



michael mceee

**EMANCIPATING PRAGMATISM**  
emerson, jazz, and experimental writing

# Emancipating Pragmatism

**Elisa New**



## **Emancipating Pragmatism:**

Emancipating Pragmatism Michael Magee, 2004-04-12 A daring and innovative study that rewrites the story of American pragmatism Emancipating Pragmatism is a radical rereading of Emerson that posits African American culture literature and jazz as the very continuation and embodiment of pragmatic thought and democratic tradition It traces Emerson's philosophical legacy through the 19th and 20th centuries to discover how Emersonian thought continues to inform issues of race aesthetics and poetic discourse Emerson's pragmatism derives from his abolitionism Michael Magee argues and any pragmatic thought that aspires toward democracy cannot *The Bloomsbury Companion to Pragmatism* Sami Pihlström, 2015-05-21 Pragmatism provides not just a theoretical perspective on science and inquiry but ways of being in the world of knowing the reality we inhabit Approaching this philosophical tradition as a diverse set of philosophies that it is The Bloomsbury Companion to Pragmatism introduces many of the ideas and debates at the centre of the field today Focusing on issues in 12 different subject areas this up to date companion covers current research in aesthetics economics education ethics history law metaphysics politics race religion science and technology language and social theory Supported by an introduction to research methods and problems as well as a guide to past and future directions in the field the chapters are also enhanced by a glossary research guide and an annotated bibliography For anyone working in contemporary pragmatism or modern American philosophy more generally this companion provides a practical means of navigating what can sometimes feel like a disparate field Showing where important work continues to be done the tensions that exist and most valuably the exciting new directions the field is taking The Bloomsbury Companion to Pragmatism expands our understanding of the role of pragmatism in 21st century philosophy **Improvisation and the Making of American Literary Modernism** Rob Wallace, 2010-10-14 Improvisation despite its almost ubiquitous presence in many art forms is notoriously misunderstood and mysterious Although earlier strands of American philosophy and art emphasized what might be called improvisational practices it was during the modernist period that improvisational practice and theory began to make a significant impact on art and culture specifically via the African American musical forms of jazz and blues This musical development held important consequences for the larger artistic cultural and political life of America as a whole and eventually the world The historical convergence of jazz and philosophical currents like pragmatism in American culture provides the framework for Wallace's discussion of improvisation in literary modernism Focusing on poets ranging from Gertrude Stein to Langston Hughes Wallace's work provides a fresh perspective on the complex circuits of modernist culture Improvisation and The Making of American Literary Modernism will be of interest to scholars of poetry music American and modernist studies and race and ethnic studies *A Political Companion to Ralph Waldo Emerson* Alan Levine, 2011-09-16 From before the Civil War until his death in 1882 Ralph Waldo Emerson was renowned and renounced as one of the United States most prominent abolitionists and as a leading visionary of the nation's liberal democratic future Following his death however both Emerson's

political activism and his political thought faded from public memory replaced by the myth of the genteel man of letters and the detached sage of individualism In the 1990s scholars rediscovered Emerson's antislavery writings and began reviving his legacy as a political activist A Political Companion to Ralph Waldo Emerson is the first collection to evaluate Emerson's political thought in light of his recently rediscovered political activism What were Emerson's politics A Political Companion to Ralph Waldo Emerson authoritatively answers this question with seminal essays by some of the most prominent thinkers ever to write about Emerson Stanley Cavell George Kateb Judith N Shklar and Wilson Carey McWilliams as well as many of today's leading Emerson scholars With an introduction that effectively destroys the pernicious myth about Emerson's apolitical individualism by editors Alan M Levine and Daniel S Malachuk A Political Companion to Emerson reassesses Emerson's famous theory of self reliance in light of his antislavery politics demonstrates the importance of transcendentalism to his politics and explores the enduring significance of his thought for liberal democracy Including a substantial bibliography of work on Emerson's politics over the last century A Political Companion to Ralph Waldo Emerson is an indispensable resource for students of Emerson American literature and American political thought as well as for those who wrestle with the fundamental challenges of democracy and liberalism

