

CONSTANCE ROURKE  
AND AMERICAN CULTURE

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JOAN SHELLEY RUBIN



# Constance Rourke And American Culture

**Mary Panzer**



## **Constance Rourke And American Culture:**

*Constance Rourke and American Culture* Joan Shelley Rubin, 2018-06-15 The career of Constance Rourke 1885-1941 is one of the richest examples of the American writer's search for a usable past. In this first full-length study of Rourke, Joan Shelley Rubin establishes the context for Rourke's defense of American culture, the controversies that engaged her, the books that influenced her thinking, the premises that lay beneath her vocabulary. With the aid of Rourke's unpublished papers, the author explores her responses to issues that were compelling for her generation of intellectuals: the critique of America as materialistic and provincial, the demand for native traditions in the arts, the modern understanding of the nature of culture and myth, and the question of a critic's role in a democracy. Rourke's writings demonstrate that America did not suffer as Van Wyck Brooks and others had maintained from a damaging split between high brow and low brow, but was rather a rich, unified culture in which the arts could thrive. Her classic *American Humor* (1931) and her biographies of Lotta Crabtree, Davy Crockett, Audubon, and Charles Sheeler celebrate the American as mythmaker. To foster what she called the possession of the national heritage, she used an evocative prose style accessible to a wide audience and depicted the frontier in more abstract terms than did other contemporary scholars. Her commitment to social reform, acquired in her youth and strengthened at Vassar in the Progressive era, informed her sense of the function of criticism and guided her political activities in the 1930s. Drawing together Rourke's varied discussions of popular heroes, comic lore, literature, and art, Rubin illuminates the delicate balances and sometimes contradictory arguments underlying Rourke's description of America's cultural patterns. She also analyzes the way Rourke's encounters with the ideas of Van Wyck Brooks, Ruth Benedict, Jane Harrison, Bernard DeVoto, and Lewis Mumford shaped her view of America's achievements and possibilities. Rourke emerges not simply as a follower of Brooks or as a colleague of DeVoto, nor even as an antiquarian or folklorist. Rather, she assumes her own unique and proper place as a pioneer who more than anyone else of her day boldly and eloquently showed Americans that they had the resources necessary for the future of both art and society. By placing Constance Rourke within the framework of a debate about the nature of American culture, the author makes a notable contribution to American intellectual history. Originally published in 1980, A UNC Press Enduring Edition. UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print. These editions are published unaltered from the original and are presented in affordable paperback formats, bringing readers both historical and cultural value.

**The Roots of American Culture and Other Essays** Constance Rourke, 1942 Collection of essays and notes on the history of American culture. *Constance Rourke and the Roots of American Culture* Barbara Rose Wuest, 1943

**American Humor** Constance Rourke, 2004-02-29 Stepping out of the darkness, the American emerges upon the stage of history as a new character, as puzzling to himself as to others. *American Humor* Constance Rourke's pioneering study of the national character singles out the archetypal figures of the Yankee peddler, the backwoodsman, and the blackface minstrel to

illuminate the fundamental role of popular culture in fashioning a distinctive American sensibility A memorable performance in its own right American Humor crackles with the jibes and jokes of generations while presenting a striking picture of a vagabond nation in perpetual self pursuit Davy Crockett and Henry James Jim Crow and Emily Dickinson rub shoulders in a work that inspired such later critics as Pauline Kael and Lester Bangs and which still has much to say about the America of Bob Dylan and Thomas Pynchon Bill Clinton and George W Bush      **Constance M. Rourke** Samuel Irving Bellman,1981

