

DOWNLOAD PDF THE LETTER AND THE SPIRIT OF NINETEENTH-CENTURY AMERICAN LITERATURE

Chapter 1 : Jonathan Edwards: Writings from the Great Awakening | Library of America

This study began as an exploration of the interrelations between law and literature in nineteenth-century America, in the sense of analyzing how literary themes engaged and otherwise criticized controversial laws concerning race and rights throughout that century.

Bring fact-checked results to the top of your browser search. The 18th century In America in the early years of the 18th century, some writers, such as Cotton Mather, carried on the older traditions. His huge history and biography of Puritan New England, *Magnalia Christi Americana*, in 1702, and his vigorous *Manuductio ad Ministerium*, or introduction to the ministry, in 1710, were defenses of ancient Puritan convictions. He supported his claims by relating them to a complex metaphysical system and by reasoning brilliantly in clear and often beautiful prose. But Mather and Edwards were defending a doomed cause. Samuel Sewall heralded other changes in his amusing *Diary*, covering the years 1714–1740. Though sincerely religious, he showed in daily records how commercial life in New England replaced rigid Puritanism with more worldly attitudes. She wrote vividly of what she saw and commented upon it from the standpoint of an orthodox believer, but a quality of levity in her witty writings showed that she was much less fervent than the Pilgrim founders had been. In the South, William Byrd of Virginia, an aristocratic plantation owner, contrasted sharply with gloomier predecessors. His record of a surveying trip in 1708, *The History of the Dividing Line*, and his account of a visit to his frontier properties in 1710, *A Journey to the Land of Eden*, were his chief works. Years in England, on the Continent, and among the gentry of the South had created gaiety and grace of expression, and, although a devout Anglican, Byrd was as playful as the Restoration wits whose works he clearly admired. The wrench of the American Revolution emphasized differences that had been growing between American and British political concepts. But two figures loomed above these—Benjamin Franklin and Thomas Paine. Thomas Paine went from his native England to Philadelphia and became a magazine editor and then, about 14 months later, the most effective propagandist for the colonial cause. His pamphlet *Common Sense* January did much to influence the colonists to declare their independence. The *American Crisis* papers December 1776–December 1777 spurred Americans to fight on through the blackest years of the war. Such white and black picturings were highly effective propaganda. Library of Congress, Washington, D. The new nation In the postwar period some of these eloquent men were no longer able to win a hearing. Thomas Paine and Samuel Adams lacked the constructive ideas that appealed to those interested in forming a new government. Others fared better—for example, Franklin, whose tolerance and sense showed in addresses to the constitutional convention. A different group of authors, however, became leaders in the new period—Thomas Jefferson and the talented writers of the *Federalist* papers, a series of 85 essays published in 1787 and urging the virtues of the proposed new constitution. More distinguished for insight into problems of government and cool logic than for eloquence, these works became a classic statement of American governmental, and more generally of republican, theory. At the time they were highly effective in influencing legislators who voted on the new constitution. Hamilton, who wrote perhaps 51 of the *Federalist* papers, became a leader of the Federalist Party and, as first secretary of the treasury 1789–1795, wrote messages that were influential in increasing the power of national government at the expense of the state governments. Thomas Jefferson was an influential political writer during and after the war. The most memorable American poet of the period was Philip Freneau, whose first well-known poems, *Revolutionary War* satires, served as effective propaganda; later he turned to various aspects of the American scene. Drama and the novel In the years toward the close of the 18th century, both dramas and novels of some historical importance were produced. This drama was full of echoes of Goldsmith and Sheridan, but it contained a Yankee character the predecessor of many such in years to follow who brought something native to the stage. William Hill Brown wrote the first American novel, *The Power of Sympathy*, which showed authors how to overcome ancient prejudices against this form by following the sentimental novel form invented by Samuel Richardson. A flood of sentimental novels followed to the end of the 19th century.

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Chapter 2 : Antebellum America: Literature, Art

The Letter and the Spirit of Nineteenth-Century American Literature: Justice, Politics, Theology 1st Edition.