**Robert Duncan and the Pragmatist Sublime** James Maynard, 2018-05-01 This study examines the theoretical underpinnings of Robert Duncan's poetry and poetics The author's overriding concern is Duncan's understanding of excess in relation to poetry and the philosophies of Alfred North Whitehead William James and John Dewey

**New England Beyond Criticism** Elisa New, 2014-06-03 NEW ENGLAND BEYOND CRITICISM Elisa New's book is a remarkable achievement It is very rare that a critic manages to ask what seem exactly the right questions then to answer them in a lively brilliant evocative and supremely intelligent prose Charles F Altieri University of California Elisa New is a refreshing voice among critics and historians of literature She has a keen sense of the nature of New England and its deep spiritual resources reaching back to the Puritans moving through the great nineteenth century expressions of interior landscapes and visions This is a book I welcome and celebrate Jay Parini Middlebury College Literary criticism of the past thirty years has undercut what the canonizers of the nineteenth and early twentieth centuries saw as the fundamental role of early New England in the development of American literary culture And yet a determination in literary circles to topple perceived Ivy League elitism and Protestant cultural creationism overlooks the continuing value beauty and even practical utility of a canon still cherished by lay readers around the world This Manifesto raises questions about how academic specialization and the academic study of New England have affected enthusiasm for reading Using a range of interpretive practices including those most often deployed by contemporary academic critics Elisa New cuts across firmly established subfields mixing literary exegesis with autobiographical reflection close reading with cultural history archival and antiquarian inquiry with experiments in style and lays bare editorial orthodoxies raising to question the whole hierarchy of values now governing the study of American and other literatures Taking New England as a test case for a wider more

accessible set of critical practices New England Beyond Criticism demands that the domain of literary study be opened further to the tastes of the general reader

**Jazz As Critique** Fumi Okiji, 2018-09-04 This lucidly argued historically grounded and timely book reexamines the relationship between black cultures jazz music and critical theory Alexander G Weheliye Northwestern University A sustained engagement with the work of Theodor Adorno Jazz As Critique looks to jazz for ways of understanding the inadequacies of contemporary life While Adorno's writings on jazz are notoriously dismissive he has faith in the critical potential of some musical traditions Music he suggests can provide insight into the controlling destructive nature of modern society while offering a glimpse of more empathetic and less violent ways of being together in the world Taking Adorno down a new path Okiji calls attention to an alternative sociality made manifest in jazz In response to writing that tends to portray it as a mirror of American individualism and democracy she makes the case for jazz as a model of gathering in difference Noting that this mode of subjectivity emerged in response to the distinctive history of black America she reveals that the music cannot but call the integrity of the world into question

**All Poets Welcome** Daniel Kane, 2003-03-26 This landmark book together with its accompanying CD captures the heady excitement of the vibrant irreverent poetry scene of New York's Lower East Side in the 1960s Drawing from personal interviews with many of the participants from unpublished letters and from rare sound recordings Daniel Kane brings together for the first time the people political events and poetic roots that coalesced into a highly influential community From the poetry reading venues of the early sixties such as those at the Les Deux M'gots and Le Metro coffeehouses to The Poetry Project at St Mark's Church a vital forum for poets to this day Kane traces the history of this literary renaissance showing how it was born from a culture of publicly performed poetry The Lower East Side in the sixties proved foundational in American verse culture a defining era for the artistic and political avant garde The voices and works of John Ashbery Amiri Baraka Charles Bernstein Bill Berkson Ted Berrigan Kenneth Koch Bernadette Mayer Ron Padgett Denise Levertov Paul Blackburn Frank O'Hara and many others enliven these pages and the thirty five track CD includes recordings of several of the poets reading from their work in the sixties and seventies The Lower East Side's cafes coffeehouses and salons brought together poets of various aesthetic sensibilities including writers associated with the so called New York School Beats Black Mountain Deep Image San Francisco Renaissance Umbra and others Kane shows that the significance for literary history of this loosely defined community of poets and artists lies in part in its reclaiming an orally centered poetic tradition adapted specifically to open up the possibilities for an aesthetically daring playful poetics and a politics of joy and resistance

