Course information:
Copy and paste current course information from Class Search/Course Catalog.

Academic Unit: New College
Department: School of Humanities, Arts & Cultural Studies

Subject: ENG
Number: 241
Title: Literatures of the United State to 1860
Units: 3

Is this a cross-listed course? No

Is this a shared course? No

Catalog description: Surveys literary movements and genres from colonization to the Civil War.

In-depth description: Survey of eras of literary production from the first English colonies in North America up to the U.S. Civil War and examinations of the Puritans of Massachusetts, then early eighteenth-century British colonials such as Jonathan Edwards to revolutionaries such as Thomas Jefferson and Thomas Paine, to the romantic period of literary production that led to the the so-called “American Renaissance” of the 1840s and 50s, and on to writers such as Emily Dickinson, Margaret Fuller, Walt Whitman, Edgar Alan Poe, Nathaniel Hawthorne, Frederick Douglass, Henry Thoreau, and Ralph Waldo Emerson among others.

Requested designation: Literacy and Critical Inquiry–L

Eligibility:
Permanent numbered courses must have completed the university's review and approval process.
For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu or Lauren.Leo@asu.edu.

Submission deadlines dates are as follow:
For Fall 2015 Effective Date: October 9, 2014
For Spring 2016 Effective Date: March 19, 2015

Area(s) proposed course will serve:
A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:
Complete and attach the appropriate checklist

- Literacy and Critical Inquiry core courses (L)
- Mathematics core courses (MA)
- Computer/statistics/quantitative applications core courses (CS)
- Humanities, Arts and Design core courses (HU)
- Social-Behavioral Sciences core courses (SB)
- Natural Sciences core courses (SQ/SG)
- Cultural Diversity in the United States courses (C)
- Global Awareness courses (G)
- Historical Awareness courses (H)

A complete proposal should include:
Signed General Studies Program Course Proposal Cover Form
Criteria Checklist for the area
Course Catalog description
Course Syllabus
Copy of Table of Contents from the textbook and list of required readings/books

Respectfully request that proposals are submitted electronically with all files compiled into one PDF. If necessary, a hard copy of the proposal will be accepted.

Contact information:
Name: Christopher Hanlon
Phone: 605-543-6092
Mail code 2151  E-mail: christopher.hanlon@asu.edu
(cc: tracy.encizo@asu.edu)

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Louis Mendoza  Date: 12/9/2014
Chair/Director (Signature):
Arizona State University Criteria Checklist for

LITERACY AND CRITICAL INQUIRY - [L]

Rationale and Objectives

Literacy is here defined broadly as communicative competence—that is, competence in written and oral discourse. Critical inquiry involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills that have little to do with language in the usual sense (words), but the analysis of written and spoken evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skill levels become more advanced, as well as more secure, as the student learns challenging subject matter. Thus, two courses beyond First Year English are required in order for students to meet the Literacy and Critical Inquiry requirement.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.

Revised April 2014
TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<tbody>
<tr>
<td>☒</td>
<td></td>
<td>CRITERION 1: At least 50 percent of the grade in the course should depend upon writing assignments (see Criterion 3). Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report. <em>In-class essay exams may not be used for [L] designation.</em></td>
</tr>
</tbody>
</table>

   1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.

2. Also:

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-1".

<table>
<thead>
<tr>
<th>YES</th>
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<th>Identify Documentation Submitted</th>
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<tbody>
<tr>
<td>☒</td>
<td></td>
<td>CRITERION 2: The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.</td>
</tr>
</tbody>
</table>

   1. Please describe the way(s) in which this criterion is addressed in the course design.

2. Also:

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-2".

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<tbody>
<tr>
<td>☒</td>
<td></td>
<td>CRITERION 3: The syllabus should include a minimum of two writing and/or speaking assignments that are substantial in depth, quality, and quantity. Substantial writing assignments entail sustained in-depth engagement with the material. Examples include research papers, reports, articles, essays, or speeches that reflect critical inquiry and evaluation. Assignments such as brief reaction papers, opinion pieces, reflections, discussion posts, and impromptu presentations are not considered substantial writing/speaking assignments.</td>
</tr>
</tbody>
</table>

   1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements.

2. Also:

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-3".
**CRITERION 4:** These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. *Intervention at earlier stages in the writing process is especially welcomed.*

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<tr>
<th>YES</th>
<th>NO</th>
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</table>

1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments.

2. **Also:**

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-4".
<table>
<thead>
<tr>
<th>Course Prefix</th>
<th>Number</th>
<th>Title</th>
<th>General Studies Designation</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENG</td>
<td>241</td>
<td>Literatures of the United States to 1860</td>
<td>L</td>
</tr>
</tbody>
</table>

