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Book Reviews

Daniel Murphree, Book Review Editor

Intellectual Life and the American South, 1810-1860. By Michael O'Brien. (Chapel Hill: University of North Carolina Press, 2010. Foreword, notes, index. Pp. x, 400. \$39.95 cloth.)

In 2004, the University of North Carolina Press published Michael O'Brien's two-volume magnum opus—*Conjectures of Order: Intellectual Life and the American South, 1810-1860*—which provides the most thorough and nuanced history of the Old South ever written. A culmination of decades of work in southern intellectual history, *Conjectures of Order* examines all manner of intellectuals, as well as their private and social lives, the institutions to which they belonged, the ideas they studied, and the texts they produced. In more than 1,200 pages, O'Brien demonstrates that the South—a region often dismissed as anti-intellectual—in fact produced a vibrant, dynamic, and modern intellectual life. The book under review here is an abridgement of that work. Although this volume is only a quarter of the length of *Conjectures of Order*, it contains the same graceful style and strong argument that distinguishes the original as a masterful work of intellectual history.

Intellectual Life and the American South argues that the antebellum south was at once “national, post-colonial, and imperial” (3). Southerners helped to define the parameters of the American republic and viewed that project as a repudiation of “metropolitan authority,” (2) though they clung to traditions such as the importation of slaves and exclusion of Indians. O'Brien shows how southern intellectuals sought to order this often contradictory world according to late-Enlightenment traditions of natural and social classification

of human beings based on race, sex, and even class. Romanticism began to influence southern thinking in the early nineteenth-century, and this empiricism gave way to new notions of social identity whereby sex, race, ethnicity, class, and local identity were “not only cultural inventions but quasi-biological fates, not things that the human will had chosen” (5). The book’s overarching narrative describes this shift in southern intellectual life from an empirical, to a sentimental and historical, and finally to an abstract understanding of self and society. This transition in understanding nature and society influenced the texts that southern intellectuals produced in the late antebellum period. The result was an intellectual life that was “not premodern but deeply implicated in modernity, though an idiosyncratic version mostly based on slavery” (11).

O’Brien’s intellectuals comprised a regional “intelligentsia” rooted in local, national, and global intellectual traditions. They were “clever people, who once expressed themselves in complicated patterns, which other clever people have taken seriously” (10-11). These clever people tended to be urban, well educated, from “the middling orders” of society, ranging from such states as Texas, Florida, and Delaware. They were men who worked as botanists, geologists, editors, doctors, librarians, novelists, philosophers, and theologians, and most “tended to associate with the modernizing sector of society,” except usually when it came to slavery (14). Although women were encouraged to receive an education, they could not as easily participate in public intellectual life due to rigid social boundaries that exclusively consigned women to the domestic sphere. Because O’Brien views intellectual history as the history of intellectual canon, however, he has limited his study to those who gave shape to that canon, and many readers will find lawyers, judges, and students missing from this history. Slaves and free blacks do not receive as much attention in this volume as those who governed them, for O’Brien explains that the antebellum African-American intellectual tradition “had different themes, origins, and ambitions” (8). Still, O’Brien provides a compelling discussion of black authorship and attempts whenever possible to integrate the voices of enslaved and free blacks.

An important contribution of this work is the way in which O’Brien combines intellectual and social history—how he connects the history of ideas themselves with the history of engagement with ideas. The first half of this book deals with how southern intellectuals interacted with one another and with other cultures through

Particularly interesting is O'Brien's discussion of institutions of southern intellectual life—libraries, historical societies, and literary and debating societies. These institutions provided social spaces for the production, dissemination, and reception of knowledge, particularly for young southerners. Here, books circulated among readers, and ideas electrified public discourse. This "cultural activity" shaped the history of ideas that O'Brien explores in the second half of the book. He examines southerners' changing ideas about history, literature, government, politics, political economy, philosophy, and religion. Illustrating the shift from the late-Enlightenment to nineteenth-century realism, O'Brien pays particular attention to the South's indigenous literature—its historical writing, poetry, fiction, slave narratives, and the proslavery argument.