**Glancing Visions** Zachary Tavlín, 2023-06-13 The sweeping vantages that typify American landscape painting from the nineteenth century by Thomas Cole and other members of the Hudson School are often interpreted for their geopolitical connotations as visual attempts to tame the wild alleviating fears of a savage frontier through views that subdue the landscape to the eye Zachary Tavlín's Glancing Visions challenges the long standing assumption that visuality in nineteenth century art and literature was

inherently imperialistic or possessive While there is much to be said for both material economic and theological impulses to clear the wilderness superimpose a national identity and usher in a Puritanical idyll many literary figures of the era display a purposeful disdain for the possessive gaze signaling instead a preference for subtle glances often informed by early photography Impressionism new techniques in portraiture and soon after the dawn of cinema The visual subjectivities and contingencies introduced by these media made room for a visual counter narrative one informed by a mode of seeing that moves fast and lightly across the surface of things Tavlin probes Nathaniel Hawthorne s idea of the imagination one that derives from both the camera obscura in *The Custom House* and the daguerreotype in *The House of the Seven Gables* each in its way an instance of the glance and entirely dependent on temporal moments The poetry of Frances Ellen Watkins Harper toggles between gazes and glances unsettling two competing forms of racialized seeing as they pertain to nineteenth century Black life and racial hierarchies the sentimental gaze and the slave trader s glance highlighting the life and death stakes of both looking anyone squarely in the eye and looking away Emily Dickinson s certain slant of light syntactical oddities and her stitching of scraps and fragments into the fascicles that constitute her corpus all derive from a commitment to contingency the ungrounded life s only defense against the abyss of non being Tavlin investigates as well Henry James s vexed but entirely dependent relationship to literary and painterly impressionism and William Carlos Williams s imagist poetics as a response to early cinema s use of the cut as the basis for a new visual grammar Each of these literary artists Tavlin argues via their own distinctive sensibilities and the artistic or technological counterparts that informed them refuse the authoritative all possessive gaze in favor of the glance a mode of seeing thinking and being that made way for what we now think of as commonplace namely modernity

[Awakening to Race](#) Jack Turner, 2012-09-20 The election of America s first black president has led many to believe that race is no longer a real obstacle to success and that remaining racial inequality stems largely from the failure of minority groups to take personal responsibility for seeking out opportunities Often this argument is made in the name of the long tradition of self reliance and American individualism In *Awakening to Race* Jack Turner upends this view arguing that it expresses not a deep commitment to the values of individualism but a narrow understanding of them Drawing on the works of Ralph Waldo Emerson Henry David Thoreau Frederick Douglass Ralph Ellison and James Baldwin Turner offers an original reconstruction of democratic individualism in American thought All these thinkers he shows held that personal responsibility entails a refusal to be complicit in injustice and a duty to combat the conditions and structures that support it At a time when individualism is invoked as a reason for inaction Turner makes the individualist tradition the basis of a bold and impassioned case for race consciousness consciousness of the ways that race continues to constrain opportunity in America Turner s new individualism becomes the grounds for concerted public action against racial injustice

**Dissonant Voices** Joseph Pizza, 2023-09-28 *Dissonant Voices Race Jazz and Innovative Poetics in Midcentury America* explores the braiding together of racial politics popular music and avant garde poetics in post war

