

## Charlemont Or The Pride Of The Village

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Discover the captivating essence of Charlemont, a village where the spirit of 'The Pride of the Village' truly comes alive. This narrative explores the interwoven lives of its residents, celebrating their unique community and the cherished values that define their local identity. Delve into this rich tapestry of village life and uncover what makes Charlemont's pride so enduring.

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### Charlemont

Charlemont is just one of the many novels written by Simms in his literary career. It is set in Kentucky and recounts some dreadful events that took place there in the village of Charlemont. Simms is careful in his long forward to the book, to explain that he has stuck as closely to the truth of what he describes as a tragic event, as possible.

### Charlemont; Or, The Pride of the Village. a Tale of Kentucky

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### Charlemont; Or, The Pride of the Village. a Tale of Kentucky

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### Charlemont

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#### Charlemont; Or, the Pride of the Village. a Tale of Kentucky

This collection of literature attempts to compile many of the classic, timeless works that have stood the test of time and offer them at a reduced, affordable price, in an attractive volume so that everyone can enjoy them.

#### Charlemont Or The Pride of the Village. A Tale of Kentucky, Etc

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#### CHARLEMONT OR THE PRIDE OF THE

Charlemont; or the Pride of the Village is a Tale of life in Kentucky. It was written by William Simms, a southern American poet, novelist and historian whose novels achieved great prominence during the 19th century. Charlemont or the Pride of the Village is part of the Border Romances of the South series. Simms portrays his characters in an interesting manner.

#### Charlemont, Or, the Pride of the Village

Includes reports of the annual meetings.

#### Charlemont; Or, The Pride of the Village. a Tale of Kentucky

Encompasses ante-colonial America, the English colonies, the Revolutionary War, and the rampaging frontier and constitutes a unique national literary treasure. Guilds's Simms restores Simms to his proper place as a major figure in American letters and reintroduces the man and the author to the reading public.

#### Charlemont He Pride of the Village

One of nineteenth-century America's foremost men of letters, William Gilmore Simms (1806-1870) of Charleston, South Carolina, distinguished himself as a historian, poet, and novelist; yet his stalwart allegiance to the ideals of the Confederacy have kept him largely marginalized from the modern literary canon. In this engaging study, Masahiro Nakamura seeks to reinsert Simms in current American literary and cultural studies through a careful consideration of Simms's southern conservatism as a valuable literary counterpoint to the bourgeois individualist ideology of his northern contemporaries. For Nakamura, Simms's vision of social order runs contrary to the staunch individualism expressed in traditional American romances by authors such as James Fenimore Cooper and Nathaniel Hawthorne. In his thoughtful approaches to Simms's historical depictions of the making of American history and society, Nakamura finds consistent assertions of social order against the perils of literal and metaphoric wilderness, a conservative vision that he traces to the influence of Simms's southern *genius loci*. To understand how this southern conservatism also manifests itself in Simms's fiction, Nakamura contrasts Simms's historical romances with those of Hawthorne, as representative of the New England romance tradition, to differentiate the ways in which the two writers interpret the dynamic between the individual and society. Nakamura finds that Simms's protagonists struggle to establish their places within their culture while Hawthorne's characters are often at odds with their culture. The resulting comparison enriches our understanding of both writers.

#### Charlemont

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 r 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. Many 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,

Simm's principal genre. Through analyses of such seminal works as *Guy Rivers*, *The Yemassee*, *The Cassique of Kiawah*, and *Woodcraft*, Wimsatt illuminates Simm'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 leading symbol of literary activity in the South. It fills what has heretofore been a serious gap in southern literary studies.

#### Russell's Magazine

“Rich with historical detail . . . examines the figure and theme of the death penalty in imaginative literature from Cooper to Dreiser.” —Gregg Crane, Professor of English Language and Literature, University of Michigan Drawing from legal and extralegal discourse but focusing on imaginative literature, *Literary Executions* examines representations of, responses to, and arguments for and against the death penalty in the United States over the long nineteenth century. John Cyril Barton creates a generative dialogue between artistic relics and legal history. He looks to novels, short stories, poems, and creative nonfiction as well as legislative reports, trial transcripts, legal documents, newspaper and journal articles, treatises, and popular books (like *The Record of Crimes*, *A Defence of Capital Punishment*, and *The Gallows, the Prison, and the Poor House*), all of which were part of the debate over the death penalty. Barton focuses on several canonical figures—James Fenimore Cooper, Nathaniel Hawthorne, Lydia Maria Child, Walt Whitman, Herman Melville, and Theodore Dreiser—and offers new readings of their work in light of the death penalty controversy. Barton also gives close attention to a host of then-popular-but-now-forgotten writers—particularly John Neal, Slidell MacKenzie, William Gilmore Simms, Sylvester Judd, and George Lippard—whose work helped shape or was shaped by the influential anti-gallows movement. By engaging the politics and poetics of capital punishment, *Literary Executions* contends that the movement to abolish the death penalty in the United States should be seen as an important part of the context that brought about the flowering of the American Renaissance during the antebellum period and that influenced literature later in the nineteenth and early twentieth centuries

#### The National Union Catalog, Pre-1956 Imprints

Specially commissioned essays provide a critical introduction to one of the most significant writers of nineteenth-century America.

