

Exploration and Settlement, Invasion and Interculturality: American Literature and Culture from the Sixteenth Century to the Revolution

(Prof. Dr. Frank Kelleter)

STUDY QUESTIONS FOR SESSION 1:

"European New World Writing (Columbus, Las Casas, Montaigne, Shakespeare)"

Required Reading: Christopher Columbus, *Letter to Luis de Santangel Regarding the First Voyage, Letter to Ferdinand and Isabella Regarding the Fourth Voyage* (selections in Norton); Bartolomé de Las Casas, *The Very Brief Relation of the Devastation of the Indies* (selections in Norton); Michel de Montaigne, selections from "Of Cannibals" (*); William Shakespeare, selections from *The Tempest* (*); from *The Enduring Vision*, chapter 2: "The Rise of the Atlantic World, 1400-1625" (23-51).

Suggested Further Reading: Wayne Franklin, "Literature to 1700" (Introduction in Norton); Thomas More, selections from Thomas More, *Utopia* (*); Bernal Díaz del Castillo, *The True History of the Conquest of New Spain* (selections in Norton).

I. Methodology

1. Literary scholarship and the question of colonial studies and canon-building.
2. Inform yourself about various approaches to the term *culture* in cultural studies! Which ones seem particularly adequate to you for the purposes of doing American Studies?
3. What does Clifford Geertz mean when he speaks of culture as a "web of significances"?
4. What is the New Historicism?
5. Cultural studies, semiotic studies, and the problem of history.
6. Compare traditional theories of colonial culture with more recent (post-colonial) ones. Why do more recent theories usually opt for a transnational approach?
7. The discursive status of early travel accounts: What questions should we ask when we read those texts?
8. What does Edmundo O'Gorman mean when he calls the discovery of America an "invention"?
9. Define the term *discourse* in its Foucauldian meaning and discuss its relevance for the study of early American literature!

II. The Renaissance Discourse of Wonder and Appropriation

1. Naming as an act of appropriation in early European "New World" writings.
2. Define the terms *Renaissance and Reformation*, especially regarding their relevance for early European "New World" writings!
3. Identify key-terms in Christopher Columbus's *Letter to Luis de Santangel Regarding the First Voyage* (1493)! What image of America is conveyed?
4. Who is the addressee of Columbus's first *Letter*, and in how far does this addressee determine the text's rhetoric?
5. Inform yourself about Stephen Greenblatt's study *Marvelous Possessions: The Wonder of the New World*! Explicate Greenblatt's title!
6. The theme of cultivation in early European "New World" writings.
7. Nature and social organization in early European "New World" writings.
8. Inform yourself about the Spanish conquest of (South) America in the sixteenth century and discuss its literary and discursive aspects!

III. The Renaissance Discourses of America as Pastoral and Utopia

1. In how far is Michel de Montaigne's "Des cannibals" a typical Renaissance text?
2. Discourse and ideology in Columbus and Montaigne.
3. Identify key-terms in Montaigne's essay! What image of America and its native inhabitants is conveyed?

4. Montaigne's influence on later European representations of America and its native inhabitants.
5. Discuss Montaigne's references to cannibalism!
6. Compare Montaigne's representation of America with Gonzalo's speech in Shakespeare's *The Tempest*!
7. What does Miranda mean, in *The Tempest*, when she says: "O brave new world, that has such people in it"?
8. Distinguish between a pastoral and a utopia! Where does the term *utopia* come from, and what does it signify?
9. The utopian tradition in American literature and culture.
10. Account for the popularity of utopian "New World" writings in *English* literature!

IV. The Literature of Disenchantment

1. Why does Wayne Franklin speak of a literature of "disenchantment"? Name examples.
2. Interpret Columbus's *Letter to Ferdinand and Isabella Regarding the Fourth Voyage*! What image of America is conveyed?
3. Interpret Bartolomé de Las Casas, *The Very Brief Relation of the Devastation of the Indies*! What made the first English translations of this text so popular?

