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Resources for the Study of Nineteenth-Century American Poetry: A Selective Guide

1. Editions 316
2. Anthologies 317
3. Reference Guides 320
4. Biographies 322
5. Critical Debates 324
 - 5.1. Domesticity
 - 5.2. Sentimentality
6. General Studies: Books, Essays, and Collections of Essays 327
7. Single-Author Studies 329
 - 7.1. Dickinson and Whitman
 - 7.2. Poe
 - 7.3. Women Poets: Sigourney, Osgood, Piatt, and Others
 - 7.4. Fireside Poets: Longfellow, Bryant, Lowell, Holmes, and Whittier
 - 7.5. They Wrote Poetry? Crane, Harte, Howells, Fuller, Emerson, and Very
8. Other Poetries 335
 - 8.1. African American Poetry: Harper, Dunbar, and Others
 - 8.2. Native American Poetry: Johnson, Ridge, Posey, and Others
 - 8.3. Ethnic Poetries: Jewish, Irish, Chicano/Chicana, Chinese, and Others
 - 8.4. Abolitionist and Civil War Poetry
 - 8.5. Erotic Poetry
9. Web Resources 344
 - 9.1. Online Periodicals and Newspapers
 - 9.2. Poetry Databases
 - 9.3. Multiple-Author Web Sites
 - 9.4. Single-Author Web Sites
 - 9.5. Contextual Material

Anyone compiling bibliographic information on nineteenth-century poets will be struck by the discrepancy between these poets' popularity in their own time and the relative dearth of interest in them since. The once-revered Fireside Poets (William Cullen Bryant, Oliver Wendell Holmes, James Russell Lowell, John Greenleaf Whittier, and Henry Wadsworth Longfellow) and the sentimental-domestic tradition of immensely popular writers such as Lydia Huntley Sigourney, Elizabeth Oakes Smith, Celia Loughton Thaxter, and Lucy Larcom have suffered neglect, but so has the poetic output of major nineteenth-century prose writers (e.g., Margaret Fuller, Ralph Waldo Emerson, Herman Melville). The titles discussed in the "Critical Debates" section suggest some answers to why so much nineteenth-century poetry went unrecognized in the twentieth century. But my main purpose here is to encourage readers to investigate what is still a developing critical field.

I. Editions

On the heels of the invaluable Schomburg reprint collection of nineteenth-century black women writers (including Joan R. Sherman's four-volume *Collected Black Women's Poetry*), new editions of other women and minority poets have begun to appear. Independent editions of Alice Dunbar-Nelson, Margaret Fuller, Charlotte Perkins Gilman, Frances Ellen Watkins Harper, Emma Lazarus, Louisa McCord, and Sarah Piatt now stand on college library shelves together with standard editions of the major figures of the premodernist canon: Edgar Allan Poe, Walt Whitman, Emily Dickinson, and others.

Since 1998, R. W. Franklin's new variorum edition of Dickinson's poetry has become the standard, superseding the 1955 Johnson edition and correcting the latter's errors. A one-volume classroom edition was published in 1999. Franklin's edition of *The Manuscript Books of Emily Dickinson* enhances our understanding of her creative process and the original shape of her poems—as well as their dashes. Whitman's complete poetry is available in many good editions, including the Library of America's *Poetry and Prose*, which contains both the first edition and the 1891–92 "deathbed edition" of *Leaves of Grass*. Other dependable single-author editions of nineteenth-century poets' works published by the same press are Stephen Crane's *Prose and Poetry*, Longfellow's *Poems and Other Writings*—the most comprehensive selection of Longfellow's poetry readily available in print—John Greenleaf Whittier's *Selected Poems*, Ralph Waldo Emerson's *Collected Poems and Translations*, and Henry David

Thoreau's *Collected Essays and Poems*. The standard and most complete collection of Poe's poetry is Thomas Ollive Mabbott's University of Illinois Press edition *The Complete Poems*. A capacious selected edition of the Southern poet William Gilmore Simms appeared in 1990 from the University of Georgia Press.

The work of several African American poets is now accessible in good editions. For Harper, we have Frances Smith Foster's reader *A Brighter Coming Day* and the comprehensive *Complete Poems of Frances E. W. Harper*, edited by Maryemma Graham. For Paul Laurence Dunbar, Joanne Braxton's *The Collected Poetry of Paul Laurence Dunbar* is the best available source; for George Moses Horton, Sherman's *The Black Bard of North Carolina*. Dunbar-Nelson's work has been reissued in a three-volume edition edited by Gloria T. Hull.

Among anglophone Jewish American writers, two have received editorial attention. Lazarus's poetry is now accessible via Gregory Eiselein's scholarly edition, *Selected Poems and Other Writings*. Eiselein has also edited Adah Isaacs Menken's *Infelicia and Other Writings*. Among Yiddish poets, Morris Rosenfeld's *Songs from the Ghetto*, translated by Leo Wiener from the Yiddish in 1898, was reprinted in 1976.

Recently, Sarah Orne Jewett's 1896 selection of Celia Thaxter's poetry was reissued in an expanded edition and with an introduction by Jane E. Vallier. A substantial selection of Piatt's poetry is now available in Paula Bernat Bennett's *Palace-Burner*, and a large selection of Fuller's verse is included in Jeffrey Steele's *The Essential Margaret Fuller*. To date only one scholarly edition of the verse of a nineteenth-century anglophone Native American poet has appeared, Carole Gerson and Veronica Strong-Boag's very welcome *E. Pauline Johnson, Tekahionwake: Collected Poems and Selected Prose*.

Editions of poetry by two writers largely known for their prose work are now also available. For a first encounter with Melville's poetry, the revised *The Poems of Herman Melville*, edited by Douglas Robillard, is recommended. Edwin H. Cady's edition "Pebbles," "Monochromes," and *Other Modern Poems, 1891–1916* collects a large selection of William Dean Howells's late poetry.

2. Anthologies

Since the publication of Cheryl Walker's breakthrough *American Women Poets of the Nineteenth Century*, ten more anthologies have appeared: five mixed; one devoted to African American poets; and three, like Walker's,

devoted entirely to women poets. Equally important, selections from nineteenth-century American poets other than Poe, Emerson, Whitman, and Dickinson are now regularly included in introductory anthologies of American literature such as the *Norton* (Baym) and the *Heath* (Lauter et al.), giving these writers wider exposure than they have had since their own day.

Among nonspecialized anthologies of nineteenth-century poetry, John Hollander's Library of America anthology *American Poetry: The Nineteenth Century*, which comes in two beautifully designed volumes, is a good starting point. The entries are arranged chronologically by authors' birth dates, the first volume covering poetry from Philip Freneau to Whitman, the second from Melville to Trumbull Stickney. Hollander's anthology is noteworthy both because it brings to the reader's attention many little-known authors and because its second volume makes available a good selection of nontraditional poetic texts, including spirituals, folk songs, and Native American poetry. An expanded CD-ROM version of this text is also available from Library of America. It contains all the poems in Hollander's print edition and has a search function, good biographical profiles of all the authors represented, nearly six hours of audio recordings, and a useful chronology of historical events. All these resources are explicitly designed for classroom use.