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Criterion 1</td>
<td>60% of final grade will be determined by evaluation of writing projects.</td>
<td>See &quot;C-1&quot; marginalia in course description.</td>
</tr>
<tr>
<td>Criterion 2</td>
<td>All writing assignments require students to gather, evaluate, and analyze evidence, whether textual, historical, or aesthetic.</td>
<td>See &quot;C-2&quot; marginalia in assignment descriptions for First Essay Assignment and Final Essay assignment (50% of course grade). See also assignment sheets for these two essay assignments.</td>
</tr>
<tr>
<td>Criterion 3</td>
<td>Students will write a midterm essay that calls upon internal textual evidence to make an argument connecting two literary texts over their treatment of a similar problem or issue. Students will also write a final essay that engages contemporary scholarly criticism in order to more fully develop a similar argument about one literary text.</td>
<td>See &quot;C-3&quot; marginalia in course description and assignment sheets for First Essay assignment and Final Essay assignment.</td>
</tr>
<tr>
<td>Criterion 4</td>
<td>These writing assignments are scheduled so as to allow for timely feedback on early drafts. The midterm essay allows student to consider deeply instructor feedback prior to the due date for the final essay (eight weeks), and the Final Essay requires students to hand in a preliminary abstract for us to discuss in advance of the essay itself.</td>
<td>See &quot;C-4&quot; marginalia in course description, First Essay assignment, and Final Essay assignment.</td>
</tr>
</tbody>
</table>
This semester we’ll examine eras of literary production from the first English colonies in North America up to the U.S. Civil War. Beginning with the Puritans of Massachusetts, we’ll move toward early-eighteenth-century British colonials such as Jonathan Edwards before examining revolutionaries such as Thomas Jefferson and Thomas Paine. From there, we’ll enter the romantic period of literary production that led to the so-called “American Renaissance” of the 1840s and 50s, getting to know writers such as Emily Dickinson, Margaret Fuller, Walt Whitman, Edgar Allan Poe, Nathaniel Hawthorne, Frederick Douglass, Henry Thoreau, and Ralph Waldo Emerson among others.

In many ways, the writers we’ll study this semester authored the sensibilities that define so many of us, whether we think about it or not. The writings of the Revolutionary period shaped political formulations—an emphasis on individual liberty, for example, as a positive good on par with more communitarian strivings toward the best for the most—that often still seem to distinguish the United States from Europe. For that matter during the first half of the nineteenth century U.S. writers indulged in reveries over American landscapes as the focal point of sublime associations; to experiment with poetic form so as to change permanently the ways poems in English are written; to participate in a broadening of the very possibilities for fictional narrative; and to engage widespread hopes over possibility that the United States might really turn out not only to channel but actually transform individual conscience and civic power. Those fundamentally romantic ways of thinking surround us every day in twenty-first century America. Katy Perry’s promise that you’re gonna hear her roar, no less than Lady Gaga’s reassurance that you were born this way—an individual, utterly specific and something to celebrate rather than efface—are contemporary expressions of the same romantic individualism that once found expression in the writing of Emerson, Fuller, Whitman. “I celebrate myself and sing myself,” Whitman wrote. “For every atom belonging to me as good belongs to you.”

At the same time, the social and cultural circumstances “beneath” the American Renaissance should serve to complicate merely triumphalist accounts of the era. By 1860 over four million slaves lived in the United States, and the system of bondage under which they were held produced deep political frictions that would eventually result in a war that killed almost one million Americans, or 3% of the total population. It was a period of both scientific advancement and religious revival, and the interplay of these opposing cultural forces produced multiple disruptions in U.S. public discourse. The movements of temperance, abolition, and women’s rights were only the most significant examples of a more general culture of reform based in a genuine belief, held by many, that civilization was perfectible but clearly on the wrong track.

Two works among others will help us to talk about the ways such circumstances temper the ecstatic strains of our national literature: Herman Melville’s *Moby-Dick* and Walt Whitman’s *Leaves of Grass*, a pair of books over which we’ll linger more gradually than the others, making them into a backdrop for our study of the period. I’ll warn you that these extremely important books can be frustrating ones, too. They’re not perfect—each is flawed in all kinds of ways, in fact—and each pushes back against any attempt at simple encapsulation á la Sparknotes. But both, at their best, can be spellbinding. So we’re going to take special time with these as a way to frame our exploration of the broader literary landscape of the North American British colonies, and later the United States.
Course Requirements & Policies

Final Grades this semester will be determined in accordance with this formula:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>1st paper (5 pp.)</td>
<td>20%</td>
</tr>
<tr>
<td>Midterm Exam</td>
<td>15%</td>
</tr>
<tr>
<td>2nd paper (7 pp.)</td>
<td>30%</td>
</tr>
<tr>
<td>Final Exam</td>
<td>15%</td>
</tr>
<tr>
<td>Online discussion</td>
<td>10%</td>
</tr>
<tr>
<td>Citizenship</td>
<td>10%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

You'll write two major essays, the first approximately five pages or 1250 words in length, the second approximately 7 pages or 1750 words long. The first paper is due on October 9 and requires you to build a statement about one of the works we have read in class up until this point. The second paper will be due on December 4, may deal with any other work(s) on the syllabus, and requires you to build an argument that similarly puts to work your skills in close reading, but that also places the work into some sort of historical context and that takes into consideration some of the critical work that has been written about that text over the past twenty years. For the final paper, students are required to turn in a one-page project proposal outlining the scope and purpose of the paper by November 20 at the latest. Handouts detailing further guidelines for both papers will be forthcoming.

You'll take two examinations, one on October 16, and the other during finals week in December. Each of these will consist of objective questions that examine your recollection of the works themselves as well as the historical and cultural information I've provided you in class, along with an essay section requiring you to write extended, well-crafted answers to pointed questions about the readings and the culture from which they emerged.

Citizenship. Just as a democracy depends upon the active and thoughtful engagement of its citizenry, university seminars depend upon students who meet their obligation to prepare for and carry out an informed and rigorous discussion. Often in this course I'll lecture, but because I think part of higher ed involves putting learning to work through conversation and debate, much of the time we'll exchange perceptions. So to do this well, you'll need to have read everything in advance and with the skill and perseverance I would expect of a grown-up — having sharpened your reactions by taking notes, committing questions to paper as they arise, drawing connections with other reading assignments and things that other people have said, integrating such observations with the material I teach you through lecture and handouts, and so on.