Sianne Ngai My first book, *Ugly Feelings*, Harvard University Press investigates the aesthetics and politics of non-prestigious, non-cathartic negative emotions—envy and irritation as opposed to anger and fear. My second book, *Our Aesthetic Categories: Zany, Cute, Interesting*, Harvard University Press, argues for the contemporary centrality of three everyday, vernacular aesthetic categories, treating them with the same philosophical seriousness as others have treated the beautiful and sublime. Michael Dango I study contemporary American literature and culture, aesthetics, and theories of gender and sexuality. At the University of Chicago, my research is supported in part by a residential fellowship in the Center for the Study of Gender and Sexuality. Before starting graduate studies, I held a post-baccalaureate fellowship in the Humanities Digital Workshop at Washington University in St. Louis, and I maintain secondary research interests in computational approaches to textual analysis. Kenneth Warren My scholarship and teaching focuses on American and African American literature from the late nineteenth century through the middle of the twentieth century. I am particularly interested in the way that debates about literary form and genre articulate with discussions of political and social change. William Veeder emeritus, teaching In the classroom and on paper, I am working to integrate text and context. The pleasures of reading remain paramount for me. Now that the reaction against New Criticism has crested, I am exploring how to supplement readerly pleasures with the intricate, amplifying elements to be engaged through contextual study, and through psychoanalytic and gender theories. Respect for affective differences, rather than homage to a fashionable ideology or methodology, is the goal of my teaching. Lisa Ruddick I teach courses in modern British fiction, literature and psychoanalysis, and poetry and poetics. The question driving my teaching right now is: What do poets variously say about the sense of readiness that precedes creation, and how does the adherence to form help to enable this readiness? Elizabeth Helsinger emerita, teaching I have long been fascinated with the interplay between literature and the visual and material arts. My early work focused on art and social criticism of the late eighteenth and nineteenth centuries Ruskin, Hazlitt, Baudelaire, Pater: Reading became a central term, as I studied how these critics borrow from and in turn shape techniques of looking and of more literary reading and interpretation. Bill Brown In the past, my research has focused on popular literary genres e. Rather than assuming that historical contexts help to explain a particular literary text, I assume that literature provides access to an otherwise unrecoverable history. That is, I assume that the act of literary analysis including formal analysis can become an "historiographical operation" all its own. Jennifer Scappettone My research and teaching interests span the nineteenth through twenty-first centuries, with particular emphasis on comparative global modernism; the history and presence of the avant-garde; poetry and poetics; the evolution of cities, geographies of modernity, and current transmogrifications of place and space; literatures of travel, migration, and displacement; barbarism, polylingualism, and other futures of language in global contexts; translation; Italian culture and its echo in others; the study of gender and sexuality; relations between literary and other arts; and art history, visual culture, and aesthetics. Srikanth Chicu Reddy I am a poet and scholar working at the intersection of creative and critical practice in the humanities. Deborah Nelson My field is late twentieth-century U. My interests in the field include American poetry, novels, essays, and plays; gender and sexuality studies; photography; autobiography and confessional writing; American ethnic literature; poetry and poetics; and Cold War history.

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Chapter 3 : American literature - The 18th century | calendrierdelascience.com

In "The Letter and the Spirit of Nineteenth-Century American Literature" Thomas Loebel offers new insight into some of the most important American texts of the nineteenth century, focusing on literature's engagement with the politics of justice.