The first volume of the *New Anthology of American Poetry*, edited by Steven Gould Axelrod, Camille Roman, and Thomas Travisano, reaches up to 1900 and includes a very generous selection of nineteenth-century poetry that more clearly than Hollander reveals its debt to recent recovery work on nineteenth-century women writers. Especially notable are its Piatt selections.

The Axelrod, Roman, and Travisano selections would look very different if it were not for the work of Walker, Janet Gray, and Paula Bennett. Walker's *American Women Poets of the Nineteenth Century* was a groundbreaking anthology, highlighting the work of many long-neglected women poets. It contains a useful introduction, notes on all the authors, and poems by twenty-seven writers including Maria Gowen Brooks, Alice Cary and Phoebe Cary, Rose Terry Cooke, Ina Donna Coolbrith, Harper, Larcom, and Frances Sargent Osgood. Based on years of archival research, Bennett's *Nineteenth-Century American Women Poets* makes available poetry by 143 women poets. The volume is divided between multiple selections from thirty-eight "principal poets" (Sigourney to Dunbar-Nelson) and an innovative second section in which poems

taken from nineteenth-century periodicals and newspapers are arranged chronologically. Gray's *She Wields a Pen* anthologizes fifty-three women writers, from the well-known (Dickinson) to the unknown (Frances Jane Crosby). Gray's introduction provides an excellent discussion of nineteenth-century poetry's popular culture context. Her volume also contains a chronology of the poets' lives, annotations, and selections from contemporary criticism.

Sherman's *African-American Poetry of the Nineteenth Century* is devoted to another group of poets that has suffered critical neglect. It comprises 171 poems by thirty-five African American writers, has a useful introduction to the historical and cultural concerns of the poems, and includes an extensive though now dated bibliography. Anthologies of nineteenth-century Native American poetry in both period and modern translations are relatively easy to find. George W. Cronyn's 1918 *American Indian Poetry: An Anthology of Songs and Chants*, reprinted in 1991, is a good choice.

Other recent anthologies of nineteenth-century poetry, all less ambitious in scope than the above named, are Robert Bain's *Whitman's and Dickinson's Contemporaries*, Paul Kane's *Poetry of the American Renaissance*, William Spengemann and Jessica Roberts's *Nineteenth-Century American Poetry*, and Shira Wolosky's *Major Voices: Nineteenth-Century American Women's Poetry*. Of these, Bain's is the most committed to representing the field's diversity and offers selections from the most poets. Spengemann and Roberts's is available in an inexpensive Penguin edition but contains no poetry by writers of color and only once ventures outside the traditional canon to reprint fourteen of Piatt's poems.

The poems collected in the more specialized *The Columbia Book of Civil War Poetry*, edited by Richard Marius et al., reach well into the twentieth century but also include standard works by Melville, Dunbar, Longfellow, and Whitman, plus patriotic war songs from both sides. Lee Steinmetz's much earlier *Poetry of the American Civil War* is even more limited but preserves some poetic voices largely forgotten today. (How many of us have read Claudian Bird Northrop's "The South Carolina Hymn Of Independence" or J. P. Randolph's "The Slave-Mongers' Convention"?) The Library of America has recently published J. D. McClatchy's anthology, the first among Civil War anthologies to include Dickinson's poems. Otherwise this volume is surprisingly conservative in its inclusions and approach. The same cannot be said of Faith Barrett and Cristanne Miller's selections: the editors split their anthology between

sizable samplings of a small group of important figures (Horton, Whittier, Whitman, Melville, Harper, Henry Timrod, Piatt, Dickinson, and the newly discovered soldier-poet Obadiah Ethelbert Baker) and a rich selection of discrete poems arranged not by author but chronologically to follow the trajectory of the war itself, from rumblings to aftermath.

Several additional general anthologies are also useful to teachers of nineteenth-century poetry. Karen Kilcup's *Nineteenth-Century American Women's Writing* contains a broad range of women's poetry. Another literary anthology of hers, *Native American Women's Writing, c. 1800–1924*, has a good selection of traditional songs as well as poems by E. Pauline Johnson, Zitkala-Ša, and Jane Johnston Schoolcraft. *The Norton Anthology of African American Literature* (Gates and McKay) has extensive selections of African American poetry, including much oral poetry as well as more conventional poems by writers such as Dunbar, Harper, Horton, James Monroe Whitfield, and Charlotte Forten Grimké. The *Jewish American Literature* anthology (Chametzky et al.) makes available nineteenth-century poetry by, among others, Lazarus, Menken, Rosenfeld, David Edelshtadt, and Penina Moïse. For those interested in questions of social class, Philip S. Foner's *American Labor Songs of the Nineteenth Century* is an excellent resource. In addition, Benita Eisler's collection of writings by the Lowell mill girls contains a small number of poems by female factory workers. The best source for this poetry, however, is the World Wide Web (see the "Web Resources" section below).

3. Reference Guides

Scholarly apparatus for the study of nineteenth-century American poetry is still relatively thin. Especially when supplemented by encyclopedias devoted to single authors, discussed in the "Single-Author Studies" section of this guide, Eric Haralson's biographically oriented *Encyclopedia of American Poetry: The Nineteenth Century* is the best and most reliable reference work available. The encyclopedia's alphabetically ordered entries cover all poets included in Hollander's *American Poetry: The Nineteenth Century*. Each entry gives a detailed account of the poet's life and work as well as the current state of critical discussion; a selected list of the poet's works and a bibliography of critical works invite further research. Additional entries provide information on more general topics such as nineteenth-century versions of American Indian poetry and popular poetry.

Though not specifically focused on poetry or the nineteenth century, William L. Andrews, Frances Smith Foster, and Trudier Harris's *The Oxford Companion to African American Literature* is another important resource. Its more than four hundred entries on individual authors cover all the African American poets discussed in this volume and many more. Its eight-page entry on poetry and its five-page entry on periodicals should be read by anyone interested in nineteenth-century African American poetry.

Volume 4 of Sacvan Bercovitch's *The Cambridge History of American Literature*, prepared by Barbara Packer and Shira Wolosky, is devoted entirely to nineteenth-century poetry and is highly recommended. In addition, the relevant sections in the standard histories of American literature, especially Jay Parini's *Columbia History of American Poetry*, offer dependable if more limited resources.

The bibliographies devoted to nineteenth-century poetry are more restricted in scope. Gwen Davis and Beverly A. Joyce's *Poetry by Women to 1900* counts 1,609 American women poets who published books of poetry during the nineteenth century but cites only titles and authors' names. Denise D. Knight and Emmanuel S. Nelson's indispensable *Nineteenth-Century American Women Writers: A Bio-bibliographical Critical Sourcebook* covers seventy-seven individual writers ranging from Louisa May Alcott to Constance Fenimore Woolson and provides useful introductions and short surveys of the life and work of a good number of both famous and lesser-known (e.g., Lizette Woodworth Reese, Rose Hawthorne Lathrop) women poets.

What Knight and Nelson's volume does for female authors, Nelson's *African American Authors, 1745–1945: A Bio-bibliographical Critical Sourcebook* and Joyce Pettis's *African American Poets: Lives, Works, and Sources* do for often neglected African American writers. Although published back in 1991, Jean Fagan Yellin and Cynthia D. Bond's wonderfully useful *The Pen Is Ours* remains the most complete listing of nineteenth-century African American women's writing extant. Sherman's *Invisible Poets: Afro-Americans of the Nineteenth Century* fulfills a similar function. It includes female poets but is otherwise far more limited in scope.