Because it will help you to collect your thoughts in preparation for this participation requirement, I also require everyone to post contributions to our online discussion about U.S. literature, hosted on the forum section of our course Blackboard page. I'll give you more information on the logistics here in class, but here are the essentials: These contributions should take the form of observations and/or questions about the assigned reading, and at least one should be posted prior to the class meeting during which we’re scheduled to discuss the text. (So in other words, you should make a post — or even simply respond to someone’s — prior to each class.) You don’t have to write anything like an essay, and in fact, some of what you post can be quite short, though I also think other contributions should be long enough to show some specificity and readerly perseverance on your part, maybe as long as a well-developed paragraph or two. But at the end of the day, what I want to see on the discussion page is an unfolding discussion about what we’re reading and learning — an energetic exchange of views where participants respond to one another courteously and thoughtfully. And as is always the case in university-level classes, your sentences should be edited and proofread. Before each class, I’ll take note of what’s going on for you as readers, and
sometimes I'll jump in, but in the end I'll give high grades to students who have helped to promote a searching, active, interesting discussion like the kind I mention. Those who don’t participate enough, or who offer contributions that seem unobservant, or too quickly written, or too half-hearted may well hear from me before their online discussion grade crystalizes. Lastly: sometimes I'll prompt the class with some kind of question or observation of my own, whether I do or not, everyone is welcome either to respond or to initiate their own thread in the online forum.

**We should also communicate outside of class** to talk about your ideas, perceptions, and questions. Whenever possible we should use my office hours to do so in person, because the liberal-arts-college atmosphere of New College places a premium on the kind of communication still only possible through face-to-face conversation. Or, if you’re otherwise committed during that time block, we can make an appointment. The second avenue at our disposal should be via phone, and in fact, here’s my personal mobile if you ever need to call: 217.549.0130. Our last conduit should be by e-mail, because it’s the least efficient way of exchanging views. I’m not absolutely against it, but here’s my requirement: if you send me e-mail, I want you to write it well. It should start with a salutation, and in fact, during at least the first few weeks, that salutation should be “Dear Professor Hanlon.” Later, when we get to know each other and if we get friendlier, I don’t mind “Hey, Dr. Hanlon” or whatever, but until then I value a bit more formality. At the end of the e-mail, you should sign your name. In between these two elements, you should write in complete sentences, and you should avoid text-speak, most of which I do not understand and to which I probably won’t respond.

Want some advice that can have serious ramifications for your quality of communications over the next few decades? I would recommend drafting all e-mails you send—whenever they are at all important—at least a few hours in advance and then coming back to them before hitting send. Do this, students, and trust me; you’ll be amazed at how drastically your correspondence improves, and at how much more often you’ll be sent the replies you would prefer.

**Attendance Policy:** Don’t be absent. Being a strong class citizen means being here for each class meeting. If you must know in advance, however, three or more absences will reduce final grades; in no case may a student accumulate five and still pass the course. Students who habitually walk into class a few minutes after it’s started should find a professor who’s into that and take their class instead.

**Establishing Eligibility for Disability Accommodations:** Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately.

**Lastly,** students are of course responsible for knowing Arizona State University regulations and policies regarding academic honesty, as published in the Student Code of Conduct. Plagiarism, even if unknowing or accidental, can result in your failing the course and in further action by the university. If you have any questions about what constitutes plagiarism, feel free to ask me to clarify. Also, please make a point of noting the following: I will not tolerate any form of academic dishonesty in this course. If I come to suspect misconduct of any kind, I will become dogged about rooting it out, and if my suspicions are confirmed, I will dispense appropriate penalties.
Required Texts:

Herman Melville, *Moby-Dick* (1851)


Other readings available through course Blackboard page or by handout.

**Reading Schedule**

(items may be added or amended)

1. **Call Me Ishmael**

   **Aug 21**
   
   **Introductions**
   
   In-class reading: Washington Irving, “Rip Van Winkle” (handout)

   **Aug 26**
   
   John Winthrop, selection from *A Model of Christian Charity* (Norton 1: 166-77)
   
   The Iroquois Creation Myth (Norton 1: 23-25)
   
   
   Psalm 2 from *The Bay Psalm Book* (Norton 1: 188)
   
   *Moby-Dick*, “Etymology,” “Extracts,” chaps. 1-4

   **Aug 28**
   
   Anne Bradstreet, “The Prologue,” “In Honor of That High and Mighty Princess Queen Elizabeth of Happy Memory,” “To Her Father with some Verses,” “Contemplations” (Norton 1: 208-24); “The Author to Her Book” (Norton 1: 225)
   
   Mary Rowlandson, selection from *A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson* (Norton 1: 257-63)
   
   *Moby-Dick*, chaps. 5-9

   **Sep 2**
   
   John Locke, selection from *A Treatise on Civil Government* (handout)
   
   
   
   *Moby-Dick*, chaps. 10-16

   **Sep 4**
   
   Benjamin Franklin, “The Way to Wealth,” (Norton 1: 463);
   
   Thomas Paine, from *The Age of Reason* (Norton 1: 653-59);
   