STUDY QUESTIONS FOR SESSION 2:

"Sensual Worlds, Imperial Worlds: Thomas Harriot, John Smith, and the Culture of Colonial Virginia"

Required Reading: Sir Walter Raleigh, selections from *The Discovery of Guiana*; Harriot, *A Brief and True Report of the New Found Land of Virginia* (selections in Norton); Smith, *The General History of Virginia, New England, and the Summer Isles* (selections in Norton); Francis Bacon, from *Novum Organum*: Aphorisms 84, 85, 92.

Suggested Further Reading: Smith, selections from *A True Relation of Virginia and A Map of Virginia*.

1. Compare the English discourse of American discovery to the Spanish discourse of American discovery!
2. What were the first representations of America in the English language? What kinds of texts are those?
3. The importance of Sir Walter Raleigh and the Roanoke colony for the future development of English colonization.
4. Explain the system of the charter colony! What is the rationale behind it?
5. Raleigh's image of a "New World" in *The Discovery of Guiana* (pay particular attention to the motif of wonder in Raleigh's text!).
6. Influential imagery of colonial appropriation in Raleigh's *The Discovery of Guiana*.
7. Compare the writings of Sir Walter Raleigh to the writings of John Smith! What are parallels? What are differences?
8. How would you define John Smith's influence on Virginia culture in general?
9. Individualism and communalism in the writings of John Smith.
10. Labor and property in the writings of John Smith.
11. Thomas Harriot's representation of the Indians in *A Brief and True Report of the New Found Land of Virginia* (compare to John Smith).
12. Interpret the titles of Thomas Harriot's *A Brief and True Report of the New Found Land of Virginia* and John Smith's *A True Relation of Virginia*!
13. Situate Harriot and Smith in the history of Western epistemology! In how far can their writings be read in the context of Francis Bacon's *Novum Organum*?
14. Comment on the importance of Bacon's *Novum Organum* for the Western conception of knowledge. What are key ideas?
15. How does empiricism affect the history and practice of reading in the modern world?
16. Promotional aspects in Harriot's text.
17. Identify the key concepts of postcolonial theory and test their usefulness for a reading of Thomas Harriot and John Smith (especially Smith's *General History of Virginia, New England, and the Summer Isles*)!
18. What does Mary Louise Pratt mean by "contact zone"?
19. Interpret Smith's relationship to Powhatan and his tribe, as described in *General History of Virginia, New England, and the Summer Isles*!
20. Compare John Smith's discourse of colonization to the predominant discourse of colonization in Puritan New England!

STUDY QUESTIONS FOR SESSION 3:

"Studying New England Puritanism: Why and How?"

Required Reading: from *The Enduring Vision*, chapter 3: subchapter "The New England Way" (55-68); John Winthrop, "A Model of Christian Charity" and *The Journal of John Winthrop* (selections in *Norton*).

Suggested Further Reading: John Cotton, "God[']s Promise to His Plantations".

1. Regional distinctions in early English-speaking America.
2. The sources of anti-Puritanism in American cultural history. What are the most influential twentieth-century examples?
3. What methodologies do you consider useful in order to study seventeenth-century Puritan documents?
4. Historical roots of English Puritanism.
5. What does John Updike mean when he says that the Puritans "swept clean the altar and removed intermediaries"?
6. Explicate the Protestant doctrines of *sola scriptura* and *sola fides*!
7. The Puritan sermon as literary genre and social institution.
8. Identify and discuss the key concepts of Puritan theology!
9. Puritan church structure.
10. Egalitarianism and individualism in Puritan discourse.
11. The relationship between God and the individual believer. What does Andrew Delbanco mean by "the Puritan ordeal"?
12. The significance of typological interpretation. Pay particular attention to examples from John Winthrop's *Journal*.
13. Identify different sects and movements within Puritanism.
14. "A Model of Christian Charity" as a Puritan sermon.
15. What is the sermon's doctrine?
16. Politics and theology in Winthrop's sermon. The problem of theocracy.
17. Interpret the metaphor of the "city upon a hill" in its original context.

