

LibrSt 701: Traditions and Transformations I: Narrating Self and Nation, in Art, Literature and Thought, 1750-1890

Kristie Hamilton

Fall 2013, September 3-December 12

Wednesdays, 6 p.m. – 9 p.m.

CRT 939

“Now the essence of a nation is that all of its individuals have many things in common, and also that they all have forgotten many things.” Trans. of Ernest Renan’s line, qtd. in Benedict Anderson, *Imagined Communities*.

Course Description: This course takes as its springboard some of the newer questions being asked by cultural theorists in order to examine critically the taken-for-granted notions of "nation," "nationalism," personhood and personal belonging in the history of the modern nation-state. We will study literary, visual, historical and critical texts to uncover the ways they each and all narrate competing formulations of what Homi Bhabha calls “nationness,” in this case American-ness, beginning in the era of the American Revolution, through the early national period, the Civil War and Reconstruction, concluding with post-Reconstruction counter-narratives in the United States. Throughout the course, we will explore the interconnections we can find between conceptions of selfhood—as individual or communal, biological, moral or metaphysical—and competing narratives of national identity.

This study of the dynamic relationship between self and nationness in the first century and a half of U.S. history will be pursued from a broad, interdisciplinary perspective. Each week and moving in essentially chronological order, learners will examine and discuss at least three primary "texts," usually more(!), drawn from visual art, literature, and other pertinent fields of thought which reflect key ideas and values that shaped a particular historical period and became formative historical forces in their own right. These texts are intended to provide significant, sometimes divergent insight into a wide array of fundamental issues, including cultural contact, colonialism, and power; standards of social justice and moral responsibility; identity formation emerging from assumptions about difference in the socially produced registers of race, gender, sexuality, class, religion, and, of course, national belonging; interrelationships between human/nature, humane/natural, and how we define these terms; the accelerating impact of technology and late capitalism; and shifting concepts of knowledge, wisdom, and spiritual fulfillment. Social changes made visible by these historical texts will include emerging environmental awareness; class struggle, early arguments for human rights, the advent of liberation movements; utopian/dystopian visions of social transformation; the paradoxical relationship between individualism and early mass culture.

The course also will include a field trip to the Art Institute of Chicago to tour its American collections. In addition, lectures and other events sponsored by the Center for Twenty-first Century Studies may periodically augment classroom discussions.

The goals of this course are 1) to provide a diverse cohort of entering liberal studies graduate learners with a common introduction to issues that have defined and driven the arts and humanities and 2) to encourage a usable historical awareness through the survey of cultural change over a broad period of time. It also will offer individuals a basic sampling of resources, methods, and theories used across disciplines in graduate-level study. Ultimately, the course will prepare participants for LibrSt 702 in which we will study 20th-century American im/migrant art, literature and thought to explore the way foundations of “nation-ness” are rocked by narratives of transnational belongings.

Required Texts:

- George McMichael [et al.], *Anthology of American Literature*, Volume I, Tenth Edition
- Mark Twain, *Adventures of Huckleberry Finn*
- Catharine Maria Sedgwick, *Hope Leslie, or Early Times in the Massachusetts*
- Marianne Doezema and Elizabeth Milroy, eds., *Reading American Art* (New Haven: Yale University Press, 1998).
- Stephen Crane, *The Red Badge of Courage*
- Course Packet of Supplementary Readings: Clark Graphics, 2915 N. Oakland (near corner of Oakland and Locust)
- Course website: www4.uwm.edu/lets/mis (images of several primary visual texts)

Course Requirements:

Members are expected to attend class, special lectures, and field trips. They must also complete all readings and other assignments on schedule and participate regularly in classroom discussions. Four 1-page critical commentaries will be written, presented in class, and submitted in typed form by each member, on assigned weeks in the "Presentation Schedule." Twice during the semester, each class member will prepare/present a 5-10-minute report on a magazine or newspaper roughly contemporary with the readings and artwork for that week. This will give the class a peek into the popular media of the era (no TV or streaming CNN!).

Toward the end of the semester, each class member will have the *option* of submitting a preliminary expanded version of one of his/her weekly commentaries into an analytical interpretive essay or a preliminary draft of a new essay. (Expansion should be based on thoughts following class discussion, on closer examination of the text(s) and on further research.) This preliminary version, if submitted, will be reviewed and returned on the last day of classes so that the required Final Analytical Interpretive Essay (10 pages) can be submitted two weeks later (Dec. 18). See "Instructions for Written Assignments" for more details on commentaries, reports, and Final Essay.

