbian Exposition of 1893 in the process of authorizing the New World’s official lineage, in which Daniel Burnham and Henry Adams play major roles, and Candace Wheeler, Frederick Douglass, and others make brief appearances.

6. Frederick Jackson Turner in the Dream City

The Dream City as the scene of Frederick Jackson Turner’s “Significance of the Frontier in American History,” in which Willa Cather, Henry Adams, and Buffalo Bill, among others, make return appearances.

7. Henry Adams’s *Education* and the Grammar of Progress

The city as scene in Henry Adams’s *Education* and Edgar Allan Poe’s “The Man of the Crowd,” with brief appearances by Karl Pearson, Werner Heisenberg, Paul Elmer More, Bertrand Russell, and Owen Wister, among others.

8. Jack London’s Career and Popular Discourse

The novel at the turn of the century, in which Henry David Thoreau and T. K. Whipple make brief appearances and Henry James returns.

9. Innocence and Revolt in the “Lyric Years”: 1900–1916

Writing on the lyrical Left in the early twentieth century, in which a wide range of writers and artists appear and reappear.

10. The Armory Show of 1913 and the Decline of Innocence

The rise and fall of good hope, in which Frederick James Gregg, Arthur Davies, Mabel Dodge Luhan, Gertrude Stein, Ezra Pound, and Woodrow Wilson play important roles.

11. The Play of Hope and Despair

Tensions in Jack London’s *Martin Eden* and Edith Wharton’s *The House of Mirth*, with brief glances at Stein’s *Three Lives*, Dreiser’s “trilogy of desire,” and Norris’s *McTeague*.

12. The Great War and the Fate of Writing

In which Randolph Bourne, Alan Seeger, Edith Wharton, Ellen La Motte, Willa Cather, and Harry Crosby, among others, play prominent roles in ringing out the Lyric Years.
PART TWO: FICTION IN A TIME OF PLENTY

1. When the War Was Over: The Return of Detachment
   Featuring The Education of Henry Adams as a “textbook of American experience,” with brief appearances by Woodrow Wilson, Henry James, John Hay, and Louis Kronenberger, among others

2. The “Jazz Age” and the “Lost Generation” Revisited
   In which Gertrude Stein, F. Scott Fitzgerald, Waldo Frank, John Peale Bishop, H. L. Mencken, and others make brief appearances; E. E. Cummings’s The Enormous Room, John Dos Passos’s 1919, and Sinclair Lewis’s Babbitt emerge as exemplary texts; and “jazz” is featured as the era’s appropriate accompaniment

3. The Perils of Plenty, or How the Twenties Acquired a Paranoid Tilt
   In which A. Mitchell Palmer, Lothrop Stoddard, Madison Grant, Nicola Sacco, Bartolomeo Vanzetti, and Walter Lippmann play important roles; Dos Passos reappears; and Sherwood Anderson’s Winesburg, Ohio becomes a guide to “anti-success” as a mode of resistance to the “diffused prosperity” of the “New Capitalism”

   Featuring discussions of “big” and “little” magazines, with brief appearances by Henri Laurent, Ernest Elmo Calkins, Bruce Barton, John B. Watson, among others, and also featuring Fitzgerald’s “The Scandal Detectives” as a guide to a world of loosened restraints and new indulgences

5. Class, Power, and Violence in a New Age
   In which Dreiser and others reappear and Fitzgerald’s The Great Gatsby becomes a model of mythmaking as a form of resistance

6. The Fear of Feminization and the Logic of Modest Ambition
   In which Glenway Wescott, Malcolm Cowley, Alain Locke, Katherine Roof, Harold Stearns, Edward Bok, Charles William Eliot, Joseph Hergesheimer, Robert Herrick, Edmund Wilson, and others appear, and Gertrude Stein’s art of splicing emerges as another form of resistance
PART THREE: THE FATE OF WRITING DURING THE GREAT DEPRESSION

1. The Discovery of Poverty and the Return of Commitment

   In which F. Scott Fitzgerald, Josephine Herbst, Genevieve Taggard, and others return to trace the move from carelessness toward commitment

2. The Search for "Culture" as a Form of Commitment

   In which explorations of the national mood like Nathan Asch's The Road, "proletarian" novels like Edward Dahlberg's Bottom Dogs, and documentary ventures like Dorothea Lange and Paul S. Taylor's An American Exodus, as well as Alfred Kazin’s memoirs, are featured as parts of the Angry Decade’s effort to reclaim "culture" for "the people" and also as fitting in unexpected ways FDR’s use of the radio in his "fireside chats"

3. Three Responses: The Examples of Henry Miller, Djuna Barnes, and John Dos Passos

   In which three very different writers are seen as disclosing the limits of different forms of resistance

4. Cowboys, Detectives, and Other Tough-Guy Antinomians: Residual Individualism and Hedged Commitments

   In which humor darkens, violence becomes public, and Westerns and detective novels lead toward encounters with James M. Cain and Horace McCoy
5. The Search for Shared Purpose: Struggles on the Left

In which Kenneth Burke, Nathan Asch, Sherwood Anderson, Michael Gold, Josephine Herbst, and Tillie Olsen play small roles and Jack Conroy, James T. Farrell, Daniel Fuchs, Robert Cantwell, Henry Roth, John Steinbeck, and Nathanael West play larger ones in disclosing the forms and limits of protest fiction

6. Documentary Literature and the Disarming of Dissent

In which Nathan Asch, Dorothea Lange, and Paul Taylor, among others, reappear in the context of the New Deal's Federal Writers' Project and Federal Theater Project as exemplars of the search for "America as an idea," and James Agee and Walker Evans's Let Us Now Praise Famous Men is featured as bringing the radical skepticism of the thirties to bear on the works of writers and photographers alike

7. The Southern Renaissance: Forms of Reaction and Innovation

In which writers as different as Allen Tate, Robert Penn Warren, Erskine Caldwell, Margaret Mitchell, Ellen Glasgow, and Thomas Wolfe help us to see why the "peculiar" South could for a time become the nation's literary heartland

8. History and Novels / Novels and History: The Example of William Faulkner

In which Faulkner's fiction emerges as a culmination both of the formal preoccupations of literary modernism in the late moment of its turning back on itself in skepticism and critique, and of the thirties' engagement with poverty and violence as social problems and with race, gender, caste, and class as crucial correlates of selfhood

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