STUDY QUESTIONS FOR SESSION 4:

"The Promised Land as Wilderness: William Bradford's *Of Plymouth Plantation*(1630/46)"

Required Reading: Bradford, *Of Plymouth Plantation* (selections in Norton).

1. What group of people is called "the Pilgrim Fathers"? Identify the most important stages of their history!
2. The significance of the Mayflower Compact.
3. Compare *Of Plymouth Plantation* to earlier accounts of America!
4. Typology in Bradford's narrative.
5. The meaning of the term *pilgrimage* in Bradford's narrative (and in Puritan discourse).
6. The significance of sin in Bradford's narrative.
7. The meaning of the term *wilderness* in Bradford's narrative (and in Puritan discourse).
8. Analyze Bradford's representation of the Indians, especially in the first part of his book! What problems are we facing here, as literary scholars and cultural historians, if we are trying to apply the tools of discourse analysis?
9. Comment on the structure of Bradford's book.
10. What is the significance of the second part of *Of Plymouth Plantation*? Which Puritan genre is reproduced here?
11. Comment on Bradford's style in *Of Plymouth Plantation* and on its (supposed) influence on a distinctively American literary language.
12. Analyze Bradford's portrayal of Thomas Morton!

STUDY QUESTIONS FOR SESSION 5:

"Two Early Colonial Genres: The Puritan Sermon and the Spiritual Autobiography"

Required Reading: Thomas Hooker, from *The Application of Redemption*: "IX. The Heart Must Be Broken", Thomas Shepard, selections from *The Autobiography of Thomas Shepard*.

I. Thomas Hooker, *The Application of Redemption*

1. The sermon as a literary form and as a social institution in colonial America.
2. Differences between Anglican and Puritan sermons.
3. Subgenres of the Puritan sermon.
4. Explicate the traditional structure of a Puritan sermon, using Hooker's "The Heart Must Be Broken" as an example! In how far is this structure indicative of "the Puritan mind"?
5. Identify and explain the key-terms of Hooker's sermon!
6. Interpret the beginning of the sermon proper (after the quotation from Scriptures)!
7. Explain the doctrine of Hooker's sermon!
8. Characterize and explicate Hooker's use of Biblical quotations!
9. How does Hooker reach his doctrine? What rhetorical strategies does he use?
10. Explain the "Reasons" in Hooker's sermon!
11. Explain the "Uses" in Hooker's sermon!
12. The concept of sin in Hooker's sermon.
13. What is the Puritan *ordo salutis*? In how far does it play a role in Hooker's sermon?
14. Interpret the last paragraph of Hooker's sermon! In how far does this ending help to situate the sermon historically?

II. *The Autobiography of Thomas Shepard (God's Plot)*

1. Comment on the importance of various forms of self-writing in American literature!
2. Self-writing and Puritanism.
3. Interpret Shepard's description of his mother! Situate this description in the history of colonial America (especially in the history of colonial womanhood)!
4. Death and loss in Shepard's autobiography.
5. The tension between assurance and doubt in Shepard's autobiography.
6. The spiritual significance of personal experiences and everyday events.
7. Stages of salvation: The Puritan *ordo salutis* as reflected in Shepard's autobiography.
8. The significance of the autobiographical mode for New England Puritans: Compare the genre of spiritual autobiography with other forms of self-writing! What model does Shepard follow?
9. Shepard as narrator and Shepard as character.
10. The concept of sin in Shepard's autobiography.
11. Explain the Puritan concept of sanctification as related to the concept of justification!

STUDY QUESTIONS FOR SESSION 6:

"Heretics and Dissenters: Thomas Morton, Anne Hutchinson, Roger Williams"

Required Reading: Morton, *New English Canaan* (selections in *Norton*); selections from "The Examination of Mrs. Ann Hutchinson at the Court at Newtown"; Williams, *A Key into the Language of America* (selections in *Norton*).

Suggested Further Reading: re-read passages about Williams and Hutchinson in Winthrop's *Journal*.