Course Grading: Note: The percentages for Commentaries and Reports are Cumulative.

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| 1. Attendance/Participation: | 20% |
| 2. Four Commentaries: | 30% |
| 3. Reports on historical magazines: | 20% |
| 4. Final Essay: | 30% |

Course Schedule: Topics and Assignments:

Week 1: INTRODUCTION/PRE-ASSIGNED DISCUSSION (Sept. 4)

- Selections from Benedict Anderson's *Imagined Communities* and Homi Bhabha's *Nation and Narration*, both in online texts (links distributed via email)
- John Gast, *American Progress*, 1873 (chromolithograph, Library of Congress)
- Woody Guthrie, *This Land is Your Land*, 1940,

Recommended Reading (not required):

- Nancy Anne Cluck, "Reflections on the Interdisciplinary Approaches to the Humanities," in William H. Newell ed., *Interdisciplinarity* (New York: College Board, 1998), 353-361 [course packet]
- Diane Apostolos-Cappadona, "Seeing Art as Cultural Inquiry," Phyllis O'Callaghan ed., *Values in Conflict: An Interdisciplinary Approach* (University Press of America, 1997), 19-43 [course packet]

Week 2: INVENTING NATURAL RIGHTS AND LIBERTY-Ambivalent Emergence (Sept 11)

- John Singleton Copley, [Paul Revere](#), 1768 (oil on canvas, Museum of Fine Arts, Boston)
- Paul Staiti, "Character and Class: The Portraits of John Singleton Copley" [Doezema & Milroy, 12-37]
- Thomas Paine, from *Common Sense*, 1776 [McMichael, 500-502]; from *The American Crisis*, No. 1, 1776 [McMichael 502-504]
- Abigail Adams and John Adams, *Letters*, 1776 [McMichael 348-351]
- Olaudah Equiano, from *The Life of Olaudah Equiano*, 1789 [McMichael, 482-498]
- Phillis Wheatley, *Selected Poems*, 1773 [McMichael, 603-605, 608-609]; and Letter to the Rev. Samson Occom (Online text, link distributed via email)
- Philip Freneau, *To Sir Toby*, 1784 [McMichael, 617-619]
- Benjamin Banneker and Thomas Jefferson, *Letters*, 1791 [McMichael, 351-354]
- Thomas Jefferson, Declaration of Independence, 1776 [McMichael 518-521]
- Benjamin Franklin, *An Address to the Public*, c1789 [McMichael, 446-447]
- Howard Zinn, "Tyranny is Tyranny," *A People's History of the United States 1492-Present* (Harper Collins, 1999), 59-75 [course packet]

Week 3: ENLIGHTENMENT – New Foundations (Sept. 18)

- Charles Willson Peale, [The Artist in His Museum](#), 1822 (oil on canvas, Pennsylvania Academy of the Fine Arts)
- Roger B. Stein, "Charles Willson Peale's Expressive Design: *The Artist in His Museum*" [Doezema & Milroy, 38-78]
- Benjamin Franklin, from *The Autobiography*, 1771-1790; and *Speech to the Convention*, 1787 [McMichael, 410-423, 445-446]
- Judith Sargent Murray, *On the Equality of the Sexes*, 1792 [McMichael, 641-649]
- Thomas Paine, *The Age of Reason*, 1793 [McMichael, 508-515]
- Thomas Jefferson, from *Notes on the State of Virginia*, 1785 [McMichael, 521-545]
- William Bartram, from *Travels Through North and South Carolina, Georgia, East and West Florida*, 1791 [McMichael, 626-640]

Week 4: THE FIGURE OF THE COMMON MAN (Sept. 25)

- William Sidney Mount, [The Painter's Triumph](#), 1838 (oil on canvas, Pennsylvania Academy of the Fine Arts)
- William T. Oedel and Todd S. Gernes, "*The Painter's Triumph*: William Sidney Mount and the Formation of a Middle Class Art" [Doezema & Milroy, 128-149]
- Benjamin Franklin, *Information to Those Who Would Remove to America*, nd [McMichael, 439-444]
- M.-G.-J. de Crevecoeur, from *Letters from an American Farmer*, 1782 [McMichael, 458-471]
- James Fenimore Cooper, *Preface to the Leather-Stocking Tales*, 1850, selections from *The Pioneers*, 1823, and selections from *The Deerslayer*, 1841 [McMichael 829-832, 832-838, 839-856]