Although conservative in its choices and dated, Philip K. Jason's *Nineteenth Century American Poetry* provides useful information on criticism of mostly famous poems by sixteen writers including Crane, Melville, and Thoreau.

Finally, teachers wishing to gain an impression of earlier criticism of nineteenth-century poetry can consult J. Albert Robbins's entries "Poe and Nineteenth-Century Poetry" and "Nineteenth-Century Poetry" in the *American Literary Scholarship* issues of 1966 and 1967.

4. Biographies

Legacy profiles have done much to put neglected nineteenth-century women writers back on the map of literary criticism. Haralson's *Encyclopedia of American Poetry* provides an excellent source of information on individual poets and their work. As always, the *Dictionary of Literary Biography* (DLB) is an additional reliable source. For our purposes, the three volumes of *American Poets, 1880-1945*, edited by Peter Quartermain, are at least partly relevant. Other DLB volumes list earlier poets but typically only with respect to other aspects of their careers or their identities as writers—for example, as novelists, journalists, or Native American writers. The biographies of women in Edward T. James's three-volume *Notable American Women, 1607-1950* and in Lina Maniero's four-volume *American Women Writers* need to be used with caution, since, in the absence of modern scholarship on their subjects, both these breakthrough works were heavily dependent on nineteenth-century sources, virtually all of which are unreliable.

Among book-length biographies of major authors, Eve Kornfeld's concise account of Margaret Fuller's life is particularly useful for its inclusion of various documents pertaining to this eminent nineteenth-century figure's life. For critical biographies of Whitman's life and work, David S. Reynolds's monumental *Walt Whitman's America* and Justin Kaplan's earlier *Walt Whitman: A Life*, winner of the National Book Award, are the authoritative sources. Among the many biographies of Dickinson, Judith Farr's *The Passion of Emily Dickinson*, Alfred Habegger's *My Wars Are Laid Away in Books*, and Richard B. Sewall's *The Life of Emily Dickinson* are particularly recommended. Of Poe biographies, Arthur Hobson Quinn's *Edgar Allan Poe: A Critical Biography* stands out as the best account. In addition, Kenneth Silverman's *Edgar A. Poe: Mournful and Never-Ending Remembrance* is still a good source despite its almost obsessive focus on the themes of loss and mourning. As part of Twayne's United States Authors series, Rayburn S. Moore gives a brief account of the life and works of the Southern poet Paul Hamilton Hayne.

The Fireside Poets Longfellow and Holmes are also the subjects of good new biographies. In Charles C. Calhoun's *Longfellow: A Rediscovered Life*, the poet emerges as a central cultural figure of his time. G. Edward White's two biographies of Holmes and Sheldon M. Novick's *Honorable Justice* focus much of their attention on Holmes's judicial career. Ralph M. Aderman and Wayne R. Kime's *Advocate for America* directs attention to the life of James Kirke Paulding, a poet who rivaled the Fireside Poets for public exposure and, like them, published an extensive body of verse. Other biographies of lesser-known male writers can be gleaned from the brief bibliographies accompanying the entries in Haralson's *Encyclopedia*.

New biographical treatments of a number of less well known women authors are harder to find. For an account of Larcom's life that sheds light on the intersections between her writing and her work as a mill girl, Shirley Marchalonis's *The Worlds of Lucy Larcom* is well worth reading, and for an account of Thaxter's life and work, Norma H. Mandel's *Beyond the Garden Gate* and Jane E. Vallier's literary biography *Poet on Demand*, available in a 1994 reprint edition, are useful. Mainly based on a close examination of over a hundred of Emma Lazarus's letters, Bette Roth Young's *Emma Lazarus in Her World* documents the poet's ambivalent sense of Jewish identity. Valarie H. Ziegler's *Diva Julia: The Public Romance and Private Agony of Julia Ward Howe* discusses the difficult dynamics of marriage in Howe's life, as does Gary Williams's *Hungry Heart: The Literary Emergence of Julia Ward Howe*. Renée Sentilles's *Performing Menken: Adah Isaacs Menken and the Birth of American Celebrity* is devoted to another highly public figure of the period and explores the actress-poet's multiple performances of identity.

No book-length biography of Sarah Piatt is available, but Bennett's introduction to *Palace-Burner* provides a good starting point for those interested in this exceptional and long-neglected poet's life. Further notable biographies of nineteenth-century women poets are Rita K. Gollin's *Annie Adams Fields: Woman of Letters*, Leigh Fought's *Southern Womanhood and Slavery: A Biography of Louisa S. McCord*, Rosemary Whitaker's *Helen Hunt Jackson*, and Sharon L. Dean's *Constance Fenimore Woolson: Homeward Bound*.

Biographical treatments are available for three important Native American poets of the period: Alexander Posey, the Canadian poet E. Pauline Johnson, and John Rollin Ridge. Daniel F. Littlefield's *Alex Posey: Creek Poet, Journalist, and Humorist* provides a good introduction

to this lively figure. In addition to Carole Gerson and Veronica Strong-Boag's *Paddling Her Own Canoe*, A. LaVonne Brown Ruoff's introduction to *The Moccasin Maker* and Theodore Watts-Dunton's introduction to *Flint and Feather* give good accounts of Johnson's life and work. Sheila M. F. Johnston's *Buckskin and Broadcloth* traces the life of the Canadian poet and performer and contains forty of her poems not included in *Flint and Feather*. James W. Parins's *John Rollin Ridge: His Life and Works* is the first full-length biographical study of the controversial Cherokee poet.

The African American poet Paul Laurence Dunbar has been the subject of two book-length biographies—*Oak and Ivy*, by Addison Gayle, and *Crossing the Line*, by Felton O. Best—both of which are still in print. The circumstances of Dunbar's failed marriage to Alice Dunbar-Nelson have been explored by Eleanor Alexander in *Lyrics of Sunshine and Shadow*.

5. Critical Debates

Since the publication of Ann Douglas's *The Feminization of American Culture* (1977), scholarly studies of nineteenth-century poetry, as of nineteenth-century literature generally, have swirled around the question of sentimentality and, with it, the issue of women's role at home and in the public sphere. Jane P. Tompkins's *Sensational Designs* and Joanne Dobson's later "Reclaiming Sentimental Literature" have been instrumental in revalorizing sentimentality as an aesthetic and political strategy after Douglas's stigmatization of it in *Feminization*. Other significant contributions to the Douglas-Tompkins debate—which is ultimately a debate about the valence of sentimentalism as both political discourse and feminist aesthetic—are Shirley Samuels's essay collection *The Culture of Sentiment*; Karen Sánchez-Eppler's *Touching Liberty: Abolition, Feminism, and the Politics of the Body*; and Dobson's "The American Renaissance Reenvisioned," which provides a good overview of the debate. Although the twin topics of sentimentality and domesticity are deeply entwined in the scholarly literature as well as in nineteenth-century texts themselves, I think it important to separate them here. Succinctly, nineteenth-century domesticity, which set the parameters of the woman's sphere, is best approached through historiographical research, as it has historical underpinnings that limit it to a particular time and

place. Sentimentality, on the other hand, though it has a history, is a question of aesthetics raised by a particular set of rhetorical conventions that writers can deploy at any time or place.