I. Thomas Morton, *New English Canaan* (1630)

1. Recount Morton's American career!
2. Compare Morton's rhetoric and language to Bradford's "plaine style"!
3. Irony in *New English Canaan*.
4. Compare Morton's attitude to (American) nature with the Puritans' attitude! Situate Morton's nature writing in American cultural history!
5. Characterize and evaluate Morton's critique of the Puritans!
6. Language and interpretation as themes in *New English Canaan*.
7. Interpret the maypole poem!
8. Characterize and evaluate Morton's attitude towards the Indians!
9. Compare Morton's and Bradford's account of Morton's apprehension!

II. Anne Hutchinson and the Antinomian Controversy

1. What, according to John Winthrop's *Journal*, are Hutchinson's "two dangerous errors"? Explain the significance of those errors! Why are they "dangerous"?
2. Anne Hutchinson and the Puritan *ordo salutis*.
3. Political authority and theological authority in the examination of Anne Hutchinson at Newtown.
4. What is the meaning of the term *antinomianism*? Situate Hutchinson's antinomianism in American cultural history!
5. *Spirit* and *letter* in Hutchinson's theology.
6. The difference between the "covenant of works" and the "covenant of grace" in Hutchinson's theology.
7. Explain the charge of *enthusiasm*!
8. Characterize and evaluate Hutchinson's reaction to the charges brought up against her!
9. Anne Hutchinson as a figure in American cultural history: interpretations and transformations.

III. Roger Williams, *A Key into the Language of America*

1. Williams's position in the regency controversy.
2. Williams's beliefs concerning the political structure of the Puritan settlements.
3. Evaluate the image of Roger Williams as a beacon of religious tolerance and liberalism!
4. Williams's attitude towards the Indians, especially in *A Key into the Language of America*.
5. Williams's interpretation of the Indians, especially in *A Key into the Language of America*.
6. The cultural and historical significance of Rhode Island's Providence Plantation.

STUDY QUESTIONS FOR SESSION 7+8:

"Puritan Poetry (1): Anne Bradstreet and

Puritan Poetry (2): Anne Bradstreet (continued) and Edward Taylor"

Required Reading: Bradstreet, "The Prologue," "To My Dear and Loving Husband," "A Letter to Her Husband, Absent upon Public Employment," "Another [Letter to Her Husband, Absent upon Public Employment]," "Contemplations," "Before the Birth of One of Her Children," "In Memory of My Dear Grandchild Elizabeth Bradstreet, Who Deceased August, 1665, Being a Year and a Half Old," "In Memory of My Dear Grandchild Anne Bradstreet, Who Deceased June 20, 1669, Being Three Years and Seven Months Old," "On My Dear Grandchild Simon Bradstreet, Who Died on 16 November, 1669, Being But a Month, and One Day Old," "To My Dear Children"; Taylor, "Upon Wedlock, and Death of Children," "Huswifery."

Suggested Further Reading: Taylor, Sermon VI from *Treatise Concerning the Lord's Supper* (selections in Norton).

I. Introduction

1. What is American "literature"?
2. Puritanism and literature: forms of Puritan writing.
3. Puritan attitudes towards different literary genres in the seventeenth century.

II. Anne Bradstreet, "The Prologue"

1. "Apology" as genre.
2. What is "the humility topos"?
3. The meaning of the terms *art* and *nature* in Bradstreet's "The Prologue."
4. Bradstreet's self-image as "poetess" in "The Prologue."
5. "The Prologue" and the Puritan attitude towards poetry.
6. Dialectics in Anne Bradstreet's poetry.

III. Anne Bradstreet's Love Poems ("Letters to Her Husband")

1. Situate Bradstreet's poetry within the Puritan understanding of human sensuality!
2. Sexual imagery in the love poems.
3. Sexuality and Puritan theology in the love poems: Interpret each poem individually and identify parallels and differences!
4. Dedicate close readings to each individual poem!