- Philip Freneau, *On Mr. Paine's Rights of Man*, 1791 [McMichael, 621-622]
- George Bancroft, *The Common Man in Art, Politics, and Religion*, 1835 [course packet]
- George McDuffie, *The Natural Slavery of the Negro*, 1835 [course packet]

Week 5: NARRATIVE/COUNTERNARRATIVE: NATIVE AMERICAN VOICES & FIGURES (Oct. 2)

- Thomas Cole, [Scene from The Last of the Mohicans](#), 1827 (oil on canvas, Wadsworth Atheneum); and George Catlin, [View of the Mandan Village](#), 1839 (oil on canvas, National Museum of American Art)
- Kathryn S. Hight, "'Doomed to Perish': George Catlin's Depictions of the Mandan" [Doezema & Milroy, 150-162]
- Catharine M. Sedgwick, first 1/3 of novel *Hope Leslie*, 1827 [*up to* Vol. I, Ch. IX]
- Tecumseh, *Speech to the Osage Indians*, 1812 [McMichael, 701-703]
- Elias Boudinot, *An Address to the Whites*, 1826 [McMichael, 801-811]
- William Apess, *Eulogy on King Philip*, 1836 [McMichael, 796-800]
- Black Hawk, from *Autobiography*, 1833 [McMichael, 784-788]
- John Mohawk, *Spiritualism and the Law of Peace*, 1986 [course packet]
- *Optional Reading*: Brown, Dee, "Their Manners Are Decorous and Praiseworthy" from *Bury My Heart at Wounded Knee* (Henry Holt & Co.), 1-12 [course packet]
- *Optional Reading*: Sherman Alexie, from *The Toughest Indian in the World*, 2000 [course packet]

Week 6: ROMANTICISM & NATURE—Underwriting Self and Nation (Oct. 9)

- Asher B. Durand, [Kindred Spirits](#), 1849 (oil on canvas, New York Public Library)
- William Cullen Bryant, *To Cole, The Painter, Departing for Europe*, 1832 [McMichael, 871]
- Ralph Waldo Emerson, *Nature*, 1836 [McMichael, 940-968]
- Henry David Thoreau, *Civil Disobedience*, 1849 and *Where I Lived and What I Lived For*, from *Walden*, 1854 [McMichael, 1596-1612, 1657-1667]
- Catharine M. Sedgwick, *Hope Leslie*, 1826 7[*up to* Vol. II, Ch. V]
- George Henry Evans, *A New Homestead Policy*, 1845 [course packet]
- John H. Griscom, *Report on the Sanitary Conditions in New York City*, 1845 [course packet]
- *Optional Reading* Emerson, *Self-Reliance*, written 1832-1840 [McMichael 994-1010]

Week 7: NARRATIVE/COUNTERNARRATIVE: 19th CENTURY WOMANHOOD – VOICES AND FIGURES (Oct. 16)

- Hiram Powers, [The Greek Slave](#), 1844 (marble, Yale University Art Gallery); and Lilly Martin Spencer, [Kiss Me and You'll Kiss the Lasses](#), 1856 (oil on canvas, Brooklyn Museum of Art)
- Joy S. Kasson, "Narrative of the Female Body: *The Greek Slave*," [Doezema & Milroy, 163-189]
- Sarah Margaret Fuller, from *Woman in the Nineteenth Century*, 1845 [McMichael, 1056-1066]
- Harriet Ann Jacobs, from *Incidents in the Life of a Slave Girl*, 1861 [McMichael, 1953-1980]
- Catharine M. Sedgwick, *Hope Leslie*, 1827 [Finish, up to Conclusion]
- Sojourner Truth, *Speech to Women's Rights Convention*, 1851 [McMichael, 877-880]
- Fanny Fern, *Independence*, 1859; and *The Working-Girls of New York*, 1867 [McMichael, 1914-1915]
- *Seneca Falls Declaration of Sentiments*, 1848 [course packet]

Week 8: DEBATING the MODERN: SCIENCE, TECHNOLOGY & NATURE (Oct. 23)

- Frederic Edwin Church, [Heart of the Andes](#), 1859 (oil on canvas, Metropolitan Museum of Art); and [Icebergs](#), 1861 (oil on canvas, Dallas Museum of Art)
- Barbara Novak, from *Nature and Culture: American Landscape Painting, 1825-1875* (New York: Oxford University Press, 1980) [course packet]