   
   *Moby-Dick*, chaps. 17-21
<table>
<thead>
<tr>
<th>Date</th>
<th>Reading Details</th>
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</table>
| Sep 9  | Ralph Waldo Emerson, “The American Scholar” (Norton 2: 243-56)  
*Moby-Dick*, chaps. 22-34 |
*Moby-Dick*, chap. 35 |
| Sep 16 | Emerson, “Self-Reliance” (Norton 2: 269-86)  
*Moby-Dick*, chap. 36 |
| Sep 18 | Nathaniel Hawthorne, “Young Goodman Brown” (Norton 2: 386-950)  
*Moby-Dick*, chaps. 37-43 |
| Sep 23 | Hawthorne, “The Birth-Mark” and “Wakefield” (Norton 2: 418-29; 396-401;  
*Moby-Dick*, chaps. 44-47 |
| Sep 25 | Edgar Allan Poe, “The Raven”  
*Moby-Dick*, chaps. 48-54 |
| Sep 30 | I’ll be at Western Carolina University; class met by Professor Francine McGregor in Sands 235  
*Moby-Dick*, chaps. 55-73 |
*Moby-Dick*, chaps. 74-80 |
| Oct 7  | Henry David Thoreau, “Resistance to Civil Government”  
*Moby-Dick*, chaps. 81-86 |
| Oct 9  | *Moby-Dick* chaps 86-135, Epilogue  
Essay 1 due beginning of class |
| Oct 14 | No class meeting – Fall Break |
| Oct 16 | Exam 1 in Sands 235 |

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2. Every Atom  
Belonging to Me  
As Good Belongs  
To You  

<table>
<thead>
<tr>
<th>Date</th>
<th>Reading Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oct 21</td>
<td>Walt Whitman, cantos 1-13 of <em>Leaves of Grass</em> (Norton 2: 1330-38)</td>
</tr>
</tbody>
</table>
| Oct 23 | Thoreau, chap 1 from *Walden* (Norton 2: 981-1023)  
*Leaves of Grass* cantos 14-20 |
*Leaves of Grass* cantos 21-26 |
<table>
<thead>
<tr>
<th>Date</th>
<th>Assignment</th>
</tr>
</thead>
</table>
| Oct 30 | Frederick Douglass, *The Narrative of the Life of Frederick Douglass* Preface and chaps 1, 5, 6, 7, 9, 10 (Norton 2: 1174-85, 1193-1201, 1204-27)  
*Leaves of Grass* cantos 27-33 |
| Nov 4 | Douglass, “What to the Slave is the Fourth of July?”  
“The Dred Scott Decision” (available on our course page on MyASU) |
| Nov 6 | Margaret Fuller, “The Great Lawsuit” (Norton 2: 743-777)  
*Leaves of Grass* cantos 34-40 |
| Nov 11 | No class meeting—Veteran’s Day |
| Nov 13 | No class meeting—I’ll be attending the conference of the Midwest Modern Language Association |
| Nov 18 | Emily Dickinson, read all of the poems in the anthology  
*Leaves of Grass* cantos 41-46 |
| Nov 20 | Continue Dickinson discussion  
*Leaves of Grass* cantos 46-52 |
| Nov 27 | No class meeting—Thanksgiving |
| Dec 2 | Whitman, “When Lilacs Last in the Dooryard Bloom’d” (Norton 2: 1402-1408) |
| Dec 4 | Final essay due **beginning of class** |

Final examination time and location TBA
Close Reading Essay Assignment: Moby-Dick and Early American Literature
ENG 241: American Literature to 1865
Due: 9 October 2014
Length: 5 pages or approx. 1250 words

This first essay assignment requires you to place Herman Melville’s Moby-Dick into conversation with a text written by one of the writers we’ve read up until the essay’s due date, 9 October.

Imagine, in other words, choosing a moment from Moby-Dick (and by “moment,” I mean an image, a metaphor, a turn of phrase, an historical or literary reference … I would say nothing longer than a few sentences) and then “unpacking” that moment by moving to another moment (again, that’s a brief, very focused passage) from one of Emerson’s essays, or Thoreau’s “Disobedience to Civil Government,” or a work by Anne Bradstreet, Mary Rowlandson, Washington Irving, Jonathan Edwards, Edgar Allan Poe, Nathaniel Hawthorne, John Winthrop, Thomas Jefferson, Benjamin Franklin, or another of our cast of writers in order to develop a statement about how these two passages speak to each other.

Many of these texts were in conversation, remember. Melville read all of these authors, but many were also his contemporaries—he breathed the same air as they. That is, they emerged out of the same culture and responded to many of the same currents within that culture. In the process, of course, they were creating another culture, a U.S. literary culture we now regard as entwined with the genome of American national culture. But Moby-Dick also stands in relation to its predecessors.

This essay does not require you to use any secondary sources. It is possible, however, that some of you may find yourselves dealing with historical references that make you want to learn more about the history of the period than I have taught you by this point. And so I want to encourage you to follow up on those impulses, to learn more about what was happening during this tumultuous period in order to help your reader get in on the nuances of what’s going on in the texts you choose.

Here’s what I’ll be looking for: Two things, mostly. First, your ability to examine the language of the passages you quote, to take seriously the dictum that form is not a mere container for meaning, that it helps to create meaning. Second, I’ll be judging your essays as arguments. That is, I want to see you working throughout the essay and in a more or less deliberate way, to convince me of a particular statement that you’re making about the text(s). And of course, I’ll be looking to see that you know what you’re talking about and that you’ve polished your prose until it shimmers.