Readers interested in Florida's contribution to southern intellectual life will find some interesting references in this work, though not as many as they may like. This, of course, is not O'Brien's fault. Florida, acquired in 1819 and made a state in 1845, was "something of a remote orphan" of the South (14). Still, O'Brien captures Florida in the imagination of southern intellectuals. Irish-born Presbyterian theologian Thomas Smith almost went to Florida to become a missionary during the first third of the nineteenth-century. And fellow Irish-born Richard Henry Wilde wrote about Florida in his epic poem *Hesperia* (1867). By the late antebellum period, the makings of a formal intellectual life began to emerge in Florida. In 1856, for instance, a historical society met (albeit intermittently) in St. Augustine. Another great addition to its modest collection of intellectuals, Caroline Lee Hentz, one of the South's most notable female authors, ultimately moved with her husband to Florida to spend their final years. This volume certainly will whet the appetite of readers interested in Florida's position in the Old South's intellectual order, though *Conjectures of Order* will provide greater detail.

In all, *Intellectual Life and the American South* is a beautifully written and persuasive intellectual history. It makes the vast erudition of *Conjectures of Order* available to students as well as non-specialists who have an interest in the Old South and the history of ideas in America more generally. Serious scholars and graduate students will also find that this book is an engaging read, and a helpful compendium to the original. Michael O'Brien deserves the highest praise for making this rich intellectual history accessible to a wider audience.

The People Who Stayed: Southeastern Indian Writing after Removal.

Edited by Geary Hobson, Janet McAdams, and Kathryn Walkiewicz (Norman: University of Oklahoma Press, 2010. Acknowledgments, introduction, Pp. xii, 349. \$24.95 paperback.)

This excellent anthology puts to rest any lingering notions that the Indian Removal Act of 1830 completely extracted American Indians from the Southeast, let alone rendered them silent about their identities, histories, politics, present circumstances, and prospects as both Southerners and Indians. That some Indians stayed in the South will, I suspect, be less surprising to many readers than that, as the rich array of selections in this book amply demonstrates, southeastern Indians from all parts of the South have a vibrant literature that spans historical periods as well as literary genres and styles. These diverse yet cohesive pieces, finally gathered together in a single book, make possible a major tectonic shift in the terrains of American Indian literature. More importantly, however, this shift affects southern literary studies, in which Indians are typically overlooked or, at best, seen as bit players in works by non-Native writers. But, for all their diversity, the writings gathered together in *The People Who Stayed* offer more: an indigenous southern community that collectively makes the crucial point that Indians have survived to tell *their* stories, even in the face of the most wrenching upheaval.

In a succinct introduction, "The South Seldom Seen," the editors explain that "This anthology seeks to tell . . . the stories of the people who stayed. The forces of disappearance have been, and remain, strong. Yet Indian people of the South resist, survive, persist. Through song, story, picture, declaration, and declamation, they use language and art to claim—and reclaim—their identities and homelands, to say: 'We are still here'" (2). Indeed, Native peoples have inhabited the lands now denominated as "the Southeast" for millennia. Thus, even though this anthology primarily features contemporary writers, the editors (two of whom are themselves southeastern Indian writers of distinction) and many of the included writers acknowledge and honor this much longer, deeper indigenous southern presence. Readers are thus well able to understand European settler-colonialism in broad historical contexts that effectively make plain the extent to which "aboriginal people become fixations of the land that are now the southeastern

United States" (2). Foregrounding this deeply grounded connection between Indian people and southern places does not, of course, diminish the brutal reality and lasting trauma of removal; it does, however, help give the lie to an oddly enduring "rhetoric of disappearance" which counterfactually perpetuates the notion that Indians have long since vanished from the South and that the South is biracial (black and white) but not multiracial.

The selections in *The People Who Stayed* are organized into four parts, beginning with a relatively brief section titled "Virginia, Maryland, and Delaware." Subsequent sections center on the "Carolinas, Tennessee, and Kentucky"; "Deep South: Georgia, Florida, Alabama, and Mississippi"; and "Arkansas, Louisiana, and East Texas." To populate each of these sections, the editors carefully consider each writer's tribal affiliation(s) and other connections to particular states or sub regions as well as the settings of the anthologized writings. These decisions are at times difficult, in part because tribal lands and identities do not always dovetail neatly with non-Native state boundaries. Moreover, many of the included writers no longer live in the South, though their orientation remains southern and their physical distance from the South animates their psychic proximity to it in fascinating ways. The editors also acknowledge, in a footnote, that in a project such as this one, omissions are inevitable. Indeed, one of their guiding editorial principles, explained in another footnote, is that "We are purposely omitting the writings of Indian people who are descended from Southeastern tribes that were removed to Indian Territory and whose orientation is essentially from 'Oklahoma' rather than the southeastern United States" (19). Thus, a number of very significant contemporary writers, including Joy Harjo, LeAnne Howe, and Craig Womack, are not represented here.