American culture Ranging from roughly the late 1940s to the early 1970s this study examines the development of open field poetics alternately termed projective verse after Charles Olson's influential essay of the same name In doing so it traces projective verse from its creation amidst the crucible of racial integration at Black Mountain College to its development through a series of interracial friendships explored among writers involved in the Boston San Francisco and downtown New York scenes to its reimagining by African American poets working in Harlem Los Angeles and beyond as part of the Black Arts Movement Because the histories of integration jazz and postwar poetics have been studied too often as the subjects of disparate narratives and separate disciplines this arc of their shared development has also been largely obscured To remedy this the present study takes an interdisciplinary approach with insights from contemporary histories performance studies sound studies critical race theory and literary criticism informing the mix of literary analysis musicology and historical detail that comprises each chapter Accordingly the book argues for an integrated approach to the New American Poetry and the Black Arts Movement one that situates the midcentury poetics of breath and performance in the context of the Civil Rights era politics and jazz music that informed it Moreover it also unearths significant and little understood connections between Black Mountain the Beats the Boston Renaissance the New York scene and the Black Arts Movement expanding thereby our understandings of each and in a more general sense of contemporary American poetry politics and music in the process

*Louis Armstrong, Duke Ellington, and Miles Davis* Aaron Lefkowitz, 2018-06-20 This book examines Louis Armstrong Duke Ellington and Miles Davis as distinctively global symbols of threatening and nonthreatening black masculinity It centers them in debates over U S cultural exceptionalism noting how they have been part of the definition of jazz as a jingoistic and exclusively American form of popular culture

**The Cambridge Companion to American Poets** Mark Richardson, 2015-10-14 The Cambridge Companion to American Poets brings together thirty one essays on some fifty four American poets spanning nearly 400 years from Anne Bradstreet to contemporary performance poetry This book also examines such movements in American poetry as modernism the Harlem or New Negro Renaissance confessional poetry the Black Mountain School the New York School the Beats and L A N G U A G E poetry Its reputable host of contributors approach American poetry from perspectives as diverse as the poetry itself The result is a Companion concise enough to be read with pleasure yet expansive enough to do justice to the many traditions American poets have modified inaugurated and made their own

**Midcentury Suspension** Claire Seiler, 2020-08-11 How did literary artists confront the middle of a century already defined by two global wars and newly faced with a nuclear future Midcentury Suspension argues that a sense of suspension a feeling of being between beginnings and endings recent horrors and opaque horizons shaped transatlantic literary forms and cultural expression in this singular moment Rooted in extensive archival research in literary print and public cultures of the Anglophone North Atlantic Claire Seiler's account of midcentury suspension ranges across key works of the late 1940s and early 1950s by authors such as W H Auden Samuel Beckett Elizabeth Bishop Elizabeth Bowen Ralph

Ellison and Frank O'Hara Seiler reveals how these writers cultivated modes of suspension that spoke to the felt texture of life at midcentury. Running counter to the tendency to frame midcentury literature in the terms of modernism or of our contemporary Midcentury Suspension reorients twentieth century literary study around the epoch's fraught middle.

*Disability Media Studies* Elizabeth Ellcessor, Bill Kirkpatrick, Milton William Kirkpatrick, 2017-10-03 Introduces key ideas and offers a sense of the new frontiers and questions in the emerging field of disability media studies. Disability Media Studies articulates the formation of a new field of study based in the rich traditions of media, cultural, and disability studies. Necessarily interdisciplinary and diverse, this collection weaves together work from scholars from a variety of disciplinary homes into a broader conversation about exploring media artifacts in relation to disability. The book provides a comprehensive overview for anyone interested in the study of disability and media today. Case studies include familiar contemporary examples such as Iron Man 3, Lady Gaga, and Oscar Pistorius, as well as historical media, independent disability media, reality television, and media technologies. The contributors consider disability representation, the role of media in forming cultural assumptions about ability, the construction of disability via media technologies, and how disabled audiences respond to particular media artifacts. The volume concludes with afterwords from two different perspectives on the field: one by disability scholar Rachel Adams, the other by media scholars Mara Mills and Jonathan Sterne, that reflect upon the collection, the ongoing conversations, and the future of disability media studies. *Disability Media Studies* is a crucial text for those interested in this flourishing field and will pave the way for a greater understanding of disability media studies and its critical concepts and conversations.

