

THIS PAPER OUTLINES NEW DIRECTIONS for the study of Civil War literature. It emphasizes the need for scholarly boundary crossing, both to understand the internal complexities of this literature and to bring it into conversation with other aspects of American culture. I first argue that a fuller picture of the culture of the Civil War, more attentive to race and gender, will emerge only if lines of demarcation between literary genealogies, between “popular” and “literary” texts, and between literary and nonliterary materials are eroded. As an example of such erosion, I analyze *A Dual Role* (1902), a little-studied Civil War novel by William Isaac Yopp that itself thematizes Civil War boundary crossing in provocative ways. Its unusual narrative features cross-gendered masquerade by both a male Tennessee soldier and his female lover, in the context of Confederate anxieties about racial and regional loss. The novel brings together

THIS PAPER EXAMINES THE INTERSECTION of racial science and aesthetics in antebellum culture, focusing on arguments that the self-evident truth of racial beauty established a natural hierarchy of the races. The paper begins by noting that Hawthorne resurrects the figure of the faunlike man from *The Marble Faun* to describe a group of fugitive slaves in “Chiefly about War Matters,” his only piece of journalism on the Civil War. Rather than understand the persistence of this romance figure as an example of Hawthorne’s notorious unwillingness to confront the “real world,” I claim that Hawthorne used the faun to define “the Negro problem” as a fundamentally aesthetic problem. Reread through the lens of antebellum ethnology, the

Abstract of “Border States and Boundary Crossings: Rethinking Civil War Literature”

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cross-dressing and lesbian possibility with white supremacy and Confederate remasculinization. This combination of radical and reactionary political discourses in *A Dual Role* highlights the volatile and contradictory connection of the Civil War to literary and political boundaries of gender, sexuality, race, and nation. An expanded discussion of Civil War literature would bring such connections into view, contesting the boundaries that divide some Civil War texts from others and that separate Civil War literature from American culture as a whole.

Abstract of “The Art of Discrimination: *The Marble Faun*, ‘Chiefly about War Matters,’ and the Aesthetics of Race”

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aesthetic debates of *The Marble Faun* challenge prevailing scientific invocations of racial beauty premised on the material stability of the physical markers of race (hair, lips, skin, noses, etc.). In the decay and among the ruins of Rome, Hawthorne’s last completed romance questions the reliability of any aesthetic judgment founded on

the constancy of physical form. Although Hawthorne foregrounds the instability of material forms and thus overturns the materialist logic underwriting the aesthetic arguments of antebellum ethnology, he never disputes the legitimacy of racial hierarchies. Hawthorne ultimately opposes

the appreciation of aesthetic beauty to the maintenance of a viewer's individuality—setting the moral instability of romance and Rome against the “simple daylight” of the United States—to establish a being's aesthetic nature as itself the clearest marker of racial inferiority.

Abstract of “Re-remembering a Nation Divided: War, Tourism, and the Making of the Modern Citizen”

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DURING THE DECADE LEADING UP TO and including the Civil War, a series of guidebooks to Washington attempted to enlist the symbolic power of the Capitol to preserve and renew the meaning of the nation for an increasingly divided citizenry. These guidebooks urged Americans to go to Washington to imagine themselves becoming what they (in imagination) already were—citizens united by their shared vision of the nation. The Civil War also motivated Nathaniel Hawthorne and Walt Whitman to make their own “tours” of Washington. What invested their travels and travel narratives with value was the unique perspectives these au-

thors brought to their subject. The guidebooks, in contrast, aimed for reproducibility. Inflecting the language of tourism with that of the pilgrimage, guidebooks to the United States Capitol helped to (mass-)produce an idea of the nation while simultaneously investing it with the power of the sacred. The language of pilgrimage these guidebooks used infused the nation with history while simultaneously urging citizen-tourists to venerate a nation ever in the making. According to the guidebooks, the fulfillment of history that justified the language of the sacred lay in the future, which the gaze of the citizen-tourist was to help create. Making the Capitol the occasion for national imaginings, these guidebooks nostalgically constructed a past that never was and a citizenry that emerged through the act of (guided) interpretation, in which the citizen was cast as audience and actor in the ongoing performance of “the nation.” They thus set forth a model of citizenship flexible enough to withstand even the disruptions of war.