Rich Cole's essay reads laws of minority rights in Europe to challenge the tendency for cultural historians to understand the human rights revolution as beginning in the 1940s with signing of the UN Charter. James Joyce's Cyclopes, for instance, is written in such a way that it intersperses voices of national sovereignty with an increased rights consciousness brought about by global market forces. The citizen and the court trial provide two obvious points of reference to trace emerging debates about the promise of global constitutionalism and liberal rights claims to counter imperial oppression in pre-war Dublin.

“Wondering Under Which Head I Come”
Regis M. Fox

Anna Julia Cooper condemns ideals of abstraction and universality within the traditions of U.S. Constitutionalism, Episcopalianism, and in the literature of leading establishment writers, including William Dean Howells. As articulated in Chapter 3, “‘Wondering under Which Head I Come’: Sounding Anna Julia Cooper’s Fin-de-Siècle Song,” an avowed embrace of difference, pluralism, and conflict characterizes Cooper’s prose, while her analyses of black male gender bias in the realm of higher education signal keen insights into the nuanced constraints of ostensibly liberal politics of the era. In A Voice From the South (1892), her reconceptualization of dominant tenets of civility and equality as
“critical regard”; her invocation of musical metaphor; and her irruptions of sarcasm, compel a radical reevaluation of ways of recognizing social change. Cooper also extends an indictment of the provinciality and subtle maintenance of racial hierarchies within the (white) Women’s Movement which holds relevance today.