- Edgar Allan Poe, *Sonnet-To Science*, 1843 [McMichael, 883]
- Nathaniel Hawthorne, *The Birth-Mark*, 1843; and *Rappaccini's Daughter*, 1854 [McMichael, 1079-1110]
- Walt Whitman, *To a Locomotive in Winter*, 1876 [McMichael, 2156-2157]
- Herman Melville, *The Berg*, 1888 [McMichael, 1480]
- Matthew F. Maury, from *The Physical Geography of the Sea*, 1855 (Cambridge: Harvard University Press, 1986) [course packet]
- Sarah Orne Jewett, *A White Heron*, 1886 [online text]

Week 9: MANIFEST DESTINY (Oct. 30)

- John Gast, [American Progress](#), 1873 (chromolithograph, Library of Congress); John Taylor, [Treaty Signing at Medicine Lodge Creek](#), 1867 (drawing for Leslie's Illustrated Gazette); Howling Wolf, [Treaty Signing at Medicine Lodge Creek](#), c.1875 (ledger drawing, New York State Library, Albany); Carl Nebel, *Picturesque Travels in Mexico* 1836: <http://sloanrarebooks.com/Auctions/A22/item-nebel-voyage.html>, Nebel's Battle Prints (lithographs) : <http://www.dmwv.org/mexwar/mwart/nebel.html>
- Nancy K. Anderson, "'The Kiss of Enterprise': The Western Landscape as Symbol and Resource" [Doezema & Milroy, 208-231]
- *The Female Warrior or, An Interesting Narrative of Sufferings ...by Leonora Siddons*, 1843 [course reader]
- Walt Whitman, *Song of Myself*, 1855 & 1881; from *Democratic Vistas*, 1871 [McMichael, 2072-2118, 2156-2163]
- Standing Bear, *What I Am Going to Tell You Here Will Take Me Until Dark*, 1881 [course reader]
- Carl Schurz, from "Present Aspects of the Indian Problem," 1881 [course reader]
- Frederick Jackson Turner, from *The Frontier in American History*, 1893 [course reader]

Week 10: "WHAT TO THE SLAVE IS THE FOURTH OF JULY?": Nation, Race, Slavery (Nov. 6)

- Eastman Johnson, [Old Kentucky Home](#), 1859 (oil on canvas, New York Historical Society); and Edmonia Lewis, [Forever Free](#), 1867 (marble, Howard University Art Gallery)
- Kirsten P. Buick, "The Ideal Works of Edmonia Lewis: Invoking and Inverting Autobiography" [Doezema & Milroy, 190-207]
- Frederick Douglass, from *Narrative of the Life of an American Slave*, 1845; and *What to the Slave is the Fourth of July?*, 1852 [McMichael, 1517-1576, 1582-1585]
- William Lloyd Garrison, *On the Constitution and the Union*, 1832 [McMichael, 703-705]
- Maria Stewart, *An Address Delivered Before The Afric-American Female Intelligence Society*, 1832 [1042-1046]
- Josiah Henson, from *The Life of Josiah Henson*, 1849 [McMichael, 1504-1515]
- Harriet Beecher Stowe, from *Uncle Tom's Cabin*, 1852 [McMichael, 1883-1901]
- Frances E. W. Harper, *Eliza Harris*, 1853; *The Slave Mother*, 1857; and *Aunt Chloe's Politics*, 1871 [McMichael, 1994-1997, 1998]
- *Optional Reading*: John Greenleaf Whittier, *The Farewell*, 1838 [McMichael, 1836-1837]

Week 11: CIVIL WAR (Nov. 13)

- Matthew Brady, [On Antietam Battlefield](#), 1862 (photograph, Library of Congress)
- Stephen Crane, *The Red Badge of Courage*, 1895. [Chapters 1-13, 25 only]
- Stephan A. Douglas, *Speech (3rd Debate)*, 1858 [McMichael, 705-712]
- Abraham Lincoln, *To Horace Greeley*, 1862; and *Gettysburg Address*, 1863 [McMichael, 1988-1989]
- James Whitfield, *America*, 1853 [McMichael, 1981-1984]

- Walt Whitman, *Beat! Beat! Drums!*, 1861, *Vigil Strange I Kept*, 1865, *A Sight in Camp in the Daybreak*, 1865 [McMichael, 2134-2137]
- Herman Melville, *The Portent*, 1859, *Shiloh: A Requiem*, 1862 [McMichael, 1472]
- Louisa May Alcott, from *Hospital Sketches*, 1863 [McMichael, 2034-2052]
- Fernando Wood, *Mayoral Proposal: Secession of New York City*, 1861 [course packet]
- Louis Agassiz, *Letter to Dr. Samuel Howe: The Future of the Free Negro*, 1863 [course packet]
- *Audio in Class*: Julia Ward Howe's "Mine Eyes Have Seen the Glory," 1861 (as performed at 2012 Presidential Inauguration)