I do not necessarily agree with the editorial decisions to omit Oklahoma writers with southeastern ties, to organize the selections by states and sub regions, and to exclude texts made or written before the presidency of Andrew Jackson. But I respect these decisions and understand them to be challenging, carefully considered, and productive, especially in that they promise to spark animated discussion, in classrooms and elsewhere, about how best to represent this wealth of material. While I see no need to quibble with such conscientious and hard-won editorial strategies here, I *do* wish that the discussions of editorial decision-making were not largely relegated to footnotes. And although the editors rightly point out that non-Na-

tive southern writers almost always overlook Native southern literary traditions, I wish that the editors had engaged with potential allies in southern literary studies. One of particular importance is the New Southern Studies, which includes scholars whose work might have helped deconstruct the very notion of “the South”—a notion that this book holds onto, perhaps more than it needs to, even as it also demystifies and enriches our sense of what constitutes southern identity and southern writing.

Perhaps what matters most, however, is that the selected writings themselves are generally terrific. This is an exceptionally readable anthology; it also shows great classroom promise. I appreciated the inclusion of a full play by Spiderwoman Theater; I liked the historical integrity of many of the pieces chosen; and I learned much from pieces first published in college newspapers or by small tribal presses. Editor Janet McAdams’s piece on “Writing the Indigenous Deep South” strikes me as the best thing yet done on this important subject. In sum, *The People Who Stayed* decisively accomplishes what it sets out to do: it demonstrates that Indians are indeed everywhere, very much including the South, and it gives us the great gift of a beautifully rendered collection of writings that will surely change the way many readers see both Indians and the South.

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Passing in the Works of Charles W. Chesnutt. Edited by Susan Wright and Ernestine Glass. (Jackson: University of Mississippi Press, 2010. Acknowledgments, index, Pp. xiii, 160. \$50 cloth.)

In recent years, historians and literary scholars increasingly have focused on turn-of-the-century novelist Charles W. Chesnutt. The grandson of an African American woman and a white North Carolinian, Chesnutt devoted much of his literary output to the dilemma of the color line he experienced first-hand, and his complex meditations have rightly drawn the interest of a diverse group of scholars probing the meaning and performance of racial identity in the Jim Crow South.

Passing in the Works of Charles W. Chesnutt reflects this academic trend, having been inspired by panels at the Modern Languages, and College Language Association

tion conferences. The contributors, all literary scholars, are mostly affiliated with interdisciplinary programs and are intent on placing the fields of literary studies and history in greater conversation. Their essays should encourage historians to examine Chesnutt's works more closely to better understand the color line in the post-emancipation South and the lives of those defined as being in between black and white.

In the opening essay, literary scholar Werner Sollors observes that "Chesnutt's historical imagination, paired with his sense of irony, made him an unusually perceptive witness of his own time" (3). Citing his personal knowledge of the plight of African Americans and his familiarity with leading southern whites of his day, Chesnutt considered himself capable of surpassing the accomplishments of such well-known writers as Harriet Beecher Stowe and Albion W. Tourg  . As SallyAnn H. Ferguson notes, contemporary racial politics compelled Chesnutt to develop subversive strategies to achieve his goal.

Chesnutt built his literary reputation on a series of conjure tales that challenged the racial sentimentality of dialect stories popularized by Joel Chandler Harris. In her essay on Chesnutt's famous short story "Po' Sandy" (1899), a tale told by ex-slave Uncle Julius to a northern white couple, Margaret Bauer asserts that "[i]n the tradition of tragedy, one of Chesnutt's points seems to have been to show how even the slave in the best possible situation – living on a plantation where slaves were seldom beaten – still suffered the horrors of slavery (particularly the separation of family members from each other)" (33). Aaron Ritzenberg also notes Chesnutt's critique of southern white historical fantasies in *The House Behind the Cedars* (1900). Ritzenberg interprets the novel as a commentary on southern whites' romanticism that hinged on their ability to forget, juxtaposed against mulatto characters' determination to remember. Ritzenberg's interpretation should inspire historians to situate Chesnutt within the growing body of literature on historical memory in the postbellum South.

