

*The Major Fiction  
of  
William Gilmore Simms*

CULTURAL TRADITIONS  
AND LITERARY FORM



*Mary Ann Wimsatt*

# Major Fiction Of William Gilmore Simms Cultural Traditions And Literary Form

**Harilaos Stecopoulos**



## **Major Fiction Of William Gilmore Simms Cultural Traditions And Literary Form:**

The Major Fiction of William Gilmore Simms Mary Ann Wimsatt, 1989-01-01 Offers a brief profile of the nineteenth century Southern writer analyzes his novels and stories and assesses his contributions to the romance tradition Major Fiction of William Gilmore Simms Mary Ann Wimsatt, 1999-03-01 William Gilmore Simms 1806 1870 was the preeminent southern man of letters in the antebellum period a prolific talented writer in many genres and an eloquent intellectual spokesman of his region During his long career he wrote plays poetry literary criticism biography and history but he is best remembered for his numerous novels and tales Mary Ann Wimsatt provides the first significant full length evaluation of Simms's achievement in his long fiction selected poetry essays and short fiction Wimsatt's chief emphasis is on the thirty odd novels that Simms published from the mid 1830s until after the Civil War In bringing his impressive body of work to life she makes use of biographical and historical information and also of twentieth century literary theories of the romance Simms's principal genre Through analyses of such seminal works as *Guy Rivers* *The Yemassee* *The Cassique of Kiawah* and *Woodcraft* Wimsatt illuminates Simms's contributions to the romance tradition contributions misunderstood by previous critics and suggests how to view his novels within the light of recent literary criticism She also demonstrates how Simms used the historical conditions of southern culture as well as events of his own life to flesh out literary patterns and she analyzes his use of low country frontier and mountain settings Although critics praised Simms early in his career as the first American novelist of the day the panic of 1837 and the changes in the book market that it helped foster severely damaged his prospects for wealth and fame The financial recession Wimsatt finds together with shifts in literary taste contributed to the decline of Simms's reputation Simms attempted to adjust to the changing climate for fiction by incorporating two modes of nineteenth century realism the satiric portrayal of southern manners and southern backwoods humor into the framework of his long romances but his accomplishments in these areas have been undervalued or misunderstood by critics since his time Wimsatt's book is the first to survey Simms's fiction and much of his other writing against the background of his life and literary career and the first to make extensive use of his immense correspondence It is an important study of a neglected author who once served as the leafing symbol of literary activity in the South It fills what has heretofore been a serious gap in southern literary studies William Gilmore Simms and the American Frontier John Caldwell Guilds, Caroline Collins, 1997 William Gilmore Simms 1807 1870 the antebellum South's foremost author and cultural critic was the first advocate of regionalism in the creation of national literature This collection of essays emphasizes his portrayal of America's westward migration **A History of the Literature of the U.S. South: Volume 1** Harilaos Stecopoulos, 2021-05-20 A History of the Literature of the U S South provides scholars with a dynamic and heterogeneous examination of southern writing from John Smith to Natasha Trethewey Eschewing a master narrative limited to predictable authors and titles the anthology adopts a variegated approach that emphasizes the cultural and political tensions crucial to the making of this regional literature Certain chapters

focus on major white writers e g Thomas Jefferson William Faulkner the Agrarians Cormac McCarthy but a substantial portion of the work foregrounds the achievements of African American writers like Frederick Douglass Zora Neale Hurston and Sarah Wright to address the multiracial and transnational dimensions of this literary formation Theoretically informed and historically aware the volume s contributors collectively demonstrate how southern literature constitutes an aesthetic cultural and political field that richly repays examination from a variety of critical perspectives

**Eutaw** William Gilmore Simms,2007-01-01 The battle of Eutaw Springs in 1781 that ended British domination of South Carolina is the focus of this historical novel that brings to life such notable figures as Francis Marion Nathanael Greene and Light Horse Harry Lee and includes a critical introduction by the editor and the author s chronology as well as appendixes dealing with textual matters Reprint