IV. Anne Bradstreet, "Contemplations"

1. "Contemplations": Interpret the title of the poem!
2. Bradstreet's view of her American environment compared to traditional Puritan interpretations of (American) nature.
3. Biblical exegesis in "Contemplations": Pay particular attention to Bradstreet's interpretation of the fall!
4. Dialectical thought in Bradstreet's letter to her children ("To My Dear Children").
5. Anne Bradstreet's presence in the American poetic canon: influences and transformations. (Pay particular attention to Adrienne Rich's and John Berryman's interpretations of Anne Bradstreet!)

V. Anne Bradstreet's Epitaphs

1. Interpret "Before the Birth of One of Her Children"!
2. Characterize Bradstreet's concept of death!
3. The relationship between the theme of sensual perception and the theme of mortality.
4. The relationship between the love poems and the epitaphs.
5. Dedicate a close reading to each of Bradstreet's epitaphs, paying particular attention to parallels, differences, and developments!
6. Anne Bradstreet: a poet "subversive" of Puritan theology?

VI. Edward Taylor, "Upon Wedlock, and Death of Children"

1. In how far is Taylor's biography an important source of information for an interpretation of his writings?

2. Compare Taylor's poem "Upon Wedlock, and Death of Children" to Anne Bradstreet's "In Memory of Elizabeth Bradstreet"! What are similarities? What are differences?
3. Baroque aesthetics in Taylor's poetry.
4. Edward Taylor and the metaphysical poets.
5. Define the following terms: *metaphor* - *metonymy* - *conceit* - *catachresis* - *oxymoron*! Show their relevance for interpretations of Edward Taylor's poetry (especially in comparison to Anne Bradstreet)!

VII. Edward Taylor, "Huswifery" and *Treatise concerning the Lord's Supper*

1. Can "Huswifery" be seen as an example of "metaphysical poetry"?
2. Conceits in "Huswifery".
3. The connection between "Huswifery" and *Treatise concerning the Lord's Supper*.
4. Taylor's view of church organization (compare Edward Taylor and Solomon Stoddard).
5. The meaning of the term *visible saints*.

STUDY QUESTIONS FOR SESSION 9:

"Indian Affairs (1): John Eliot and the Tragedy of the Puritan Mission"

Required Reading: Eliot, "Dialog. I" from *Indian Dialogues*.

I. Native American Cultures, Native American History

1. Pre-contact Indian cultures (you may want to start with Neal Salisbury's article "The Indians' Old World" in *WMQ* 53 (1996)).
2. Explain the title of Robert Berkhofer's book *The White Man's Indian*!
3. Explain and evaluate the approach of postcolonial theory to early American literature!
4. Explain the following terms: *contact zone* (Mary Louise Pratt) - *middle ground*(Richard White) - *third space* (Homi K. Bhabha)!
5. Seventeenth-century New England as a *contact zone*: Compare to other American colonies!
6. The function of Puritan missionary rhetoric in the seventeenth century.
7. Different theories about the cultural origin of the Indians in seventeenth-century New England: Investigate some of the discursive and political consequences of those theories!
8. Syncretism, acculturation, and transculturation in Puritan New England - and in John Eliot's *Indian Dialogues*.
9. The Puritan Mission to the Indians: success and failure.

II. John Eliot, the Puritan Mission, and King Philip's War

1. What is a "praying town"? Functions and intentions.
2. The importance of King Philip's War in New England cultural and political history.
3. John Eliot's *Indian Dialogues*: Who are the addressees of this book?
4. Indian voices, Puritan voices, and other voices in *Indian Dialogues*: How should this book be read and analyzed?
5. The Indian attitude towards Christianity according to *Indian Dialogues*.
6. The structure of *Indian Dialogues*.
7. Typical objections to Puritanism in *Indian Dialogues*.
8. Is there a plot in *Indian Dialogues*?
9. Religion and technology in *Indian Dialogues*.
10. Puritan doctrine and colonial policy in *Indian Dialogues*.
11. The theme of writing in *Indian Dialogues* (pay particular attention to the representation of the Bible!).
12. The relationship between religion and culture in *Indian Dialogues*.
13. What concept of ethnicity informs *Indian Dialogues*?
14. Conversion and political power in *Indian Dialogues*.
15. How would you characterize John Eliot's overall attitude towards the Indians in *Indian Dialogues*?