5.1. Domesticity

From the perspective of gender studies, a number of monographs and essay collections by historians as well as by literary scholars have analyzed the varied positions on domesticity and the ideology of separate spheres available to nineteenth-century writers. Some scholars emphasize domesticity's oppressiveness; others underscore its empowering potential. Among the most important works in this debate are Carl N. Degler's *At Odds: Women and the Family in America from the Revolution to the Present*, Mary Kelley's *Private Woman, Public Stage*, Barbara Epstein's *The Politics of Domesticity*, Lori D. Ginzberg's *Women and the Work of Benevolence*, Karen Halttunen's *Confidence Men and Painted Women*, Lora Romero's *Home Fronts*, Gillian Brown's *Domestic Individualism*, Lori Merish's *Sentimental Materialism*, Mary P. Ryan's *Women in Public*, and the essays in the *No More Separate Spheres!* issue of *American Literature*, edited by Cathy N. Davidson.

More-specialized studies look at the ways in which male and female writers use humor and irony to challenge codes of domesticity. Gregg Camfield's *Necessary Madness* is an example; so is James E. Rocks's "Whittier's 'Snow-Bound,'" which shifts our attention to a male poet's use of domestic imagery.

Writing at a more theoretical level in *From School to Salon*, Mary Loeffelholz applies Richard Brodhead's concept of the domestic-tutelary complex, outlined in his seminal article "Sparing the Rod: Discipline and Fiction in Antebellum America," to the evolution of women's poetry through the century as a whole, showing how women carried over the disciplinary model of the early-nineteenth-century domestic schoolroom into the more public lives they came to lead toward the century's end.

5.2. Sentimentality

Treatments of sentimentality after Douglas and Tompkins have increasingly challenged earlier critics' identification of sentimentality as a gender-specific discourse. In *Sentimental Collaborations*, Mary Louise Kete

argues that we should disassociate the question of sentimentality from the gender divide and focus instead on its cohesive function in the face of human loss and separation. Drawing on psychoanalysis and the Habermasian notion of the public sphere, Glenn Hendler's *Public Sentiments* argues that, in the nineteenth century, sympathetic identification was a quintessentially public feeling, with the transformative power to reshape identities as well as institutions. In *Poets in the Public Sphere*, Bennett also argues against reductive analyses of sentimentality, noting that the rhetorical conventions of sentimentality that were in play in the nineteenth century had a complex genealogy in male eighteenth-century philosophical and literary texts. To get some idea of how pervasive sentimental writing actually is in male texts, readers will find the essays in Mary Chapman and Hendler's *Sentimental Men* most helpful; Longfellow and Whitman are among the poets considered. Fred Kaplan's *Sacred Tears* is also useful here.

Discussions of nineteenth-century attitudes toward death almost invariably focus on sentimentality. Laurence Lerner's *Angels and Absences* provides a full-length study of the infant death motif, among the most prominent poetic conventions of nineteenth-century sentimental writing. Readers can also consult Sánchez-Eppler's *Dependent States* in this context. In "Changing Attitudes to Death," Colin B. Atkinson and Jo B. Atkinson document how the nineteenth-century culture of death left its traces not only in sentimental literature but also in folk poetry, folk songs, and parlor songs—a genre on which Caroline Moseley's "The Young Women of Nineteenth-Century American Parlor Song" provides background information.

The role of death in nineteenth-century poetry has also been the subject of two notable single-author studies, J. Gerald Kennedy's on Poe (*Poe*) and Thomas W. Ford's on Dickinson. For a comparison of Dickinson's and Sigourney's treatment of the infant death motif, see Elizabeth A. Petrino's "Feet So Precious Charged." Marianne Noble's *The Masochistic Pleasures of Sentimental Literature* likewise brings Dickinson into a dialogue with sentimental writers and thus reestablishes her place in a tradition from which generations of critics have thought it necessary to rescue her.

If all these studies complicate our understanding of the nineteenth-century relation among sentimentalism, gender, and the private-public divide, Suzanne Clark's *Sentimental Modernism* and Kilcup's *Robert Frost*

and *Feminine Literary Tradition* also problematize the place of sentimentalism in literary history. Both studies investigate the long-ignored ties between nineteenth-century authors and their modernist successors and thus challenge critics' often exclusive association of sentimentalism with nineteenth-century literary production. Finally, the 2003 special issue *The Transatlantic Poetess* of the online journal *Romanticism on the Net*, edited by Laura Mandell, provides a good selection of revisionist essays on the figure of the poetess.

6. General Studies:

Books, Essays, and Collections of Essays

After a century of silence, full-length critical studies of nineteenth-century poetry are finally beginning to appear, and their publication is profoundly reshaping how we read this verse and what parameters we set for the field as a whole. Emily Stipes Watts's *The Poetry of American Women from 1632 to 1945* and Walker's *The Nightingale's Burden* broke ground for women's poetry in 1977 and 1982, respectively. After sixteen years, these studies were followed by Petrino's *Emily Dickinson and Her Contemporaries*, Bennett's *Poets in the Public Sphere*, the most comprehensive study of nineteenth-century American women poets to date; Janet Gray's *Race and Time*; Eliza Richards's study of Poe and his female contemporaries, *Gender and the Poetics of Reception in Poe's Circle*; Loeffelholz's *From School to Salon*; Angela Sorby's *Schoolroom Poets*; and, important for its theoretical approach, Virginia Jackson's *Dickinson's Misery: A Theory of Lyric Reading*. Years in the making and varying widely in approach and concerns, these later books have forced reconsideration of the work of male and female poets alike; they have raised questions about canonization, about poetry's status as both an aesthetic and a social discourse, and about how poetry circulated in the period. Taken together, they mark the completion of the second stage in nineteenth-century poetry's resurgence as an academic field, even while a third wave of critical studies is in preparation. Many of those studies are revised versions of dissertations, but also among them is Kilcup's potentially invaluable *Poems, Readers, and Reviewers*.

These books are supplemented by others that focus more narrowly on small groups of poets in dialogue with one another. Daneen Wardrop in *Word, Birth, and Culture in the Poetry of Poe, Whitman, and Dickinson*

brings the three most famous poets of the period, often studied in isolation elsewhere, into a conversation centering on the poets' different negotiations of femininity and gender identity, as well as their language experiments. Edward S. Cutler in *Recovering the New* unsettles both the national and the temporal categories of literary criticism, arguing that the modernity of European and American nineteenth-century cultural production lies in its engagement with and embeddedness in processes of commodification. Robert M. Greenberg's *Splintered Worlds* studies the personal and poetic responses of Emerson, Melville, Whitman, and Dickinson to the increasing fragmentation of their world. Steven Olson's *The Prairie in Nineteenth-Century American Poetry* traces the social, cultural, and political significance of prairie imagery in the work of poets as different as Bryant, Melville, Dickinson, Whitman, Holmes, Lowell, and Longfellow. Robert H. Walker's discussion of the social context of nineteenth-century poetry in *The Poet and the Gilded Age* also remains useful.

Beside monographs on nineteenth-century poetry, a steadily growing number of essay collections with scholarly work on poetry are now available. These include Joyce W. Warren's *The (Other) American Traditions*, Kilcup's *Nineteenth-Century American Women Writers: A Critical Reader*, A. Robert Lee's *Nineteenth-Century American Poetry*, and Dale M. Bauer and Philip Gould's *Cambridge Companion to Nineteenth-Century American Women's Writing*.