**Constructions of Agency in American Literature on the War of Independence** Martin Holtz,2019-01-16 This book argues that the negotiation of agency is central not only to the experience of war but also to its representation in cultural expressions ranging from a notion of disablement expressed in victimization immobilization traumatization and death to enablement expressed in the perpetration of heroic courageous skillful and powerful actions of assertion and dominance In order to illustrate this thesis it provides a comprehensive analysis of literary representations of the American War of Independence from 1775 the beginning of the war up until roughly 1860 when the Civil War marked a decisive historical turning point As the first national war it has an unquestionably exemplary status for the development of American conceptions of war The in depth study of exemplary texts from a variety of genres and by authors like Thomas Paine Benjamin Franklin James Fenimore Cooper Catharine Sedgwick William Gilmore Simms and Herman Melville demonstrates that the overall character of Revolutionary War literature presents the war as a forum in which collective and individual agency is expressed defended and cultivated It uses the military environment in order to teach the values of discipline and self subordination to a communal good which are perceived as basic principles of a Republican virtue to guide the actions of the autonomous individual in a popular democracy

*Voices of the Marketplace* Anne C. Rose,2004-09-09 In this comprehensive and insightful reinterpretation of antebellum culture Anne C Rose analyzes the major shifts in intellectual life that occurred between 1830 and 1860 while exploring three sets of concepts that provided common languages Christianity democracy capitalism Whereas many interpretations of American culture in this period have emphasized a single theme or have been preoccupied with the ensuing Civil War Rose considers sharply divergent tendencies in religion and politics and a wide range of reformers authors and other public figures

**Literary Cultures of the Civil War** Timothy Sweet,2016-08-15 Addressing texts produced by writers who lived through the Civil War and wrote about it before the end of Reconstruction this collection explores the literary cultures of that unsettled moment when memory of the war had yet to be overwritten by later impulses of reunion reconciliation or Lost Cause revisionism The Civil War reshaped existing literary cultures or enabled new ones Ensembles of discourses conventions and practices these cultures offered fresh ways of engaging a host of

givens about American character and values that the war called into question The volume's contributors look at how literary cultures of the 1860s and 1870s engaged concepts of nation violence liberty citizenship community and identity At the same time the essayists analyze the cultures themselves which included Euroamerican and African American vernacular oral manuscript journals and letters and print newspapers magazines or books cultures overlapping discourses of politics protest domesticity and sentiment unsettled literary nationalism and emergent literary regionalism and vernacular and elite aesthetic traditions These essays point to the variety of literary voices that were speaking out in the war's immediate aftermath and help us understand what those voices were saying and how it was received

**Hearts of Darkness** Bertram Wyatt-Brown, 2002-10-01 From Edgar Allan Poe's dark forebodings to Kate Chopin's lifelong struggle with sorrow and loss depression has shadowed southern letters This beautifully realized study explores the defining role of melancholy in southern literature from the early nineteenth century to the early twentieth when it evolved into modernist alienation While creativity and depression have been linked throughout Western history Bertram Wyatt Brown argues that nineteenth century southern culture was hospitable to a distinctive melancholy that impelled literary production Deeply marked by high death rates social dread and bitter defeat white southerners imposed a climate of parochial pride stifling conventions of masculinity social condescension and mistrust of intellectualism Many writers experienced a conscious or unconscious alienation from the prevailing social currents And they expressed emotional turmoil in and through their writing *Hearts of Darkness* develops original insights into the lives and creative impulses of both major and more obscure writers Discussing individuals as diverse as William Gilmore Simms Mark Twain Constance Fenimore Woolson Sidney Lanier and Ellen Glasgow Wyatt Brown identifies a close association between creativity and psychological distress This connection helps to explain southern literary engrossment with defeat and violence together with a disposition for the romantic gothic and grotesque styles well before William Faulkner and the male Southern Renaissance Wyatt Brown also finds that the first authors to break away from the sentimental modes to explore new psychological terrain were women whose depression ironically furnished them with critical dispassion Imaginative detachment in writers such as Willa Cather enabled them to create luminous characters and settings while heralding literary modernism A major reinterpretation of the South's fertile literary culture *Hearts of Darkness* intensifies our regard for both southern writers and the fruits of pen and paper

**Counterfeit Gentlemen** John Mayfield, 2009-03-29 This text is a reappraisal of Southern manhood and identity that uses humour and humourists to carry the reader into the very heart of antebellum culture

