Guidelines for Contributors

Radical History Review seeks to further political debate among historians, to explore radical interpretations of the past, and to stimulate cooperation and interaction among all progressive academics and activists.

Radical History Review is organized exclusively around theme-specific issues (i.e., world history, the Americas, empire, transnational labor movements, and so forth). The journal welcomes submissions of articles and essays that correspond with the issues being planned and with currently posted calls for papers. Submissions that are unrelated to these themes will not be considered. We urge readers to check the RHR website regularly for updates on future issues.

Submit all manuscripts by e-mail as Microsoft Word or rich text file attachments to the Managing Editor at contactrhr@gmail.com. Contributions should not exceed 35–40 pages. Radical History Review reserves the right to copyedit manuscripts to conform to the journal’s style, which follows The Chicago Manual of Style, 16th edition. Spelling will be edited to conform to American English. Pieces that are substantially edited will be sent to the authors for review before publication.

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The Fictions of Finance

This issue of Radical History Review takes stock of finance capital and its operations, both material and symbolic, and surveys recent developments in the historiography of capitalism.

Features  
Courtney Fullilove reads the penny press to reveal how popular critiques of commodity speculation ignited the New York City flour riot of 1837. Alyosha Goldstein analyzes the Claims Resolution Act of 2010, passed to settle the federal government's debts with African American farmers and Native American tribes and also to foreclose more thorough reparations of racial capitalism and its costs. Questioning the archives appropriate to finance, Jordana Rosenberg and Britt Rusert mine Samuel Delany's Neverjon, a four-volume fantasy series published between 1979 and 1987, for traces of the origins of financialization.

Speculations  
Leigh Claire La Berge ruminates on why, and to what ends, finance capital has so often been defined as abstract and complex. Max Haiven asks how post-Fordist celebrations of creativity—from venture philanthropy to creative cities—have come to embody the financialized logics of the creative and the derivative.

Curated Spaces  
Colin Matthes and Aine Phillips play with themes of debasement and resilience in the shadows of finance capital.

Interview  
Hannah Chadeayne Appel talks with activist-scholar David Graeber about debt, finance, and the genealogies of the present.

(Re)Views  
Derek Nyström and Robert Wosnitza discuss the films Up in the Air and The Artist, respectively, as meditations on labor. Matthew Garrett engages with two new monographs on the history of capitalism in the United States.