Lastly, remember the maxims I keep repeating in class: (1) Don’t talk about what a passage means before you talk about how it means (that means: pay attention to form as you meditate on content); (2) don’t try to make your passage easy—instead, try to make it harder. Show your reader that the text is not transparent—that it constitutes a real problem and that dealing with that problem is intellectually rich.
Final Essay: *Leaves of Grass* and Antebellum America
ENG 241: American Literature to 1865
Due: 4 December 2014
Length: 7 pages or approx. 1750 words

Something like the last essay assignment, this second rendition requires you to place Walt Whitman’s *Leaves of Grass* into conversation with a text written by one of the writers we’ve read since the midterm. But unlike the last essay assignment, this time I’m also going to require you to bring your discussion of these texts into dialogue with at least two other contemporary readers of antebellum U.S. literature. We’ll talk about how to find such sources of Americanist criticism, and I’m sure your first-year composition experience has prepared you to for that facet of academic writing that requires us to engage with the published work of others. But in general, you should be using the perceptions of these other readers to sharpen and otherwise define your own insights. This could occur through disagreement of concurrence, or more likely, some position in between.

Whitman, of course, maintains that he “contain[s] multitudes,” so it should be hard for you to find ways to make him a part of a discussion including someone else from our syllabus. And the nature of the exchange can take any number of configurations: How does Whitman’s imaginings of fugitive slavehood sit alongside of first-hand accounts by writers such as Frederick Douglass? When read alongside the writings of Margaret Fuller, does Whitman’s proclamation that he is “the poet of men as well as women” seem substantive or credible? How much does his perambulatory contemplation of leaves of grass owe to the transcendentalism of Emerson or Thoreau? To what extent does it strike forth on its own?

As with the last essay, it is possible that some of you may find yourselves dealing with historical references that require you to learn more about the history of the period. And as with the last essay, you should follow up on your impulses to learn more to whatever extent permits you to craft a learned, authoritative writing style.

And as with the last essay, I’ll be assessing your essays as arguments, claims about the texts that can be measured alongside the evidence you point up and provide. So as you develop this essay, always be thinking about what that claim is. You don’t have to have it in hand as you start to draft—in fact, you probably shouldn’t have it hand at that point—but somewhere along the way, it should occur to you what point you’re trying to make. That realization should guide your revision of the essay.
Introduction

Stories of the Beginning of the World

The Iroquois Creation Story
*Irvin Morris: Hajííneí (The Emergence)

CHRISTOPHER COLUMBUS (1451–1506)
  From Letter to Luis de Santangel Regarding the First Voyage (February 15, 1493)
  From Letter to Ferdinand and Isabella Regarding the Fourth Voyage (July 7, 1503)

BARTOLOMÉ DE LAS CASAS (1474–1566)
  The Very Brief Relation of the Devastation of the Indies
  From Hispaniola
  From The Coast of Pearls, Paria, and the Island of Trinidad

ÁLVAR NÚÑEZ CABEZA DE VACA (c. 1490–1558)
  The Relation of Álvar Núñez Cabeza de Vaca
    [Dedication]
    [The Malhado Way of Life]
    [Our Life among the Avaavres and Arbadaos]
    [Pushing On]
    [Customs of That Region]
    [The First Confrontation]
    [The Falling-Out with Our Countrymen]

*First Encounters: Early European Accounts of Native America

*Hernán Cortés: Description of Tenochtitlan
*Samuel De Champlain: The Iroquois
*Robert Juet: From The Third Voyage of Master Henry Hudson
*John Heckewelder: Delaware Legend of Hudson’s Arrival
*William Bradford and Edward Winslow: Cape Cod Forays
*John Underhill: The Attack on Pequot Fort

JOHN SMITH (1580–1631)
  The General History of Virginia, New England, and the Summer Isles
  The Third Book. From Chapter 2. What Happened till the First Supply
  The Fourth Book [Smith’s Farewell to Virginia]

A Description of New England
  From New England’s Trials

Native American Trickster Tales

WINNEBAGO
  Felix White Sr.’s Introduction to Wakjankaga (transcribed and translated by Kathleen Danker and Felix White)
  From The Winnebago Trickster Cycle (edited by Paul Radin)

SIOUX
  Ikto Conquers Iya, the Eater (transcribed and edited by Ella C. Deloria)

Coyote, Skunk, and the Prairie Dogs
  (performed by Hugh Yellowman; recorded and translated by Barre Toelken)

WILLIAM BRADFORD (1590–1657)
  Of Plymouth Plantation
  Book I
    From Chapter I [The English Reformation]
    Chapter IV. Showing the Reasons and the Causes of Their Removal
    From Chapter VII. Of Their Departure from Leyden
    Chapter IX. Of Their Voyage, and How They Passed the Sea; and of Their Safe Arrival at Cape Cod
    Chapter X. Showing How They Sought Out a Place of Habitation; and What Befell Them Thereabout
  Book II
    Chapter XI. Of Their Voyage, and the Causes of Their Removal
    From Chapter XII. Anno 1620
      [Difficult Beginnings]
      [Dealings with the Natives]
    Chapter XII. Anno 1621
      [The First Thanksgiving]
    Chapter XIX. Anno 1628
      [Mr. Morton of Merrymount]
    Chapter XX. Anno 1632
      [Prosperity Weakens Community]
    Chapter XXVII. Anno 1636
      [Troubles to the West]
    Chapter XXVIII. Anno 1637
      [War Threats]
    Chapter XXIX. Anno 1642
      [A Horrible Truth]
    Chapter XXX. Anno 1644
      [Proposed Removal to Nauset]