**A Disturbing and Alien Memory** Douglas L. Mitchell, 2008-12-01 In the late nineteenth century as the study of history shifted from the domain of letters into the social sciences novelists in the North and the West generally turned away from writing history Many southern novelists and poets however continued to undertake historical writing as an extension of their art form What made southern literary figures differ from their northern and western counterparts In *A Disturbing and Alien Memory* Douglas L Mitchell addresses this intriguing question by tracing

a line of southern writers from the early nineteenth century to the mid twentieth finding that an obsessive need to defend the South and the oft noted rage to explain drove some creative writers to continue to make forays into history and biography in an effort to enter a more public sphere where they could more decisively influence interpretations of the past In the Romantic history of the nineteenth century Mitchell explains men of letters saw themselves as keepers of memory whose renderings of the past could help shape the future of the nation He explores the historical writing of William Gilmore Simms to trace the failure of Romantic nationalism in the growing split between North and South then turns to Thomas Nelson Page s effort to resurrect the South as a spiritual nation with a redeemed history after the Civil War Mitchell juxtaposes their work with that of William Wells Brown the pioneering African American historian and novelist who used the authority of history to write blacks into the American story Moving into the twentieth century Mitchell analyzes the historical component of the Southern Agrarian project focusing on the tension between modernist aesthetics and polemical aims in Allen Tate s Civil War biographies He then traces a path toward a viable historical vision Robert Penn Warren s recovery of a tragic understanding and the creation of a compelling historical art in the work of Shelby Foote Throughout Mitchell examines the peculiar dilemma of southern writers the changing nature of history and its relation to the realm of letters and the question of public authority shedding light on several neglected texts in the process including Simms s *The Sack and Destruction of Columbia* S C Brown s *The Negro in the American Rebellion* Tate s *Jefferson Davis* and Warren s *John Brown* Offering a new perspective on a perennial debate in southern letters *A Disturbing and Alien Memory* provides a critical framework for a neglected genre in the southern literary canon *A Companion to American Fiction, 1780 - 1865* Shirley Samuels, 2008-04-15 This

Companion presents the current state of criticism in the field of American fiction from the earliest declarations of nationhood to secession and civil war Draws heavily on historical and cultural contexts in its consideration of American fiction Relates the fiction of the period to conflicts about territory and sovereignty and to issues of gender race ethnicity and identity Covers different forms of fiction including children s literature sketches polemical pieces historical romances Gothic novels and novels of exploration Considers both canonical and lesser known authors including James Fennimore Cooper Hannah Foster Nathaniel Hawthorne Herman Melville and Harriet Beecher Stowe Treats neglected topics such as the Western novel science and the novel and American fiction in languages other than English **Dressing In Feathers** S. Elizabeth Bird, 2018-02-02

One hundred members of NatChat an electronic mail discussion group concerned with Native American issues responded to the recent Disney release *Pocahontas* by calling on parents to boycott the movie citing its historical inaccuracies and saying that Disney has let us down in a cruel irresponsible manner Their anger was rooted in the fact that although Disney had claimed that the film s portrayal of American Indians would be authentic the *Pocahontas* story the movie told was really white cultural myth The actual histories of the characters were replaced by mythic narratives depicting the crucial moments when aid was given to the white settlers As reconstructed the story serves to reassert for whites their right to be here easing any

lingering guilt about the displacement of the native inhabitants To understand current imagery it is essential to understand the history of its making and these essays mesh to create a powerful interconnected account of image creation over the past 150 years The contributors who represent a range of disciplines and specialties reveal the distortions and fabrications white culture has imposed on significant historical and current events as represented by treasured artifacts such as photographic images taken of Sitting Bull following his surrender the national monument at the battlefield of Little Bighorn nineteenth century advertising the television phenomenon Northern Exposure and the film Dances with Wolves Well illustrated this volume demonstrates the complacency of white culture in its representation of its troubled relationship with American Indians

*Border Beagles* William Gilmore Simms, 1885

**Periodical Literature in Nineteenth-century America** Kenneth M. Price, Susan Belasco Smith, 1995 Covering the decades from the 1830s through the end of the century as well as the eastern southern and western regions of the United States these essays by a diverse group of scholars examine a variety of periodicals from the well known Atlantic Monthly to small papers such as The National Era They illustrate how literary analysis can be enriched by consideration of social history publishing contexts the literary marketplace and the relationships between authors and editors