Privacy Policy Nathaniel Hawthorne Nathaniel Hawthorne, born on July 4, in Salem, Massachusetts was an American short story writer and romance novelist who experimented with a broad range of styles and genres. He is best known for his short stories and two widely read novels: *Dark Romantics* tends to draw attention to the unintended consequences and complications that arise from well-intended efforts at social reform. Melville dedicated his epic novel, *Moby-Dick* to Hawthorne: Young Hawthorne was a contemporary of fellow Transcendentalists: The Transcendentalists believed in the "inherent goodness of both people and nature. Hawthorne was a founding member of Brook Farm , a utopian experiment in communal living -- though he is not portrayed as a deep believer in its ideals. As Hawthorne matured, he drifted further and further from some of the transcendental principles. In fact, his later writing, produced after greater experience in the world, demonstrated an increasing disdain for the Transcendental Movement. He notably fictionalized the experiences of Brook Farm in his satirical novel *The Blithedale Romance* Furthermore, some of their greatest sins were committed under the umbrella of good intentions. On another level, the journey is common-place, as almost all individuals discover that the journey of life tempers their youthful idealism. But there is also a personal history the weighed heavily on Hawthorne. He had two stern forefathers in his patrilineal heritage, his great-great-grandfather and his great-great-grandfather John Hathorne. So he knew well that men could, cloaked in the countenance of goodness and piety, commit great sin. Here is Hawthorne describing them both starting with the great-great-grandfather: He was a soldier, legislator, judge; he was a ruler in the Church; he had all the Puritanical traits, both good and evil. He was likewise a bitter persecutor; as witness the Quakers, who have remembered him in their histories, and relate an incident of his hard severity towards a woman of their sect, which will last longer, it is to be feared, than any record of his better deeds, although these were many. His son, too, inherited the persecuting spirit, and made himself so conspicuous in the martyrdom of the witches, that their blood may fairly be said to have left a stain upon him. So deep a stain, indeed, that his dry old bones, in the Charter Street burial-ground, must still retain it, if they have not crumbled utterly to dust! With knowledge of these biographical details, the reader can easily see the influence of his ancestors not only rise up in his drift into Dark Romanticism, but also in his writing, which was often set in colonial New England and heavily weighted with the moral complexity of his Puritan background and perhaps the deeds of his ancestors in those communities. Which brings us to his most acclaimed work. *The Scarlet Letter* , a work rife with moral complexity. *The Scarlet Letter* was one of the first mass-produced novels in America and became an instant best seller, selling over 2, copies in the first two weeks. It has been praised for its sentimentality and moral purity by the likes of D. Lawrence , who said that there could be no more perfect work of the American imagination. Poe did not admire stories that were allegorical and moral in nature so his criticism was in form. Now I am going to break from my biographical narrative to add a personal note. After a lifetime of reading, Nathaniel Hawthorne has emerged as one of my absolute favorite authors of all time. If you are not having fun while reading Hawthorne you are doing it wrong! For instance, *My Kinsman, Major Molineaux* is a comic short story and should be enjoyed as such it does have a "tragic" ending. It could inspire a Monty Python skit. And I will share that with you. But be warned; he is not a cheap date! You will have to work hard before you can truly love this writer. The price of admission is that one must read and study over the introductory chapter to *The Scarlet Letter*, *The Custom-House*. You will know that you truly understand those two introductory chapters when you realize the Nathaniel Hawthorne was a mids Bad Ass who explicitly, purposely, and repeatedly "stuck it to the man", even after, heck especially after they asked him to stop! I assure you, the effort is worth the reward. He was educated at one of my favorite small

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universities, Bowdoin College , where he was a student from

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Chapter 4 : Nineteenth-Century American Literature | Beinecke Rare Book & Manuscript Library

The Letter and the Spirit of Nineteenth-Century American Literature: Justice, Politics, and Theology (review) Jeannine Marie DeLombard University of Toronto Quarterly, Volume 76, Number 1, Winter , pp.

Oct 17, - Hester valiantly challenges and overcome social prejudices of her times. Dimmesdale is a Puritan minister who impregnates Hester, and yet he is not courageous enough to confess it in public. By pretending he is innocent, even though he knows he is not, Dimmesdale commits the sin of hypocrisy. Dimmesdale is a feeble-minded man who is torn between his present reality and his religious ideals, and agonizes, just like Hamlet, over his complicated predicament. Nevertheless, he is not a reliable person at all. His immediate concern is how to rid himself of his psychological burden, rather than how to protect Hester and her child Pearl. Indeed, Dimmesdale is a hypocrite who does not want to acknowledge that he is wrong in public. Thus, Chillingworth commits the unpardonable sin of pride and self-complacency. Unlike timid Dimmesdale, Chillingworth firmly believes that he is absolutely right no matter what wicked things he does for vengeance. A man like Chillingworth is so self-righteous that he can kill people without remorse for personal vendetta. Indeed, Chillingworth is a blindly spiteful and vengeful man. Another equally self-righteous person who destroys other people due to his firm conviction that he is absolutely right is Captain Ahab. Apparently, Ahab, who is not a wicked man, seems to be a much better person than Chillingworth. Ahab stubbornly believes that the gigantic white whale, Moby Dick, is an embodiment of evil and he is determined to pursue and destroy it. It never occurs to Ahab that he may be wrong. Thus he steers his ship in the wrong direction and consequently has his ship and crew sunk in deep water. Ahab is an arrogant, obstinate man who would never doubt his conviction or listen to others. In a sense, he is like a soulless zombie with whom you cannot persuade or negotiate. If your captain is a person like Ahab, you are doomed. Ironically, Ahab dies, while hanging onto the harpoon that he has lodged in the white whale he has been pursuing all through his life. We should be aware of these three types of people in our society. First, hypocrites who will not acknowledge their mistakes and will pretend they are unsullied and impeccable; second, vengeful, self-righteous men who believe whatever they do is right and thus think they have the right to destroy others for retribution; third, extremely obstinate people whose firm conviction leads people in the wrong direction and, as a result, inadvertently destroys them. Regrettably, it is people like Dimmesdale and Chillingworth who condemn Hester and make her wear the Scarlet Letter on her chest. In fact, they should have worn it instead of Hester who has not done any harm to others. The fictional characters in nineteenth century American literature serve as a mirror reflecting our present reality. We should learn from them. He can be reached at sukim snu.