As the following sampling indicates, critical articles covering a broad range of issues in nineteenth-century American poetry are now beginning to make significant contributions. Wolosky's "The Claims of Rhetoric" traces nineteenth-century women poets' explorations of the private and public spheres. Focusing on Sigourney and Harper, Tricia Lootens's "Hemans and Her American Heirs" follows the transatlantic trajectory of the British poet Felicia Dorothea Browne Hemans's negotiations of domesticity and nationality. Mary De Jong's "Nineteenth-Century Reflections on 'The Poet of Today'" takes a close look at contemporary debates about the nature and direction of poetic production. Her "With My Burden I Begin" analyzes constructions of identity in nineteenth-century Puritan hymns, a genre that has not received much attention in literary-critical circles so far. The epic, another often overlooked genre, is the subject of John McWilliams's "The Epic in the Nineteenth Century." Lo-
effelholz in "The Religion of Art in the City at War" discusses the public use of poetry in the Boston Music Hall. For a wide-ranging stylistic ac-

count of different forms of nineteenth-century poetry, Paul G. Arakelian's "Personality and Style" is also worth consulting.

Finally, some scholars have chosen to explore the material conditions of poetry publication, paying particular attention to the kinds of venues in which poetry appeared. Kenneth M. Price and Susan Belasco Smith's essay collection *Periodical Literature in Nineteenth-Century America* provides detailed analyses of nineteenth-century periodical culture. These essays are usefully supplemented with Isabelle Lehuu's account in *Carnival on the Page* and Meredith L. McGill's *American Literature and the Culture of Reprinting, 1834–1853*. Patricia Okker's "Sarah Josepha Hale, Lydia Sigourney, and the Poetic Tradition in Two Nineteenth-Century Women's Magazines" situates two important women poets in the periodical context. Okker's *Our Sister Editors: Sarah J. Hale and the Tradition of Nineteenth-Century Women Editors* contains an invaluable analysis of how Hale's editorial policies brought diversity of thought and content into *Godey's Lady's Book*. The most recent contributions to this field, the essays collected in Sharon Harris's *Blue Pencils and Hidden Hands*, examine the efforts of women editors working at the apogee of periodical publishing in the United States.

7. Single-Author Studies

The number of single-author studies of nineteenth-century poets, including minority poets (see below under "Other Poetries") and long-neglected women writers, is expanding right along with more general studies of the period.

7.1. Dickinson and Whitman

Dickinson and Whitman are by far the most discussed poets of the nineteenth century. Even a brief survey of the range of critical debates sparked off by their poetry would require an article (or, rather, a book) of its own. For that reason and because a number of good reference works on the poets already exist, readers are here referred merely to a few entry points to vast fields of critical activity. For Dickinson are recommended Jane Donahue Eberwein's *An Emily Dickinson Encyclopedia*; Gudrun Grabher, Roland Hagenbuchle, and Christanne Miller's *Emily Dickinson Handbook*; Jonathan Morse's bibliographic essay; and Karen Dandurand's and Joseph Duchac's annotated bibliographies. Useful for an overview of

Whitman criticism are J. R. LeMaster and Donald D. Kummings's *Walt Whitman: An Encyclopedia*; David S. Reynolds's bibliographic essay; and the bibliographic reference works by Scott Giantvalley, by Kummings, and by Brent Lee Gibson. Further discussion of Whitman and Dickinson scholarship can be found in the "Biographies" section and in the "Abolitionist and Civil War Poetry," "Erotic Poetry," and "Single-Author Web Sites" subsections of this guide.

7.2. Poe

Shunned by F. O. Matthiessen, Poe has once again become a critical darling. For a cross-section of the current debate on Poe, J. Gerald Kennedy's collection of essays *A Historical Guide to Edgar Allan Poe* provides a good starting point. Another recent collection, *Romancing the Shadow*, coedited by Kennedy and Liliane Weissberg, contains essays on Poe's problematic racial attitudes. Robert von Hallberg in "Edgar Allan Poe, Poet-Critic" reminds us that Poe was a critic as well as a poet. For scholars interested in the latest developments in Poe criticism, *New Directions in Poe Studies*, the special issue *Poe Studies / Dark Romanticism*, edited by McGill, could prove a treasure trove.

7.3. Women Poets:

Sigourney, Osgood, Piatt, and Others

Unless one counts biographies such as those on Fuller, Howe, and Menken, there are as of this writing no book-length critical studies devoted to individual women poets other than Dickinson. But an increasing number of single-author essays help fill this gap.

Sigourney is perhaps the prime example of the sentimental woman poet who was killed off by the New Criticism and resuscitated by recent recovery work. Nina Baym's breakthrough essay "Reinventing Lydia Sigourney" not only makes a strong case for reading this important writer's poetry as profoundly historical in orientation but also has forced a reappraisal of nineteenth-century American women's poetry generally. Annie Finch's "The Sentimental Poetess in the World" discusses the emotional impact of Sigourney's sentimentalism on the reader and reads her as a nature poet. In "Nineteenth-Century American Women Poets Revis-

ited," Cheryl Walker moves Sigourney's work fully into the public sphere and argues that her writings can be read as examples of early national poetry. Tricia Lootens in "Hemans and Her American Heirs" also reads Sigourney as a poet committed to national concerns. Essays on Dickinson and Sigourney by Petrino ("Feet") and by Dorothy Z. Baker ("Ars Poetica") invite readers to study one of the most popular women poets of the nineteenth century alongside the most critically acclaimed. For more on Sigourney, readers are referred to entries in encyclopedias and source-books: Patricia Crain's in Haralson's *Encyclopedia of American Poetry*, Kilcup's in Knight and Nelson's *Nineteenth-Century American Women Writers* ("Lydia . . . Sigourney"), and De Jong's *Legacy* profile.

On the poetry of Osgood, who is Sigourney's only serious rival for the title of major woman poet in the antebellum period, Dobson's "Sex, Wit, and Sentiment" is particularly instructive. Dobson discusses Osgood's critique of the codes of sentimental love and the mechanics of nineteenth-century reception, a reception that nevertheless established her as a sentimental poet. De Jong has contributed two important articles on Osgood ("Her Fair Fame" and "Lines"); "Lines from a Partly Published Drama" explores the poet's personal and aesthetic relationships with Poe. For a lively debate on Osgood's "Life Voyage" as a possible source of Poe's "Annabel Lee," see Buford Jones and Kent P. Ljungquist's "Poe, Mrs. Osgood, and 'Annabel Lee'" and John E. Reilly's "Mrs. Osgood's 'Life Voyage' and 'Annabel Lee.'" Richards's chapter on Osgood in her *Gender and the Poetics of Reception in Poe's Circle* explores the fantasy elements in Poe's presumed dalliance with Osgood and the role nineteenth-century conventions of newspaper publication played in giving rise to this popular myth.

In "Who Killed Lucretia Davidson?" Loeffelholz traces the posthumous rise to fame of another pair of sisters, Lucretia and Margaret Davidson, in what Richard Brodhead has called "the domestic-tutelary complex" ("Sparing" 89). The very different and far more tumultuous apprentice years of Julia Ward Howe are the subject of Gary Williams's *Hungry Heart*. Williams gives a detailed account of Howe's daring literary explorations into androgynous sexuality.