Week 12: REALISM & RECONSTRUCTION (Nov. 20) [Optional Preliminary Commentary Submitted]

- Thomas Eakin, [Will Schuster and Blackman going Shooting](#), 1876 (oil on canvas, Yale University Art Gallery); Edmonia Lewis, [Forever Free](#), 1867 (marble, Howard University Art Gallery)
- Edward King, from *The Great South*, 1875 [course reader]
- Mark Twain, *Adventures of Huckleberry Finn*, 1884
- Toni Morrison, "Romancing the Shadow," from *Playing in the Dark: Whiteness and the Literary Imagination*, 1992 [pdf will be sent via email]

***Optional Reading*:**

- Howard Zinn, "Emancipation Without Freedom" [course reader]
- *U.S. Constitution Civil War Amendments (very short!): Amendment XIII*, 1865; *Amendment XIV*, 1868; *Amendment XV*, 1870 [course reader]

[Nov. 27 Thanksgiving Holiday]

Week 13: INDUSTRIALIZATION AND CAPITAL, REALISM AND UTOPIA (Dec. 4)

Lewis Hine, [Interior of a Steel Mill](#), c.1908 (photograph, Museum of Modern Art); Hine's photographs of factory labor, children and adults:

http://www.archives.gov/exhibits/picturing_the_century/portfolios/port_hine.html;
<http://www.historyplace.com/unitedstates/childlabor/>

- Patricia Hills, "John Sloan's Images of Working-Class Women" [Doezema & Milroy, 311-343]
- Rebecca Harding Davis, *Life in the Iron Mills*, 1861 (online text)
- Frank Norris, *A Deal in Wheat*, 1902 [Online text]
- Edward Bellamy, from *Looking Backward: 2000-1887*, 1887 [course reader]
- Andrew Carnegie, from *The Gospel of Wealth*, 1889 [course reader]
- Howard Zinn, "Robber Barons and Rebels" [course reader]

FIELD TRIP: THE ART INSTITUTE OF CHICAGO (Saturday, Dec. 7)

Week 14: QUESTIONS OF BELONGING AND THE HARLEM RENAISSANCE (Dec. 11)

- Lois Mailou Jones, [Ascent of Ethiopia](#), 1922 (oil on canvas, Milwaukee Art Museum); and Paul Cadmus, [To The Lynching](#), 1935 (graphite and watercolor on paper, Whitney Museum of American Art)
- W.E. B. DuBois, *Strivings of the Negro People*, 1897 (online text)
- Charles Chesnutt, *The Wife of His Youth*, 1899 (online text)
- Charles Chesnutt, *Race Prejudice: Its Causes and Its Cures*, 1905 (online text)
- Alice Dunbar-Nelson, *I Sit and Sew*, 1920 (online text);
- Alice Dunbar-Nelson, *Mine Eyes Have Seen the Glory*, pub. 1918 (online text)
- Langston Hughes, *The Negro Speaks of Rivers*, 1920 [Online text].

- Alain Locke, *The New Negro*, 1925 [course reader]
- Hiram W. Evans, "The Klan's Fight for Americanism," 1926 [course reader]

Exam Week/Wednesday, Dec. 18 [Final Commentary due: deliver, mail, or email]

Course Policies:

- **Attendance:** Regular attendance is expected. As per above, attendance/participation accounts for 20% of your final grade.
- **Incompletes:** Incompletes will not be given except in extraordinary circumstances and must be approved by Hamilton in advance. Students are strongly advised against stepping onto this slippery slope.
- **Scholastic Dishonesty**, i.e., plagiarism or inappropriate collusion, is taken very seriously at the graduate level and has serious consequences. Instances of academic misconduct will be handled according to University of Wisconsin policies and procedures. These may be found by “searching” the UWM website for “Academic Misconduct.”

***** For a good online resource on documentation using the MLA Style Sheet, go to http://owl.english.purdue.edu/handouts/research/r_mla.html.

If you are uncertain (or need a refresher!) about what is and is not plagiarism, check out this website called “How Not to Plagiarize.” It is clear and helpful:

<http://www.writing.utoronto.ca/advice/using-sources/how-not-to-plagiarize>

For UWM Policies concerning students, go to
<http://www.uwm.edu/Dept/SecU/SyllabusLinks.pdf>