STUDY QUESTIONS FOR SESSION 10:

"Indian Affairs (2): Mary Rowlandson and the Indian Captivity Narrative"

Required Reading: Rowlandson, *A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson* [= *The Sovereignty and Goodness of God, together with the Faithfulness of His Promises Displayed*].

1. In how far is postcolonial theory a helpful - or a not-so-helpful - approach to reading Rowlandson's captivity narrative?
2. "Going native" as a theme in American literature: Sketch some historical developments, relying on your reading list of American literature!
3. What are "white Indians"? Can you name some examples?
4. The question of theodicy in Mary Rowlandson's captivity narrative.
5. What are the most important Biblical quotations in Rowlandson's text? Interpret them, paying particular attention to their functional value for Rowlandson's narrative!
6. The problem of declension in Rowlandson's narrative.
7. Rowlandson's concept of sin.
8. Rowlandson's narrative as a "pilgrimage."
9. Discuss Rowlandson's discussion of affliction in her narrative! Can you detect a tone of defiance towards the end of her text (as many scholars have argued)? If yes, where? If not, how else are we to interpret those passages?
10. Interpret the full (original) title of Rowlandson's narrative!
11. Distinguish between Rowlandson, the narrator, and Rowlandson, the character! In how far is your reading of the text enhanced by this distinction?
12. Rowlandson's use of the Bible (acting as narrator and character).
13. Analyze and distinguish different strategies of representing the Indians in Rowlandson's narrative!
14. Captivity Narratives as an American genre: What are later developments? (You may also want to have a look at later editions of Rowlandson's text: What changes were made, e.g. in the title, concerning illustrations, etc.?)
15. Situate Rowlandson's narrative in American political history, focusing especially on the years around 1675 and King Philip's War!

STUDY QUESTIONS FOR SESSION 11:

"The End of Puritan Orthodoxy: From Cotton Mather and the Salem Witchcraft Trials to the Great Awakening (1987)"

Required Reading: Mather, *The Wonders of the Invisible World* (selections in *Norton*), from *Magnalia Christi Americana*: title page, "General Introduction, §1", "Nehemias Americanus: The Life of John Winthrop, Esq., Governor of the Massachusetts Colony."

Suggested Further Reading: Samuel Danforth, "A Brief Recognition of New England's Errand into the Wilderness"; from Mather, *Magnalia Christi Americana*: "Galeacius Secundus: The Life of William Bradford, Esq., Governor of Plymouth Colony."

I. The End of Puritan Orthodoxy

1. What does Richard Bushman mean when he speaks of a development "from Puritan to Yankee"?
2. What was Puritan about "Puritan New England"? (You may want to consider Darrett Rutman's study of seventeenth-century Boston!)
3. Is there a relationship between King Philip's War and the Salem witchcraft trials? (You may want to consider Roger Thompson's and Mary Beth Norton's articles on this topic!)
4. American colonial history and its dependence on British history, 1660-1692.

II. Cotton Mather and the Crisis of Discourse in Colonial New England

1. In how far is Cotton Mather's biography a helpful source of information for interpreting his writings?
2. *Magnalia Christi Americana* as Mather's *opus magnum*.
3. Would you situate Mather in the context of the seventeenth or in the context of the eighteenth century?
4. Discuss Mather's engagement with enlightenment philosophy!
5. Cotton Mather as a forerunner of American popular literature?