THOMAS Morton (c. 1579–1647)
  New English Canaan
  The Third Book
    [The Incident at Merry Mount]
In Reference to Her Children,  
23 June 1659
In Memory of My Dear Grandchild  
Elizabeth Bradstreet
In Memory of My Dear Grandchild  
Anne Bradstreet
On My Dear Grandchild Simon Bradstreet  
For Deliverance from a Fever
Here Follows Some Verses upon the  
Burning of Our House
As Weary Pilgrim  
To My Dear Children

MICHAEL WIGGLESWORTH (1636–1711)  
From The Day of Doom

MARY ROWLANDSON (c. 1636–1711)  
* A Narrative of the Captivity and  
Restoration of Mrs. Mary Rowlandson

EDWARD TAYLOR (c. 1642–1729)  
Psalms Two (First Version)  
Preparatory Meditations  
Prologue  
Meditation 8 (First Series)  
Meditation 16 (First Series)  
Meditation 22 (First Series)  
Meditation 38 (First Series)  
Meditation 26 (Second Series)  
God's Determinations  
The Preface  
The Soul's Groan to Christ for Succor  
Christ's Reply  
Upon Wedlock, and Death of Children  
Upon a Wasp Chilled with Cold  
Huswifery  
A Fig for Thee, Oh! Death

SAMUEL SEWALL (1652–1730)  
From The Diary of Samuel Sewall  
The Selling of Joseph: A Memorial

COTTON MATHER (1663–1728)  
The Wonders of the Invisible World  
[A People of God in the Devil's  
Territories]  
[The Trial of Martha Carrier]  
Magnalia Christi Americana  
Galeaeus Secundus: The Life of  
William Bradford Esq., Governor of  
Plymouth Colony  
Nehemias Americanus: The Life of John  
Winthrop, Esq., Governor of the  
Massachusetts Colony  
A Notable Exploit: Dux Faeminae Facti  
Bonifacius  
From Essays to Do Good

THE NEW-ENGLAND PRIMER (1690)  
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Boston to New York  
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Friday, October the Sixth  
Saturday, October the Seventh  
December the Sixth  
January the Sixth
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From The Secret Diary of William Byrd  
of Westover, 1710-1712
JONATHAN EDWARDS (1703–1758)  
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Sarah Edwards's Narrative  
A Divine and Supernatural Light  
Sinners in the Hands of an Angry God
Native Americans: Contact and Conflict
PONTIAC: Speech at Detroit
SAMSON OCCOM: From A Short Narrative  
of My Life  
THOMAS JEFFERSON: Chief Logan's Speech,  
From Notes on the State of Virginia  
RED JACKET: Reply to the Missionary  
Joseph Cram  
TECUMSEH: Speech to the Osages
BENJAMIN FRANKLIN (1706–1790)  
The Way to Wealth  
* Polly Baker  
Rules by Which a Great Empire May Be  
Reduced to a Small One  
Information to Those Who Would  
Remove to America  
Remarks Concerning the Savages of  
North America  
* The Autobiography
JOHN WOOLMAN (1720–1772)  
The Journal of John Woolman  
[Early Life and Vocation]
J. HECTOR ST. JOHN DE CREVECOEUR  
(1735–1813)  
Letters from an American Farmer  
From Letter III. What Is an American  
From Letter IX. Description of  
Charles-Town  
From Letter X. On Snakes; and on the  
Humming Bird  
From Letter XII. Distresses of a  
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JOHN ADAMS (1735–1826) and ABIGAIL  
ADAMS (1744–1818)  
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1774) [Classical Parallels]  
John Adams to Abigail Adams (September  
16, 1774) [Prayers at the Congress]  
John Adams to Abigail Adams (July 23,  
1775) [Dr. Franklin]  
John Adams to Abigail Adams (October  
29, 1775) [Prejudice in Favor of  
New England]  
Abigail Adams to John Adams (November  
27, 1775) [The Building Up a  
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John Adams to Abigail Adams (July 3,  
1776) [These colonies are free and  
independent states]  
John Adams to Abigail Adams (July 3,  
1776) [Reflections on the Declaration  
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Abigail Adams to John Adams (July 14,  
1776) [The Declaration. Smallpox,  
The Grey Horse]  
John Adams to Abigail Adams (July 20,  
1776) [Do My Friends Think I  
Have Forgotten My Wife and  
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Abigail Adams to John Adams (July 21,  
1776) [Smallpox. The Proclamation for  
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Christians, and the True Theology
THOMAS JEFFERSON (1743–1826)  
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* From Query XIV. Laws  
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No. 10 [James Madison]
OLAUDA EQUIANO (1745?–1797)
From The Interesting Narrative of the Life of Olaudah Equiano, or Gustavas Vassa, the African, Written by Himself
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From Chapter II
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JANE COLMAN TURELL
To My Muse, December 29, 1725
[Lines on Childbirth]

ANNIS BOUDINOT STOCKTON
To my Burrissa—
An ode on the birth day . . . of George Washington

SARAH WENTWORTH MORTON
The African Chief
Stanzas to a Husband Recently United

MERCY OTIS WARREN
A Thought on the Inestimable Blessing of Reason
[Prologue for Lines] To a Patriotic Gentleman

ANN ELIZA BLEECKER
On the Immensity of Creation
To Miss M. V. W.