Judith Fetterley's recovery work has done much to bring Alice Cary into the literary canon, even though Fetterley devotes little attention to Cary's poetry. The poetry of Alice's sister Phoebe Cary is discussed in Cheryl Walker's essay "Nineteenth-Century Women Poets and Realism."

Jonathan Hall's entry in Haralson's *Encyclopedia of American Poetry* offers a highly useful overview of the sisters' poetic output; his discussion of Phoebe Cary's parodies of Poe, Wordsworth, Longfellow, and others is particularly good.

In "Passing as Fact," Janet Gray reveals the ways in which critical discourse has conflated the works of the African American writer Mollie E. Lambert with those of the white Southerner Mary Eliza Tucker Lambert. Gray uses this finding as a springboard for an extensive discussion of the dynamics of recovery work. Since the reintroduction of Piatt's poetry in 1995, interest in this long-lost Southern poet has steadily increased, and at least two substantial articles on her are slated for publication in 2007: Susan Grove Hall's essay on Piatt's relation to Amelia Welby's lyric tradition in her early poetry and Mary Wearn's essay on Piatt's poetics of maternal bereavement.

For an appraisal of the Boston poet and literary scholar Louise Imogen Guiney, see the article by Sheila A. Tully and Watts's *The Poetry of American Women* (139–40). Considering the disparagement of nineteenth-century women poets by modernist poets and critics, T. J. Jackson Lears's argument in *No Place of Grace* that Guiney was a resolutely antimodernist poet is instructive. Famous for her short story "The Yellow Wall-Paper," Charlotte Perkins Gilman also wrote verse, which is discussed in Bendixen's essay in this volume as well as by a number of other critics, including, most prominently, Denise D. Knight, Gary Scharnhorst, Joanne B. Karpinski, and Carol Farley Kessler.

7.4. Fireside Poets:

Longfellow, Bryant, Lowell, Holmes, and Whittier

For a general introduction to the Fireside Poets, Thomas Wortham's "William Cullen Bryant and the Fireside Poets" still provides a good start, particularly since in recent years few critical studies of the group as a whole have been published. Sorby's *Schoolroom Poets* provides a sustained account of the important pedagogical role these poets played in the history of American education and what this role reveals about how poetry's uses were understood in the period. Readers may also wish to consult Dana Gioia's "Longfellow in the Aftermath of Modernism," which provides a detailed case study of a Fireside Poet's fate at the hands of scholars versed in modernist poetics. In the same vein, F. Brett Cox's "What Need,

Then, for Poetry?" is an important reassessment of genteel literature that investigates the political and historical contexts that enabled its disparagement from George Santayana ("Genteel American Poetry" and "Genteel Tradition") to the New Critics and beyond.

Studies of the individual poets are fairly common but vary widely in quality. Robert L. Gale's *Henry Wadsworth Longfellow Companion* offers a highly useful introduction to the professor-poet's life and work. It contains a brief introduction, a chronology of the main events in his life, and an alphabetical list of entries on a host of issues relating to his long writing career. Although more limited in scope, Haralson's "Mars in Petticoats" is a fascinating study that deftly inscribes Longfellow in a tradition of writing largely thought of as feminine. In a similar vein, Matthew Gartner's "Becoming Longfellow" interrogates Longfellow's negotiations of gender identity.

Authorial constructions of masculinity are also the focus of a recent article by Bryce Traister on Holmes. Peter Gibian's *Oliver Wendell Holmes and the Culture of Conversation* offers a more sustained treatment of the lawyer-poet's life and work. For an absorbing account of Holmes's exchange of thoughts with William James and Charles Sanders Peirce on the social origin of ideas, readers should consult Louis Menand's *The Metaphysical Club*.

On Bryant, Albert F. McLean's Twayne Series book is still useful. More recently, Kinereth Meyer in "Landscape and Counter-landscape in the Poetry of William Cullen Bryant" has explored the social and political implications of Bryant's poetic treatment of landscape, and Eric Carl Link has scrutinized Bryant's and Longfellow's contributions to national myth-making in "American Nationalism and the Defense of Poetry."

No literary-critical books have been published on Lowell in recent years, but there are two important articles. Michael J. Bell's "The Only True Folk Songs We Have in English" discusses the contribution Lowell's poems made to the formation of national identity. Kent P. Ljungquist's "Fellowship with Other Poets" brings Lowell into a dialogue not only with another Fireside Poet (Longfellow) but also with Poe and Abijah Metcalf Ide, Jr., a young admirer of Poe. As with all the Fireside Poets, recent critical work on Whittier is sparse, so Jayne K. Kribbs's 1980 *Critical Essays on John Greenleaf Whittier* provides a still useful overview. Critics are now beginning to bring Whittier's work into a dialogue with that of women poets with similar concerns. Articles by Shirley Marchalonis

("Model"), Wendy Dasler Johnson, and Beverly Peterson establish connections between Whittier and Howe, Stowe, and Larcom.

7.5. *They Wrote Poetry? Crane, Harte, Howells, Fuller, Emerson, and Very*

Like Harte, Howells, Fuller, and Emerson, Crane is one of those nineteenth-century poets whose poetry has attracted far less attention than their other writings. Stanley Wertheim's *Stephen Crane Encyclopedia* is an invaluable source of information on all of Crane's life and work, including his poetry. David Halliburton's *The Color of the Sky* represents a substantial contribution to Crane scholarship that also discusses the writer's verse. Keith Gandal approaches *The Black Riders* from a biographical angle in "A Spiritual Autopsy of Stephen Crane" and explores the mysticism of Crane's prose and poetry in "Stephen Crane's 'Mystic Places.'" Finally, while most of the essays collected in Harold Bloom's *Stephen Crane* focus on Crane's prose, several critics also discuss Crane's poetry collection *War Is Kind*.

Better known for his frontier tales and literary parodies than his poetry, Bret Harte published poetry that had large popular appeal. In "Ways That Are Dark," the leading Harte scholar Gary Scharnhorst discusses the poet's critique of anti-Chinese propaganda in California. Scharnhorst has also written the Twayne Series *Bret Harte*.

It may surprise some readers of our volume that Howells, the dean of realist fiction, wrote a large body of poetry that ranges from the sentimental to the realist and protomodernist. Julie Bates Dock and Bernard F. Engel have each written a noteworthy essay on Howells's poetry. Edwin H. Cady, editor of Howells's "*Pebbles*," "*Monochromes*," and *Other Modern Poems*, reads part of Howells's later poetic oeuvre, particularly his "Black Cross Farm," as anticipating modernist concerns.

Like Emerson, Margaret Fuller ranks among the most influential intellectuals of her time, but her poetry, much of which draws on private symbolism, has attracted surprisingly little attention. Two critical articles by Jeffrey Steele, one on the process of editing her poetry ("Editing"), the other on her changing poetics ("Freeing"), help fill this void. In addition, chapter 7 of Steele's *Transfiguring America* is devoted to Fuller's 1844 poetry.

While the vast majority of Emerson scholarship focuses on his life or his essays, one full-length treatment of his poetic oeuvre is now available. Robert K. Hudnut's *The Aesthetics of Ralph Waldo Emerson* achieves no

mean feat as it situates Emerson's poetics in his thought as a whole. Also useful is "Frolic Architecture," Brian Harding's study of the intersections between music and poetry, architecture and wildness in Emerson's verse.