Chesnutt devoted most of his writing to those who, like him, lived in the interstices of black and white racial identities. Donald B. Gibson interprets *Mandy Oxendine* (1997), one of six novels Chesnutt did not publish in his own lifetime, as "a cautionary tale that strongly warns of the pitfalls and dangers of passing" (92). Literary scholars have debated whether its main mulatto characters planned to pass as white at the end of the novel to evade the dilemmas posed by their racial identification. Gibson rejects the "passing" interpretation, effectively arguing that Chesnutt intended

ed for the novel to refute the belief that passing was an appropriate response to such racial uncertainty. Gibson interprets the novel as a unique look into the mind of those forced to choose an identity when race might be a matter of life and death.

Although readers will assume that the title *Passing* refers to Chesnutt's recurrent literary treatment of those who "passed" from black into white society, Martha J. Cutter and Susan Prothro Wright identify a broader concept within the novelist's work. Examining Chesnutt's short story, "The Passing of Grandison" (1899), Cutter detects Chesnutt's effort to assert the humanity of his enslaved characters as she recasts the notion of "passing" as the subterfuge employed by one enslaved man to secure freedom for himself and his enslaved family members. Prothro Wright contends that Chesnutt's *Paul Marchand, F.M.C.* (1999), a novel rejected by publishers in 1921, was "poised to disrupt all race-based assumptions," (78) presenting a scenario in which a white man, raised to believe he is a quadroon, shuns his white inheritance in favor of passing as an African American abroad and fulfilling his obligations to his nonwhite family. Prothro Wright interprets the novel as a response to the depiction of the natural distinctions between the races in D.W. Griffith's *The Birth of a Nation* (1915). Through her analysis of *Paul Marchand*, Prothro Wright reveals Chesnutt's imaginative alternative, one that "bases all questions of honor not on color, codes, or traditions, but on character" (70).

Scott Thomas Gibson and Keith Byerman explore Chesnutt's solution to the dilemma of the color line. While Gibson asserts that Chesnutt fell under the spell of Brazil, where race relations and racial identification were more fluid, and imagined the possibilities of an amalgamated United States in *Evelyn's Husband* (2009), Byerman convincingly asserts that Chesnutt argued that racial identities were "based on irrational and silly assumptions" (91).

The analyses of Chesnutt's observations about life along color line gathered by Wright and Glass should encourage historians to contribute to a more nuanced reading of his work, especially the role of passing in his life and thought. Readers, however, will be frustrated by the limited historical perspective provided by the essays in *Passing in the Works of Charles W. Chesnutt*. Nonetheless, the collection deserves an audience that will incorporate Chesnutt's insight and perspectives into cultural histories of the South's race problem in the era of Jim Crow.

Entering the Fray: Gender, Politics, and Culture in the New South. Edited by Jonathan Wells and Shelia Phipps. (Columbia: University of Missouri Press, 2010. Charts, index. Pp. viii, 272. \$44.95 cloth.)

The long-standing partnership between the Southern Association for Women Historians (SAWH) and the University of Missouri Press (UMP) continues to thrive as evidenced by the most recent title in the Southern Women Series, *Entering the Fray: Gender, Politics and Culture in the New South*. Drawn from papers first presented at the Seventh Southern Conference on Women's History held in Baltimore, Maryland in June 2006, the nine articles illuminate the tensions between public actions and cultural constraints against the backdrop of a modernizing South. The collection's broad range spans the years following the American Civil War to the last decade of the twentieth century. The selected essays offer up a mix of studies of individual women (Charlotte "Lottie" Moon, a missionary; Marie Kimball, a curator at Monticello; Kathryn Dunaway, an anti-ERA organizer; and Susan Smith, convicted for murdering her three-year old toddler and fourteen month baby) and civic organizations, groups, programs, and labor unions (Georgia's Woman's Christian Temperance Movement, Federation of Women's Clubs, the United Daughters of the Confederacy, STOP ERA, Florida's Home Demonstration Program, New Orleans' Riverfront Extension Program, Memphis's Voter Registration Drives, the International Ladies Garment Workers Union, and the Amalgamated Clothing Workers of America). As individuals or as participants in formal and informal reform movements spanning the political spectrum from radical to conservative, southern white and black women advanced their causes by negotiating the tricky boundaries of gender conventions.