MARGARETTA FAUGERES
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JUDITH SARGENT MURRAY (1751–1820)
On the Equality of the Sexes
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[History of Miss Wellwood]

PHILIP FRENEAU (1752–1832)
The Wild Honey Suckle
The Indian Burial Ground
To Sir Toby
On Mr. Paine's Rights of Man
On the Religion of Nature

PHILLIS WHEATLEY (c. 1753–1784)
On Being Brought from Africa to America
To the Right Honorable William, Earl of Dartmouth
To the University of Cambridge, in New England
On the Death of the Rev. Mr. George Whitefield, 1770
Thoughts on the Works of Providence
To S.M., a Young African Painter, on Seeing His Works
To His Excellency General Washington
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ROYALL TYLER (1757–1826)
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*CHARLES BROCKDEN BROWN (1771–1810)
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CAROLINE STANSBURY KIRKLAND (1801–1864)
A New Home — Who'll Follow? or,
Glimpses of Western Life
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* The Quadroons
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RALPH WALDO EMERSON (1803–1882)
* Nature
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The Divinity School Address
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NATHANIEL HAWTHORNE (1804–1864)
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* The Scarlet Letter
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HENRY WADSWORTH LONGFELLOW (1807–1882)
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* Hawthorne
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JOHN GREENLEAF WHITTIER (1807–1892)
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To Helen
Israfel
The City in the Sea
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The Raven
To ———. Ulalume: A Ballad
Annabel Lee
Ligeia
The Fall of the House of Usher
William Wilson. A Tale
The Man of the Crowd
The Masque of the Red Death
The Tell-Tale Heart
The Black Cat
The Purloined Letter
The Cask of Amontillado
The Philosophy of Composition
From The Poetic Principle

ABRAHAM LINCOLN (1809–1865)
A House Divided: Speech Delivered at Springfield, Illinois, at the Close of the Republican State Convention, June 16, 1858
Address Delivered at the Dedication of the Cemetery at Gettysburg, Nov. 19, 1863
Second Inaugural Address, March 4, 1865

* NEW AUTHOR OR WORK  * COMPLETE LONGER WORK
MARGARET FULLER (1810–1850)
* The Great Lawsuit
  Review of Narrative of the Life of Frederick Douglass, An American Slave
  Fourth of July
  Things and Thoughts on Europe
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THOMAS JEFFERSON: From Notes on the State of Virginia

DAVID WALKER: From David Walker's Appeal in Four Articles

WILLIAM LLOYD GARRISON: To the Public

Angelina E. Grimke: From Appeal to the Christian Women of the South

SOJOURNER TRUTH: Speech to the Women's Rights Convention in Akron, Ohio, 1851

MARTIN R. DELANY: From Political Destiny of the Colored Race on the American Continent

HARRIET BEECHER STOWE (1811–1896)
Uncle Tom's Cabin: or, Life among the Lowly
Volume I
  Chapter I. In Which the Reader Is Introduced to a Man of Humanity
  Chapter III. The Husband and Father
  Chapter VII. The Mother's Struggle
  Chapter IX. In Which It Appears That a Senator Is but a Man
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  Chapter XXX. The Slave Warehouse
  Chapter XXXI. The Middle Passage
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  Chapter XL. The Martyr

FANNY FERN (SARAH WILLIS PARTON) (1811–1872)
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Hungry Husbands
* Leaves of Grass
  Male Criticism on Ladies' Books
  “Fresh Leaves, by Fanny Fern”
  A Law More Nice Than Just
  Ruth Hall
  Chapter LIV
  Chapter LVI

HARRIET JACOBS (c. 1813–1897)
Incidents in the Life of a Slave Girl
  I. Childhood
  VII. The Lover
  X. A Perilous Passage in the Slave Girl's Life
  XIV. Another Link to Life
  XXI. The Loophole of Retreat
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WILLIAM WELLS BROWN (1814–1884)
The Narrative of the Life and Escape of William Wells Brown
  [Escape: Self-Education]
  Cloret; or, The President's Daughter
  Chapter I. The Negro Sale
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HENRY DAVID THOREAU (1817–1862)
Resistance to Civil Government
  * Walden, or Life in the Woods
  Slavery in Massachusetts
  From A Plea for Captain John Brown

FREDERICK DOUGLASS (1818–1895)
  * Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself
  My Bondage and My Freedom
  Chapter I. The Author's Childhood
  Chapter II. The Author Removed from His First Home
  Chapter III. The Author's Parentage
  What to the Slave Is the Fourth of July?
  * The Heroic Slave

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WILLIAM GILMORE SIMMS: From Americanism in Literature