III. *Magnalia Christi Americana*

1. The aim of Mather's *Magnalia*.
2. The structure of the book: In how far is this structure indicative of Mather's Congregational mindset?
3. "Nehemias Americanus": Explicate Mather's use of historical analogies! Why does he compare Winthrop to Nehemiah?
4. Interpret the epigraph of "Nehemias Americanus"!
5. Compare Mather's portrait of John Winthrop with his portrait of William Bradford!
6. Mather's political philosophy in "Nehemias Americanus": Compare to Winthrop's own political philosophy in "A Model of Christian Charity"!
7. The meaning of the term *democratic* in Mather's *Magnalia*.
8. Mather's image and use of the past in *Magnalia* (particularly in "Nehemias Americanus").
9. Modifications of the hagiographical mode in *Magnalia*.
10. Typology in "Nehemias Americanus."
11. The function of Plutarch in "Nehemias Americanus."
12. Analyze and interpret the title page of *Magnalia Christi Americana*!
13. What does Hans Galinsky mean when he speaks of "colonial baroque"?
14. Analyze and interpret § 1. of Mather's "General Introduction" to *Magnalia Christi Americana*! What intertextual references can you identify?
15. Discuss *Magnalia Christi Americana* as an epic! What other attempts to produce an American epic do you know? How are they different from the European tradition of (national) epic writing?

IV. *The Wonders of the Invisible World* and the Salem Witchcraft Trials

1. What happened at Salem in 1692?

2. What are "specters" (as opposed to "ghosts")?
3. The role of Governor Phips during the Salem witchcraft trials (according to Cotton Mather).
4. What is "spectral evidence"? What is Mather's position on the question of "spectral evidence"?
5. What brought about a change in the practice and interpretation of "spectral evidence" during the Salem witchcraft trials?
6. Situate and evaluate the Salem witchcraft trials in American colonial history and in the history of the (European) Reformation!
7. The end of Puritan orthodoxy and the Great Awakening.

STUDY QUESTIONS FOR SESSION 12:

"Jonathan Edwards and the Great Awakening"

Required Reading: Edwards, *Personal Narrative, A Divine and Supernatural Light*, "Sinners in the Hands of an Angry God"; from Frank Kelleter, *Amerikanische Aufklärung* (Paderborn: Schöningh, 2002), chapter 5.4 "Kommunikationsstrukturen der evangelikalen Öffentlichkeit" (289-305).

Suggested Further Reading: from Kelleter, *Amerikanische Aufklärung*, chapter 5.4 "Kommunikationsstrukturen der evangelikalen Öffentlichkeit" (305-310).

I. The Great Awakening

1. What is the Great Awakening? Situate it in American cultural history!
2. Jonathan Edwards's position towards the Great Awakening (judge by your own reading, not only by handbook information!).
3. The importance of George Whitefield for the Great Awakening and for American cultural history.
4. Define evangelicalism! How is the Great Awakening different from earlier evangelical movements in American history?
5. The role played by James Davenport during the Great Awakening.
6. Consequences of the Great Awakening: American education, cultural reverberations, the emergence of American modernity.
7. Does it make sense to describe the Great Awakening as a forerunner of the American Revolution (as Alan Heimert has done)?

II. Personal Narrative

1. The genre of "autobiography" in the 18th century.
2. Discuss John Locke's influence on Jonathan Edwards! In how far does it make sense to describe Edwards as an author who tries to reconcile Puritanism with the Enlightenment?
3. Jonathan Edwards's *Personal Narrative* and the Antinomian tradition.
4. *Personal Narrative* as a "spiritual" autobiography (compare to Thomas Shepard, Anne Bradstreet, and Mary Rowlandson).
5. Stages of conversion in *Personal Narrative*.
6. How is Edwards's acceptance of the doctrine of "God's absolute sovereignty" achieved?
7. Edwards's view of nature: Discuss his interpretation of "wilderness"!
8. Lockean empiricism and Edmund Burke's concept of "the sublime": Influences and tensions.
9. Self and God in *Personal Narrative* (unio mystica, mysticism, ecstasy).
10. Proto-romantic themes and motifs in *Personal Narrative* (compare to the first chapter of Emerson's *Nature*).
11. Discuss and evaluate Edwards's description of his sinfulness.

III. "Sinners in the Hands of an Angry God"

1. The Puritan doctrine of "regeneracy" as a background for evangelical preaching.
2. The intention of "Sinners in the Hands of an Angry God."
3. Is there an evangelical theory of the sermon? In how far is it different from the traditional Puritan theory of the sermon? (Compare Edwards's "Sinners" to Hooker's "The Heart Must Be Broken"!)
4. Rhetorical strategies in "Sinners in the Hands of an Angry God": In how far are they indicative of the evangelical mindset?
5. Imagery in "Sinners in the Hands of an Angry God."
6. Summarize the doctrine of the sermon in one sentence.
7. The end of Edwards's career as a minister.