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Chapter 5 : Twentieth-Century American Literature | Department of English Language and Literature

Letter And The Spirit Of Nineteenth Century American Literature Justice Politics And Theology Romanticism wikipedia, romanticism (also known as the romantic era) was an.

Reconstruction in Practice Antebellum America: Literature, Art In the first half of the nineteenth century, an American national literature was born. Emerson espoused transcendentalism, which proclaimed that intuition and experience provided knowledge and truth just as effectively as did the intellect, that man is innately good, and that there is unity in the entire creation. Cooper was among the first writers to appreciate the value of the frontier as a distinctly American literary setting. Beginning with the *Pioneers*, he created a body of work that celebrates the courage and adventuresomeness of the American character and explores the conflict between the wilderness and the advance of civilization. Cooper portrayed nature as something to be used but protected and not conquered. *Walden* is an account of two years he spent in his cabin near Walden Pond in Massachusetts. Although Thoreau did not completely cut himself off from civilization during his stay, he believed that only in nature could individuals really understand themselves and the purpose of life. In , Thoreau refused to pay his poll tax as a protest against the Mexican War, which he, like many abolitionists, saw as nothing more than an attempt to expand slavery. He spent one night in jail before the tax was paid by a relative. In , Whitman published the first edition of *Leaves of Grass*, which he continued to revise, rearrange, and enlarge until his death in . Hawthorne, Melville, and Poe. Nathaniel Hawthorne was fascinated by the dark side of the Puritan mind. His novels, especially the *Scarlet Letter* and the *House of Seven Gables*, dealt with revenge, guilt, and pride. Herman Melville, unlike many of the writers before the Civil War, did not receive recognition for his work while he was alive. His first novels, *Typee* and *Omoo*, were set in the South Pacific, where he had visited as a sailor. Edgar Allan Poe focused on literary genres different from those of his contemporaries: His work reflected his own pessimistic outlook on life and focused chiefly on the mental state of the characters. In the decades before the Civil War, a distinctive style of American landscape painting attracted considerable attention. The Hudson River school, comprising such artists as Thomas Cole, Frederic Church, and Asher Durand, captured on canvas the massive trees, sparkling water, and lush American environment, conveying a sense of the majesty and mystery of the wilderness that was quickly disappearing. Just as Emerson had claimed that Americans should write about themselves in their own place, Cole noted in an essay published in that it was not necessary for artists to go to Europe to find subjects for their paintings: The most distinctive, and perhaps the most impressive, characteristic of American scenery is its wildness.

Chapter 6 : 19th Century - English Language & Literature - Research Guides at University of Michigan Libr

Questions of justice and religion with respect to politics in nineteenth-century American literature have been thoroughly canvassed over the past thirty years.

Chapter 7 : Nathaniel Hawthorne

Thomas Loebel is the author of Letter and the Spirit of Nineteenth-Century American Literature (avg rating, 0 ratings, 0 reviews, published), Le.

Chapter 8 : [Kim Seong-kon] The Scarlet Letter and Moby Dick in our society

An exploration of how literature uses theology and politics to criticize and theorize the language and ethics of American justice.

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Chapter 9 : MA Orals Reading List -- American Literature

The Letter and the Spirit of Nineteenth-Century American Literature: Justice, Politics, and Theology McGill-Queen's University Press. viii, \$ Questions of justice and religion with respect to politics in nineteenth-century American literature have been thoroughly canvassed over the past thirty years.