#### Publications of the Southern History Association

Vols. 1-3, 5-8 contain the political and literary portions; v. 4 the historical register department, of the numbers published from Oct. 1837 to Dec. 1840.

#### Simms: a Literary Life (p)

Viewed from today's perspective, *The Yemassee* dramatically and unflinchingly bares the manipulation, exploitation, and eventual genocide of a proud indigenous nation that preferred extinction to the surrender of its land and the subjugation of its people.

#### Visions of Order in William Gilmore Simms

The writings of William Gilmore Simms (1806–1870) provide a sweeping fictional portrait of the colonial and antebellum South in all of its regional diversity. Simms's account of the region is more comprehensive than that of any other author of his time; he treats the major intellectual and social issues of the South and depicts the bonds and tensions among all of its inhabitants. By the mid-1840s

Simms's novels were so well known that Edgar Allan Poe could call him "the best novelist which this country has, on the whole, produced." Perhaps the darkest of Simms's novel-length works, *Vasconcelos* (1853) presents a fictionalized account of one of the first European efforts to settle the land that would become the United States, the Hernando de Soto expedition of 1539. Set largely in Havana, Cuba, as the explorers prepare to embark, the work explores such themes as the marginalization of racial and national minorities, the historical abuse of women, and the tendency of absolute power to corrupt absolutely. In addition, Simms anticipates in this colonial romance the works of renowned scholars who would follow him, including the historian Frederick Jackson Turner and the entire formal scholarly field of psychology, which would take shape only long after the author's death.

### Major Fiction of William Gilmore Simms

William Gilmore Simms's (1806–1870) body of work, a sweeping fictional portrait of the colonial and antebellum South in all its regional diversity, with its literary and intellectual issues, is probably more comprehensive than any other nineteenth-century southern author. Simms's career began with a short novel, *Martin Faber*, published in 1833. This Gothic tale is reminiscent of James Hogg's *Confessions of a Sinner* and was written four years before Edgar Allan Poe's "William Wilson." Narrated in the first person, it is considered a pioneering examination of criminal psychology. Martin seduces then murders Emily so that he might marry another woman, Constance. Martin confesses to his friend and is killed after attempting to stab Constance when she visits him in jail. The book was immediately successful and was well received by the northern media, thus starting Simms's successful career as a writer, one that would rank him as the only major southern literary figure besides Poe before the Civil War. As with other volumes in the *Arkansas Edition* of Simms's work, this volume includes a critical introduction by the editor and a Simms chronology, as well as appendices dealing with textual matters. This edition also includes Simms's 1829 story, "Confessions of a Murderer," which was the germ for his first book of fiction.

### Literary Executions

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.

### The Christian Review

One of the most important volumes of short fiction published before the Civil War. *The Wigwam and the Cabin* represents William Gilmore Simms at his very best. It is the work that led Poe to say of Simms, ". . . in invention, in vigor, in movement, in the power of exciting interest, and in the artistical management of his themes, he has surpassed, we think, any of his countrymen." Praised by critics on both sides of the Atlantic, *The Wigwam and the Cabin* focuses on the Southern frontier that Simms knew so well, a frontier whose vernacular, courage, humor, folklore, violence, injustice, and beauty are vividly brought to life through the strokes of his pen. "I have seen the life," Simms wrote, "--have lived it--and much of my material . . . is the planter, the squatter, the Indian, the negro--the bold and hardy pioneer, the vigorous yeomen--these are the subjects." Simms's portrayal of frontier life is the most realistic and graphic in all nineteenth-century American literature; and the *Arkansas edition* of *The Wigwam and the Cabin*, with Dr. Guilds's fine editing and informative introduction, brings back into print an invaluable contribution to the development of the short story in America.

### United States Magazine, and Democratic Review

Historical novelist William Gilmore Simms first published *The Forayers* in 1855 at the peak of his reputation and ability. Simms had set out to create a prose epic through a series of linked novels detailing American history and struggles from early colonization to the mid-nineteenth century. *The Forayers*, which was the sixth book in his series of eight Revolutionary War novels set in the South, describes events around Orangeburg, South Carolina, before the Battle of Eutaw Springs (itself covered in this novel's sequel, *Eutaw*). It features such characters as Hell-fire Dick, a hardhearted, foul-mouthed looter under Tory protection. Simms hoped his readers would find this book "a bold, brave, masculine story; frank, ardent, vigorous; faithful to humanity." He described it to a friend as "fresh and original" and wrote that "the characterization [is] as truthful as forcible. It is at once a novel of society & a romance."