Entering the Fray opens with Regina Sullivan's "Myth, Memory, and the Making of Lottie Moon," the story of a late nineteenth century unmarried, educated, southern white woman who served as a missionary in China under the direction of the male-dominated Southern Baptist Convention's (SBC) Foreign Mission Board (FMB). Sullivan's purpose is two-fold. She painstakingly recovers the historical Lottie (Charlotte Diggs) Moon whose challenge to male authority over female missionaries demanding women's full and equal participation in policy and decision making, led to the creation of a separate and independent women's organization, the Woman's Missionary Union (WMU). Sullivan's parallel pur-

pose also exposes tensions between public actions and cultural constraints, but with a twist. The “making of Lottie Moon” also examines the creation of Moon as an iconic martyr (the construction of her “death by starvation” reinforced traditional gendered cultural assumptions) that the WMU used as a lucrative promotional and fundraising tool. Carrying her story forward to the last decade of the twentieth century, Sullivan notes that when the SBC sought to wrest control of the profitable “Lottie Moon Story” from the WMU, the women successfully fended off the hostile “take-over” by embracing the mythical Moon instead of the historical Moon. Thus, even as the Baptist women asserted their autonomy, they did so by holding on to the traditional view of women. Proto-feminism apparently had no place within the WMU.

Floridians will find the contribution by Kelly Minor (University of Florida Ph.D) of particular interest. “‘Consumed with a Ghastly Wasting’: Home Demonstration Confronts Disease in Rural Florida, 1920-1945,” examines the efforts of rural women working as Home Demonstration agents within their own communities to eradicate two pernicious diseases associated with rural poverty: hookworm and pellagra. Minor stresses the collaborative strategies of the agents who negotiated among the different priorities and solutions of the state-run Extensive Service Programs; philanthropic organizations such as the Rockefeller Foundation; and two New Deal agencies, the Works Progress Administration and the Federal Emergency Relief Administration. Transcending the class and race-based preconceptions of “outsiders” that linked poverty and race to the prevalence of hookworm and pellagra, these local, rural female agents targeted white and black families with a focused educational message that emphasized the relationship between sanitation and disease. Their successes, Minor argues, is a testimony to the power of female agents as experts, neighbors, and intermediaries.

The collection concludes with Keira Williams’ “The ‘Modern-Day Media’: Susan Smith and the National Media,” the 1994 tale from South Carolina of a white, recently divorced single mother who fabricated a car-jacking story with a fictitious black male to cover her own murderous deed—the deliberate drowning of her two young sons. Williams’ purpose is less about Smith’s use of the racist image of the villainous black male to cloak her crime and more an attempt to examine the shifting public images of Susan Smith crafted by respected members of the media establishment (NBC, CBS, ABC, and Newsday, *Time*, *Life*, *Rolling Stone*, *USA Today*, *Atlanta Journal Constitution*) and

used effectively by conservative politicians, Newt Gingrich is mentioned frequently, to garner support for the Republican Party's 1994 "Contract for America." As Susan Smith's story fell apart in a matter of weeks under questioning from the law enforcement officials and public scrutiny, the idealized portrait of motherhood—the grieving, white, middle-class, stay-at-home wife and mother—morphed into a caricature of the "unfit" mother—the single, working-class, abusive, self-centered, "over-sexed slut." Williams argues Susan Smith did not fit either image, and the complicated reasons for her actions—a troubled family life and debilitating depression—were lost in the telling. Williams' brilliant examination of the Susan Smith tragedy illuminates the politicization of the hot-button social issues—feminism, abortion, changing sexual mores and practices, and shifts in family structure—that characterized the "culture wars" of the closing decade of the twentieth century.

Entering the Fray lives up to the high standard of cutting edge scholarship that has come to characterize the quality of the works presented triennially at the Southern Conference on Women's History and selected for inclusion in UMP's *Southern Women Series*. Audiences, both general and academic, will find this collection fascinating. Public librarians should consider purchasing this collection for readers fascinated with southern history while academic librarians should consider this book essential to collections in southern and women's history. Although *Entering the Fray* would be a useful addition to courses on the Modern South and Women's History, the price of the cloth copy may prove prohibitive for students. Thus, I suggest that the press give serious consideration to offering electronic versions of both *Entering the Fray* and the companion volumes (current and future) in the *Southern Women Series*.

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Faulkner's Imperialism: Space, Place, and the Materiality of Myth. By Taylor Hagood. (Baton Rouge: Louisiana State University Press. Acknowledgements, notes, works cited, index. Pp.x, 250. \$45 cloth.)