Though, like Emerson, embarked on a spiritual quest, Jones Very wrote poetry of a very different kind. Sarah T. Clayton's *The Angelic Sins of Jones Very* explores the ecstatic poetry of this transcendentalist mystic, and David Seed's "Alone with God and Nature" considers Very's work with that of Very's student Frederick Goddard Tuckerman.

8. Other Poetries

As the introduction to our volume notes, nineteenth-century American poets wrote in a variety of distinctive lyric subgenres whose conventions were laid out beforehand, in the same way that poetic forms (e.g., the elegy, the sonnet) are given. They willingly subordinated their individual expressivity to the expressivity available in and associated with the kind of poem they were writing or the kind of poet they wanted to be recognized as. These subgenres could (and did) evolve around occasional circumstances (the Civil War), the ethnicity of the author (Native American, African American), and the social function of the poem (abolitionism, eroticism). This section touches on some of the categories of poetry that nineteenth-century American writers produced.

8.1. African American Poetry: *Harper, Dunbar, and Others*

To date, only one monograph on African American literature has taken nineteenth-century poetry as a substantial focus: Sherman's *Invisible Poets*. It includes sketches of twenty-six poets, many of them little known. Sherman quotes liberally from the poets' work, giving readers a good first impression of the writers' concerns and styles. Fahamisha Patricia Brown's *Performing the Word* is considerably more current in its concern with poets' negotiations of oral and written culture, but aside from Dunbar, Brown focuses on twentieth-century African American poets. Brown and Sherman are usefully supplemented with the *Encarta Africana*, a splendid reference work on CD-ROM that has useful entries on individual poets ranging from Charlotte L. Forten Grimké to Harper as well as on more general topics like dialect poetry or spirituals.

Several important critical articles on nineteenth-century African

American poetry are available. Taken together, Gloria T. Hull's two essays, "Black Women Poets from Wheatley to Walker" and "Afro-American Women Poets," provide a good introduction to a number of nineteenth-century African American women poets. A more recent account of the genealogy of African American poetry from a feminist-psychoanalytic perspective appears in the fifth chapter of Barbara Johnson's *The Feminist Difference*, where Johnson discusses the work of Phillis Wheatley, among others. Marcellus Blount's "The Preacherly Text" deals mainly with the work of Dunbar but also discovers the sources of other antebellum black poetry in preachers' sermons. A. G. Ulyatt's "The Hum of Omissions / The Chant of Vacancies" is a significant contribution to the study of a number of neglected African American poems.

With the exceptions of Harper and Dunbar, there are very few single-author studies of nineteenth-century African American poets. Harper is best known for her feminist activism and for her life spent in service to her ethnic community—which for her meant massive literary production. Melba Joyce Boyd, herself a poet as well as an African studies scholar, has contributed an important critical study on Harper. Her *Discarded Legacy* is worth reading for its skillful negotiation of Harper's aesthetic and political perspectives. Maryemma Graham and Frances Smith Foster have both written highly informative biocritical introductions to their respective collections of Harper's poetry (*Complete Poems* and *Brighter Coming Day*). Essays that deal explicitly with the interface between Harper's life and art are Sarah Elizabeth Bennison's "The Poetry and Activism of Frances Ellen Watkins Harper" and Janna Knittel's "Songs for the People." Although not on Harper's poetry, Carla L. Peterson's chapter on Harper as part of the preacherly tradition in black women's writing in *Doers of the Word* provides invaluable context for any understanding of her verse. Other scholars who have written extensively on Harper are Lauren Berlant, Michael Bennett, Paul Lauter ("Is Frances . . . Harper?"), Janet Gray (*Race*), and Loeffelholz (*From School*).

Dunbar is Harper's only rival as a nineteenth-century African American poet of interest today. Houston A. Baker's chapter on him in *Singers of Daybreak* and Peter Revell and David J. Nordloh's study in the Twayne Series remain useful. For more recent critical contributions, see Joanne M. Braxton's introduction to Dunbar's *Collected Poetry*, Pierre Damien Mvuyekure's entry on Dunbar in *African American Authors, 1745–1945*, and Felton O. Best's "Paul Laurence Dunbar's Protest Literature." Since

Howells first raised the issue in his introduction to the poet's *Lyrics of Lowly Life* (1895), Dunbar's use of dialect in his poetry has generated heated debate in the scholarly literature over the merits of his dialect versus his standard verse. Many notable black scholars have lined up on either side of the argument, including James Weldon Johnson, Henry Louis Gates, Jr., and Marcellus Blount.

Aside from Dunbar; his wife, Alice Dunbar-Nelson; and Harper, other nineteenth-century black poets—from Ann Plato and George Moses Horton to the many turn-of-the-century women poets collected by Sherman as part of the Schomburg series—have received markedly less attention. Todd Gernes has published a groundbreaking article on the lesser-known poet Sarah Louisa Forten. His "Poetic Justice" provides a profile of Forten's life and work, at the same time revealing that some poems previously attributed to Forten were actually written by the white Quaker Eliza Earle. Paula Bennett treats four of the Schomburg poets—Lizelia Augusta Jenkins Mooror, Maggie Pogue Johnson, and the poet sisters Priscilla Jane Thompson and Clara Ann Thompson—in "Re-writing Dunbar: Realism, Black Women Poets, and the Genteel." A nineteenth-century viewpoint on African American women's writing is available through the Schomburg reprint of N. F. Mossell's *The Work of the Afro-American Woman* (1894).

For discussions of African American spirituals, W. E. B. DuBois's *The Souls of Black Folk*—now available in a splendid Norton critical edition that includes five contemporary reviews and seven critical articles—is still a great place to begin. For a detailed account of famous nineteenth-century singers of spirituals, scholars may turn to Andrew Ward's *Dark Midnight When I Rise*, about the Fisk Jubilee Singers. For more on the Fisk singers, Nassim Balestrini, whose essay on Dunbar is in this volume, also recommends the Fisk University Web site (*Jubilee Singers*) as well as the *Audio Companion* to Gates and McKay's *Norton Anthology of African American Literature*, which features the group's performance of "Been in the Storm So Long" (track 2) and "Go Down, Moses" as performed by Paul Robeson (track 1). Katherine Clay Bassard's *Spiritual Interrogations: Culture, Gender, and Community in Early African American Women's Writing* stresses the community-building function of spirituals and their performative redefinition of racial boundaries.

Finally, no discussion of nineteenth-century African American writing can afford to pass over Elizabeth McHenry's excellent *Forgotten Readers*,

which traces the history of African American literacy among free blacks in the North both before and after the Civil War.

8.2. Native American Poetry:

Johnson, Ridge, Posey, and Others

Most criticism of Native American poetry focuses either on the oral poetry from before the European invasion or on poetry published since the beginning of the Native American Renaissance in the late 1960s. To date, substantial general treatments of nineteenth-century Native American verse are rare. A notable exception is the contemporary poet Linda Henderson Hogan's groundbreaking "Nineteenth-Century Native American Poets," published in 1980, reminding readers of the existence of a generation of writers active well before the 1960s. Hogan discusses poets writing at the turn of the century (E. Pauline Johnson, Alexander Posey, Zitkala-Ša) as well as the earlier writer John Rollin Ridge—author of the first Native American novel and one of the earliest volumes of poetry. In the third chapter of his *Native American Literature*, Andrew Wiget also discusses the poetic works of Johnson, Ridge, and Posey. Wiget's two indispensable reference works, *Dictionary of Native American Literature* and *Handbook of Native American Literature*, cover a variety of nineteenth-century poets as well as more general topics. In addition, Matthew Parr's entry "Nineteenth-Century Versions of American Indian Poetry" in Haralson's *Encyclopedia* serves as a valuable guide.