**Appalachia Inside Out: Conflict and change** Robert J. Higgs, Ambrose N. Manning, Jim Wayne Miller, 1995 An anthology of Appalachia writings

*Queer Chivalry* Tison Pugh, 2013-12-09 For the U S South the myth of chivalric masculinity dominates the cultural and historical landscape Visions of white southern men as archetypes of honor and gentility run throughout regional narratives with little regard for the actions and at times the atrocities committed by such men In *Queer Chivalry* Tison Pugh exposes the inherent contradictions in these depictions of cavalier manhood investigating the foundations of southern gallantry as a reincarnated and reauthorized version of medieval masculinity Pugh argues that the idea of masculinity particularly as seen in works by prominent southern authors from Mark Twain to Ellen Gilchrist constitutes a cultural myth that queerly demarcates accepted norms of manliness often by displaying the impossibility of its achievement Beginning with Twain's famous critique of the Sir Walter disease that pilloried the South Pugh focuses on authors who questioned the code of chivalry by creating protagonists whose quests for personal knighthood prove quixotic Through detailed readings of major works including Twain's *A Connecticut Yankee in King Arthur's Court* Flannery O'Connor's short fiction John Kennedy Toole's *A Confederacy of Dunces* Robert Penn Warren's *A Place to Come To* Walker Percy's novels and Gilchrist's *The Annunciation* Pugh demonstrates that the hypermasculinity of white knight ideals only draws attention to the ambiguous gender of the literary southern male Employing insights from gender and psychoanalytic theory *Queer Chivalry* contributes to recent critical discussions of the cloaked anxieties about gender and sexuality in southern literature Ultimately Pugh uncovers queer limits in the cavalier mythos showing how facts and fictions contributed to the ideological formulation of the South

*How Celtic Culture Invented Southern Literature* Cantrell, James P.,

**Encyclopedia of American Poetry: The Nineteenth Century** Eric L. Haralson, 2014-01-21 With contributions from

over 100 scholars the Encyclopedia of American Poetry The Nineteenth Century provides essays on the careers works and backgrounds of more than 100 nineteenth century poets It also provides entries on specialized categories of twentieth century verse such as hymns folk ballads spirituals Civil War songs and Native American poetry Besides presenting essential factual information each entry amounts to an in depth critical essay and includes a bibliography that directs readers to other works by and about a particular poet

*Strange Kin* Kieran Quinlan, 2005-01-01 The ties between Ireland and the American South span four centuries and include shared ancestries cultures and sympathies The striking parallels between the two regions are all the more fascinating because studded with contrasts they are so complex Kieran Quinlan a native of Ireland who now resides in Alabama is ideally suited to offer the first in depth exploration of this neglected subject which he does to a brilliant degree in *Strange Kin* The Irish relationship to the American South is unique Quinlan explains in that it involves both kin and kinship He shows how a significant component of the southern population has Irish origins that are far more tangled than the simplistic distinction between Protestant Scotch Irish and plain Catholic Irish African and Native Americans too have identified with the Irish through comparable experiences of subjugation displacement and starvation The civil rights movement in the South and the peace initiative in Northern Ireland illustrate the tense intertwining that Quinlan addresses He offers a detailed look at the connections between Irish nationalists and the Confederate cause revealing remarkably similar historical trajectories in Ireland and the South Both suffered defeat both have long been seen as problematic if also highly romanticized areas of otherwise progressive nations both have been identified with religious prejudices and both have witnessed bitter disputes as to the interpretation of their respective lost causes Quinlan also examines the unexpected twentieth century literary flowering in Ireland and the South as exemplified by Irish writers W B Yeats James Joyce and Elizabeth Bowen and southern authors William Faulkner Eudora Welty and Flannery O Connor Sophisticated as well as entertaining *Strange Kin* represents a benchmark in Irish American cultural studies Its close consideration of the familial and circumstantial resemblances between Ireland and the South will foster an enhanced understanding of each place separately as well as of the larger British and American polities



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