In *Faulkner's Imperialism: Space, Place, and the Materiality of Myth*, Taylor Hagood situates his project in literary theory using, among others, New Historicist, Marxist, and Postcolonial approaches,

which he clearly outlines in his "Introduction." In a scholarly monograph such as this one, the author must ground the text's arguments in literary and theoretical contexts. For readers not well versed in literary history and theory, the introduction may be difficult to slog through, but it gives literary authority to Hagood's text and hardly detracts from the subsequent essays contained in this collection. Hagood presents all readers with intriguing insights into how Faulkner's fiction reinforces and subverts the complex and heterogeneous forces of imperialism. Meticulously researched, *Faulkner's Imperialism* is a compelling read for anyone interested in the material and fictional history of the American South.

Interestingly, Hagood uses Thomas Sutpen from *Absalom, Absalom!* (1936) to explain his space-place-myth model when he points out that Sutpen's Hundred is part of Thomas Sutpen's imperial plot to create a dynasty. Inside of Sutpen's "imperial plot, however, lie anti-imperial narratives, which find expression in the same mythic plot that affirms the imperial drive" (18). Clytie, Charles Bon, and Rosa Coldfield, for example, are anti-imperial voices just as Sutpen's voice, as "the owner/generator of the imperial narrative is itself hybrid" because he is "*both* poor white and aristocratic patriarch and colonizer" (18). Faulkner participates in the hybridity of mythmaking by incorporating ancient myth in his fiction, by appropriating and creating the myth of the South, and by using mythic places to create mythic images in readers' minds. The hybridity of liminal spaces and material and mythic places is at the core of Faulkner's fiction, a fiction which reflects layers of American expansionism and culture. Hagood likens these layers to a palimpsest, as seen in *Requiem for a Nun* (1951), that traces Mississippi's history from its native inhabitants to the developers (who Faulkner hated) that reconfigured the landscape. Glimpses of the past centuries are still visible in the narrative world that Faulkner has created.

Hagood uses a vertical (Faulkner's writing) and horizontal (writing by others) intertextual approach in his discussion of Faulkner's fiction to shore up his thesis that the American South has never been monolithic and that even in its colonial and imperial designs the ideology is always more complex than binaries like black and white, rich and poor, male and female, young and old suggest. *Faulkner's Imperialism* expands recent criticism of Faulkner's work as Hagood examines myth, place and space through a post-

in chapter one that *Go Down, Moses* (1942) and “The Bear” present just how blurred the boundaries are between oppressed and oppressor. Ike McCaslin looks at his grandfather’s, father’s and uncle’s ledgers which serve as historical narratives. Hagood sees these ledgers as “the narrative of one human encroaching on others only to have his encroachment superseded by yet others” (69). In the chapter on Faulkner’s representation of New Orleans in his fiction, Hagood notices how the Creoles are absent in *If I Forget Thee, Jerusalem* (1939)—“vanished in the face of the American march toward domination. The frame of empire finally has closed upon its subjects,” (117) showing another face of encroachment and the drive toward homogeneity. Yet, in a later chapter formed around the trope of Egypt, Hagood acknowledges Faulkner’s move against that homogeneous space where the oppressor has absolute power. For example, in *The Sound and the Fury* (1929), Quentin Compson (Caddy’s daughter) bests her Uncle Jason, and in *Intruder in the Dust* (1948), Lucas Beauchamp has the last word over lawyer Gavin Stevens. When looking at Faulkner’s massive body of fiction, readers see power constantly shifting. Hagood looks at how the Arthurian legend in Faulkner’s fiction shifts from one knight to another. “Camelot is a place beset, whether by Yankees or poor whites, the latter of whom are likely to move into that very space once its current occupants have been demoted and assert themselves as the new chivalric Arthurian knights” (183). Change is a constant in Faulkner’s cosmos even as the past is the present and the present is the past. Hagood allows readers a different and fascinating lens with which to view the continual imperial assaults that Faulkner captures in his fiction.

Faulkner’s Imperialism is a fine addition to the body of scholarship on Faulkner and a must read for those who enjoy Faulkner’s work. The book also gives readers a way to think about other places and spaces that have been affected by colonial and imperial forces. Hagood’s critical narrative of Faulkner shows readers that resistance is ongoing and power fleeting, that landscapes shift, and that literary and historical narratives intersect in the most compelling ways.

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