* Moral Map of the United States

* LORENZO DE ZAVALA: From Journey to the United States of North America

RICHARD HENRY DANA JR.: From Two Years before the Mast

JOHN LOUIS O'SULLIVAN: From Annexation

FRANCIS PARKMAN JR.: From The California and Oregon Trail

* JAMES M. WHITFIELD: Stanzas for the First of August

* JULIA WARD HOWE: From A Trip to Cuba

MARY BOYKIN MILLER CHESNUT: From Mary Chesnut's Civil War

WALT WHITMAN (1819–1892)
  Preface to Leaves of Grass (1855)
  Inscriptions
    One's-Self I Sing
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  * Song of Myself (1881)
  Children of Adam
    From Pent-up Aching Rivers
    A Woman Waits for Me
    Spontaneous Me
    Once I Pass'd through a Populous City
    Facing West from California's Shores
  Calamus
    Scented Herbage of My Breast
    Whoever You Are Holding Me Now in Hand
    Trickle Drops
    Here the Frailest Leaves of Me
  Crossing Brooklyn Ferry
  Sea-Drift
    Out of the Cradle Endlessly Rocking
    As I Ebb'd with the Ocean of Life
  By the Roadside
    When I Heard the Learn'd Astronomer
    The Dalliance of the Eagles
  Drum-Taps
    Beat!Beat!Drums!
    Cavalry Crossing a Ford
    Vigil Strange I Kept on the Field
    One Night
    A March in the Ranks Hard-Prest, and the Road Unknown
    A Sight in Camp in the Daybreak Gray and Dim
    As Toilsome I Wander'd Virginia's Woods
    The Wound-Dresser
    Reconciliation
    As I Lay with My Head in Your Lap Camarado
    Spirit Whose Work Is Done
    Memories of President Lincoln
    When Lilacs Last in the Dooryard Bloom'd
    Whispers of Heavenly Death
    A Noiseless Patient Spider
    Letter to Ralph Waldo Emerson
    Live Oak, with Moss
    From Democratic Vistas

HERMAN MELVILLE (1819–1891)
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  Chapter 3. The Spouter-Inn
  Chapter 28. Ahab
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  Chapter 135. The Chase — Third Day Epilogue
* Bartleby, the Scrivener
  The Paradise of Bachelors and the Tartarus of Maids
* Benito Cereno
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  The March into Virginia
  Shiloh
  The House-top
  John Marr and Other Sailors
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* Billy Budd, Sailor

FRANCES ELLEN WATKINS HARPER (1825–1911)
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EMILY DICKINSON (1830–1886)
39 [49] [I never lost as much but twice-]
112 [67] [Success is counted sweetest]
122 [130] [These are the days when Birds come back -]
123 [131] [Besides the Autumn poets sing]
124 [216] [Safe in their Alabaster Chambers -]
146 [148] [All overgrown by cunning moss]
194 [1072] [Title divine, is mine!]
202 [185] ["Faith" is a fine invention]
207 [214] [I taste a liquor never brewed -]
225 [199] [I'm 'wife' - I've finished that -]
236 [324] [Some keep the Sabbath going to Church -]
256 [285] [The Robin's my Criterion for Tune -]
259 [287] [A Clock stopped -]
260 [288] [I'm Nobody! Who are you?]
269 [249] [Wild Nights - Wild Nights!]
279 [664] [Of all the Souls that stand create -]
320 [258] [There's a certain Slant of light]
339 [241] [I like a look of Agony]
340 [280] [I felt a Funeral, in my Brain]
347 [348] [I dreaded that first Robin, so]
348 [505] [I would not paint - a picture -]
* 353 [508] [I'm ceded - I've stopped being Their's]
355 [510] [It was not Death, for I stood up]
359 [328] [A Bird came down the Walk -]
365 [338] [I know that He exists]
372 [341] [After great pain, a formal feeling comes -]
373 [501] [This World is not conclusion]

381 [326] [I cannot dance upon my Toes -]
395 [336] [The face I carry with me - last -]
407 [670] [One need not be a Chamber - to be Haunted -]
409 [303] [The Soul selects her own Society -]
411 [528] [Mine - by the Right of the White Election!]
446 [448] [This was a Poet -]
448 [449] [I died for Beauty - but was scarce]
466 [657] [I dwell in Possibility -]
475 [488] [Myself was formed - a Carpenter -]
477 [315] [He fumbles at your Soul]
479 [712] [Because I could not stop for Death -]
519 [441] [This is my letter to the World]
576 [305] [The difference between Despair]
588 [536] [The Heart asks Pleasure – first -]
591 [465] [I heard a Fly buzz - when I died -]
598 [632] [The Brain - is wider than the Sky -]
600 [312] [Her - last Poems -]
620 [435] [Much Madness is divinest Sense -]
627 [593] [I think I was enchanted]
648 [547] [I've seen a Dying Eye]
656 [520] [I started Early - Took my Dog -]
675 [401] [What Soft - Cherubic Creatures -]
* 706 [640] [I cannot live without You]
760 [650] [Pain - has an Element of Blank -]
764 [754] [My Life had stood - a Loaded Gun -]
788 [709] [Publication - is the Auction]
817 [822] [This Consciousness that is aware]
857 [732] [She rose to His Requirement - dropt]
935 [1540] [As imperceptibly as Grief]
1096 [986] [A narrow Fellow in the Grass]
1108 [1078] [The Bustle in a House]
1163 [1138] [A Spider sewed at Night]
1243 [1126] [Shall I take thee, the Poet said]
1263 [1129] [Tell all the Truth but tell it slant -]
1353 [1247] [To pile like Thunder to it's close]
1454 [1397] [It sounded as if the Streets were running]
1489 [1463] [A Route of Evanescence]

1577 [1545] [The Bible is an antique Volume -]
1593 [1587] [He ate and drank the precious Words -]
1665 [1581] [The farthest Thunder that I heard]
1668 [1624] [Apparently with no surprise]
1675 [1601] [Of God we ask one favor, that we may be forgiven -]
1715 [1651] [A word made Flesh is seldom]
1773 [1732] [My life closed twice before it's close]
Letter Exchange with Susan Gilbert Dickinson on Poem 124 [216]
* Letters to T. W. Higginson
  April 15, 1862
  April 25, 1862

* REBECCA HARDING DAVIS (1831–1910)
  * Life in the Iron-Mills

* LOUISA MAY ALCOTT (1832–1888)
  * My Contraband
  * From Little Women
  Literary Lessons