**Stay Black and Die** I. Augustus Durham, 2023-11-17 In *Stay Black and Die* I. Augustus Durham examines melancholy and genius in black culture, letters, and media from the nineteenth century to the contemporary moment. Drawing on psychoanalysis, affect theory, and black studies, Durham explores the black mother as both a lost object and a found subject, often obscured when constituting a cultural legacy of genius across history. He analyzes the works of Frederick Douglass, Ralph Ellison, Marvin Gaye, Octavia E. Butler, and Kendrick Lamar to show how black cultural practices and aesthetics abstract and reveal the lost mother through performance. Whether attributing Douglass's intellect to his matrilineage, reading Gaye's falsetto singing voice as a move to interpolate black female vocality, or examining the women in Ellison's life who encouraged his aesthetic interests, Durham demonstrates that melancholy becomes the catalyst for genius, and genius in turn is a signifier of the maternal. Using psychoanalysis to develop a theory of racial melancholy while playing with affect theory to investigate racial aesthetics, Durham theorizes the role of the feminine, especially the black maternal, in the production of black masculinist genius.

**Ralph Ellison in Context** Paul Devlin, 2021-12-02 Ralph Ellison's *Invisible Man* is the second most assigned American novel since 1945 and is one of the most enduring. It is studied by many thousands of high school and college students every year and has been since the 1950s. His landmark essays, with their blend of personal history and cultural theory, have been extraordinarily influential. *Ralph Ellison in Context* includes authoritative



chapters summing up longstanding conversations while offering groundbreaking essays on a variety of topics not yet covered in the copious critical and biographical literature. It provides fresh perspectives on some of the most important people and places in Ellison's life and explores where his work and biography cross paths with some of the pressing topics of his time. It includes chapters on Ellison's literary influences and offers a definitive overview of his early writings. It also provides an overview of Ellison's reception and reputation from his death in 1994 through 2020. *The Ethics of William Carlos Williams's Poetry* Ian D. Copestake, 2010. The poet as an inheritor of an Emersonian tradition and Paterson as an ethical autobiography in progress. *Tobacco, Pipes, and Race in Colonial Virginia* Anna S. Agbe-Davies, 2016-06-03. Tobacco Pipes and Race in Colonial Virginia investigates the economic and social power that surrounded the production and use of tobacco pipes in colonial Virginia and the difficulty of correlating objects with cultural identities. A common artifact in colonial period sites, previous publications on this subject have focused on the decorations on the pipes or which ethnic group produced and used the pipes: European, African, or Indian. This book weaves together new interpretations, analytical techniques, classification schemes, historical background, and archaeological methods and theory. Special attention is paid to the subfield of African diaspora research to display the complexities of understanding this class of material culture. This fascinating study is accessible to the undergraduate reader as well as to graduate students and scholars. Difficult Diasporas Samantha Pinto, 2013-09-06. In this comparative study of contemporary Black Atlantic women writers, Samantha Pinto demonstrates the crucial role of aesthetics in defining the relationship between race, gender, and location. Thinking beyond national identity to include African, African American, Afro Caribbean, and Black British literature, *Difficult Diasporas* brings together an innovative archive of twentieth-century texts marked by their break with conventional literary structures. These understudied resources mix genres as in the memoir, ethnography, travel narrative, *Tell My Horse* by Zora Neale Hurston, and eschew linear narratives as illustrated in the book-length non-narrative poem by M. Nourbese Philip, *She Tries Her Tongue, Her Silence Softly Breaks*. Such an aesthetics which protests against stable categories and fixed divisions both reveals and obscures that which it seeks to represent: the experiences of Black women writers in the African Diaspora. Drawing on postcolonial and feminist scholarship in her study of authors such as Jackie Kay, Elizabeth Alexander, Erna Brodber, Ama Ata Aidoo, among others, Pinto argues for the critical importance of cultural form and demands that we resist the impulse to prioritize traditional notions of geographic boundaries. Locating correspondences between seemingly disparate times and places and across genres, Pinto fully engages the unique possibilities of literature and culture to redefine race and gender studies. Samantha Pinto is Assistant Professor of Feminist Literary and Cultural Studies in the English Department at Georgetown University. In the American Literatures Initiative.

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