IV. A Divine and Supernatural Light

1. *A Divine and Supernatural Light* as Edwards's coming-to-terms with empiricism and deism.
2. The ambiguous role of the senses in *A Divine and Supernatural Light*.
3. Summarize the doctrine of the sermon in one sentence!
4. Edwards's main proof for the existence of a supernatural sphere of knowledge.
5. Situate Edwards's "honey"-analogy in Western intellectual history!

STUDY QUESTIONS FOR SESSION 13.1:

"Bourgeois Turns: Charles Chauncy and Benjamin Franklin"

Required Reading: Chauncy, selections from *Enthusiasm Described and Caution'd Against*; Franklin, *The Autobiography*: Part One.

Suggested Further Reading: from Kelleter, *Amerikanische Aufklärung*, chapter 6.1 "Positionen in der Auseinandersetzung um die Erweckungsbewegung" (309-333).

13.1: Charles Chauncy, from *Enthusiasm Described and Caution'd Against*

1. Charles Chauncy's position toward the Great Awakening.
2. Charles Chauncy and the Enlightenment.
3. Charles Chauncy as a forerunner of Unitarianism.
4. Chauncy's definition of *enthusiasm*.
5. What "treatment" of enthusiasm does Chauncy recommend? Compare to John Winthrop's position in the Antinomian Controversy!
6. The structure of Chauncy's sermon.
7. Compare Chauncy's sermon to Jonathan Edwards's *Religious Affections*!
8. Charles Chauncy's attitude towards deism.
9. Spiritualism and rationalism in Chauncy's sermon.
10. The social consequences of "enthusiasm" according to Charles Chauncy.

For questions on Franklin, see next sheet of Study Questions

STUDY QUESTIONS FOR SESSION 13.2+14:

"The First American Classic: Benjamin Franklin's *The Autobiography* (1771-90)"

Required Reading: Franklin, *The Autobiography*

1. Situate Benjamin Franklin in American cultural history!
2. What is *Poor Richard's Almanac*? What approaches do you consider useful for interpreting and contextualizing this kind of work?
3. Benjamin Franklin and bourgeois culture.
4. Benjamin Franklin as the "first American celebrity." What are some causes of his fame?
5. Essayistic models for Franklin's *Autobiography*.
6. In how far is Franklin's text a modern autobiography? Compare *The Autobiography* to earlier forms of American self-writing!
7. Narratological approaches to autobiographical writing.
8. The theme of writing in *The Autobiography*.
9. The genesis of Franklin's *Autobiography*.
10. Franklin's intended audience and its influence on the shape of the text.
11. Familial framework and public text in *The Autobiography*.
12. How American is "the first American classic"? What does Gordon Wood mean when he speaks of "the Americanization of Benjamin Franklin"?
13. Central educational values in Franklin's *Autobiography*.
14. Franklin's interpretation of "modesty"/"humility" vs. "vanity"/"pride": Pay special attention to differences in argument and evaluation between Part One and the following parts! How can those differences be explained?
15. The different stages of Franklin's religious development.
16. Franklin and the Puritan tradition.
17. Franklin's attitude towards the Great Awakening.
18. Franklin's attitude towards poetry.
19. The "Socratic Method" as defined by Franklin.
20. Franklin's understanding of "rationality" in *The Autobiography*.
21. Compare Jonathan Edwards's *Personal Narrative* to Benjamin Franklin's *Autobiography*, considering the "self" that is depicted in both texts.
22. Max Weber's discussion of Franklin: Recapitulate and evaluate!
23. D. H. Lawrence's critique of Franklin: Recapitulate and evaluate!
24. Do you consider the vocabulary of the Frankfurt School a useful tool for reading Franklin's *Autobiography*? What would be the limits of this approach?