**Anthropologists and the Rediscovery of America, 1886-1965** John S. Gilkeson,2010-09-20 This book examines the intersection of cultural anthropology and American cultural nationalism from 1886 when Franz Boas left Germany for the United States until 1965 when the National Endowment for the Humanities was established Five chapters trace the development within academic anthropology of the concepts of culture social class national character value and civilization and their dissemination to non anthropologists As Americans came to think of culture anthropologically as a complex whole far broader and more inclusive than Matthew Arnold s the best which has been thought and said so too did they come to see American communities as stratified into social classes distinguished by their subcultures to attribute the making of the American character to socialization rather than birth to locate the distinctiveness of American culture in its unconscious canons of choice and to view American culture and civilization in a global perspective      *History of My Own Times; or, the Life and Adventures of William Otter, Sen., Comprising a Series of Events, and Musical Incidents Altogether Original* William Otter,2018-08-06 Big Bill Otter was one member of the early American working class not preoccupied with republican principles or the heritage of the Revolution Big Bill Otter apprentice journeyman master plasterer was a thug Otter s autobiography first published in 1835 provides a rare and fascinating counterpoint to romantic notions of virtuous respectable craftsmen in the early republic His Life and Adventures offer an inside account of the brawling racism common in the early nineteenth century and sharply detail the rowdy male subculture of the times Born in England and conscripted into the British Navy during the Napoleonic wars Otter jumped ship and came to New York City in 1801 He apprenticed as a plasterer and joined an urban gang later he was a master plasterer tavernkeeper slavecatcher Jackson man bigot town bully notorious practical joker borderline psychopath mayoral candidate and all round jolly fellow History of My Own Times is one of the few first person accounts of a rural artisan in pre genteel America The book depicts the ambiguities of race relations in the early nineteenth century sheds light on its definition of manhood and conveys a sense of humor very different from today s Richard B Stott s introduction and commentary place Otter in the context of his times and explore the significance of his autobiography in understanding the social and cultural history of the early American republic      **CULTURE AS HISTORY** Warren Susman,2012-10-17 Bringing together for the first time the best of twenty five years of unique critical work Warren Susman takes us on a startling tour through the conflicts and events which have transformed the social political and cultural face of America in this century Probing a rich panoply of images from the mass media and advertising testing prevalent

intellectual and economic theories linking the revolutions in communications and technology to the rise of a new pantheon of popular heroes Susman documents and analyzes the process through which the older Puritan republican producer capitalist culture has given way to the leisure oriented consumer society we now inhabit the culture of abundance **American**

**Women Writers** Maurice Duke, Jackson R. Bryer, M. Thomas Inge, 1983-03-28 Product information not available **Davy Crockett** Constance Rourke, 1998 Blending myth and reality Constance Rourke aimed to get at the heart of Davy Crockett whose hold on the American imagination was firm even before he died at the Alamo Davy Crockett published in 1934 pioneered in showing the backwoodsman's transformation into a folk hero It remains a basic in the Crockett literature

Education and Politics in the 1990s Denis Lawton, 1992 Examines the ideological differences between the education policies of the two main political parties in the UK and discusses the emergence of these differences within the context of the 1988 Education Reform Act It also looks at the world wide influence of the New Right politics on education **Art and**

**Politics in the 1930s** Susan Noyes Platt, 1999 American Folklore Studies Simon J. Bronner, 1986 *The Cultural Turn in U. S. History* James W. Cook, Lawrence B. Glickman, Michael O'Malley, 2008 An account of one of the most dominant trends in recent historical writing this book takes stock of the field even as it showcases exemplars of its practice Taken together the essays present a broad picture of the state of American cultural historical scholarship **Punch and Judy in 19th**

**Century America** Ryan Howard, 2013-03-15 The hand puppet play starring the characters Punch and Judy was introduced from England and became extremely popular in the United States in the 1800s This book details information on nearly 350 American Punch players It explores the significance of the 19th century American show as a reflection of the attitudes and conditions of its time and place The century was a time of changing feelings about what it means to be human There was an intensified awareness of the racial cultural social and economical diversity of the human species and a corresponding concern for the experience of human oneness The American Punch and Judy show was one of the manifestations of these conditions

**The American Historical Review** John Franklin Jameson, Henry Eldridge Bourne, Robert Livingston Schuyler, 1927 American Historical Review is the oldest scholarly journal of history in the United States and the largest in the world Published by the American Historical Association it covers all areas of historical research **Notes on Jamaican**

**Ethnobotany** Martha Warren Beckwith, 1928 Publications of the Folk-lore Foundation Vassar College. Folk-lore Foundation, 1926 Publications of the Folk-Lore Foundation, 1924 Mathew Brady and the Image of History Mary Panzer, 1997 Taking advantage of emerging photographic paper printing techniques to create large format classically posed portraits Brady also collaborated with painters such as G P A Healy and Alonzo Chappel who used his photographs to complete their own heroically scaled images Contending that Brady's photographs contribute to an ongoing national interest in the Civil War Panzer concludes that they continue to function as Brady hoped they would constructing an idealized history in which fact and memory are intertwined

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