While most of the Native American poetry published and read during the nineteenth century consisted of Europeanized translations of traditional songs and prayers (collected, typically, by anthropologists but widely imitated and paraphrased by white writers), Native American writers such as Jane Johnston Schoolcraft, Johnson, Posey, Ridge, and Zitkala-Ša, who sought to build bridges between cultures, published poetry in the strictly literary sense. Because they received a European-style education, these poets mix conventions in their writing, sometimes speaking in an explicitly "Indian" voice, at other times writing in a European one.

Of this group of writers, Johnson, daughter of a Mohawk leader and his English wife, carried out this internalized divide most fully. Indeed, in her paid performances, she would dress for half of the evening in Native garb to recite her "Indian poetry," then change to European dress to recite her European-style verse. In *Paddling Her Own Canoe*, Gerson and

Strong-Boag trace Johnson's multifaceted roles as poet, performer, women's rights spokesperson, and negotiator between the worlds of Mohawk society and larger Canadian culture. Mary Elizabeth Leighton's "Performing Pauline Johnson" documents Johnson's self-stylization and its representation in periodical literature.

For information on the highly public (and controversial) Native American figure Posey and his writing, Alexia M. Kosmider's critical monograph *Tricky Tribal Discourse* offers a place to begin. Much work still has to be done on nineteenth-century Native American poetry.

8.3. Ethnic Poetries:

Jewish, Irish, Chicano/Chicana, Chinese, and Others

With the influx of immigrant populations into the United States from all over the world, nineteenth-century American literary production became visibly split between books and periodicals addressed to the original English-speaking population and those that sprang up, sometimes overnight, to serve the needs of ethnic communities for whom English was a second language, if it was spoken at all. Driven by their editors' desire to maintain group identity and solidarity, these publications tried to acculturate newly arrived immigrants to the radically different society in which they now lived. They also tried to help these immigrants maintain their ties to the land they had abandoned—as, for example, Irish newspapers did when offering lessons in Gaelic and picture tours of the great monuments of Ireland's past. Today, interested scholars are canvassing these and similar sources for the poetry they contain. This section touches on some of the most important recoveries of nineteenth-century ethnic poetries.

Among ethnic poetries, Jewish poetry has received the most attention to date, with Emma Lazarus and Adah Isaacs Menken receiving the bulk of interest. Five lines of "The New Colossus," inscribed on the pedestal of the Statue of Liberty, made Lazarus the best-known Jewish American poet of the nineteenth century. Daniel Marom's source study "Who Is the 'Mother of Exiles?'" positions the sonnet firmly in Jewish culture. Additional important critical contributions by Gregory Eiselein, Wolosky ("American-Jewish Typology"), and Ranen Omer-Sherman discuss other poems in Lazarus's oeuvre and situate them in a variety of different contexts, ranging from Jewish history to United States immigration and the interplay of national and ethnic identity.

For an introduction to critical work on Menken—the chameleon-like actress and poet who converted to Judaism on marrying the first of her four husbands, Alexander Isaac Menken (she would add an *s* to *Isaac*)—Peter Dollard’s “A Guide to Core Critical Studies of Adah Isaacs Menken” is highly useful. John Cofran’s “The Identity of Adah Isaacs Menken” is also important because of its persuasive argument that Menken was the daughter of Richard McCord, an Irish merchant, and his wife, Catherine. If true, this parentage would put to rest the hotly debated question of the poet’s racial identity. But see Sentilles’s *Performing Menken* for a more complicated view of this vexed issue.

Diane Lichtenstein’s more general *Writing Their Nations: The Tradition of Nineteenth-Century American Jewish Women Writers* takes us beyond Lazarus and Menken. Lichtenstein discusses Jewish American poets’ complex negotiations of gender, ethnicity, and nationality against the background of divided national loyalties and a profound desire to assimilate to American society. Among the poets she discusses are Rebekah Hyneman, Penina Moïse, Octavia Harby Moses, Lazarus, and Menken. In the classroom, such texts are usefully supplemented with auditory material—for instance, the collection of Jewish labor songs *In Love and in Struggle* (Mlotek et al.). One can also learn a great deal about the political concerns of nineteenth-century Yiddish writers from their early twentieth-century successors, whom Amelia Glaser and David Weintraub have collected in *Proletpen: America’s Rebel Yiddish Poets*.

Two books that provide helpful contextual information for reading early Jewish poetry are Hutchins Hapgood’s anecdotal study *The Spirit of the Ghetto*, first published in 1902, which gives insight into the spiritual and cultural lives of Jews living on the Lower East Side of New York City at the turn of the century, and Susan A. Glenn’s *Daughters of the Shtetl*, which deals with the daily lives and values of young Jewish women working in the sweatshops of the period.

Although a potentially rich field of inquiry, Irish American poetry has provoked less scholarly attention than has Jewish poetry, despite the fact that most Irish American poets wrote in English. Irish poetry abounds in the newspapers and magazines directed to the Irish communities in large urban centers (e.g., the *Boston Pilot* and New York City’s *Irish World*), and, though significantly understudied, a number of Irish poets penned volumes of verse, including, most notably, John Boyle O’Reilly, editor of the *Pilot*, and Mary McMullen Ford (“Una”). The one ethnically Irish author of books of poetry who has commanded attention is Louise Imogen

Guiney. But since she largely confined her Irish poems to occasional publications in the *Pilot*, such criticism as there is of her work has overwhelmingly focused on her mainstream verse. Not without irony, among the largest bodies of American verse on the state of Ireland in the nineteenth century was penned by an American Protestant poet, Sarah Piatt, who spent eleven years in what she called exile on the Emerald Isle and wrote scathingly of the conditions she found there.

Among Irish American periodical poets, none commanded greater reverence than Fanny Parnell, the America-dwelling sister of Charles Stuart Parnell, Ireland’s “uncrowned king.” In *Fanny and Anna Parnell: Ireland’s Patriot Sisters*, Jane McL. Côté offers a biographical account of Charles’s two activist sisters. Although Fanny died young, her fiery poetry in Ireland’s cause was reprinted in Irish communities across the world. Bennett discusses her work and that of other Irish American women poets in *Poets in the Public Sphere*.

Patrick Ward’s *Exile, Emigration and Irish Writing* provides a general discussion of thematic issues in Irish diasporic writing, arguing that the overemphasis on the theme of exile has blinded readers to the complexity of many texts. In *’Twas Only an Irishman’s Dream*, William H. A. Williams looks at changing attitudes toward the Irish embedded in American popular song. For historical contextualization, Noel Ignatiev’s *How the Irish Became White*—a fascinating study of how Irish Americans defined their ethnic identity vis-à-vis and, more often, against African Americans—is useful, as is Hasia R. Diner’s *Erin’s Daughters in America*, which traces the lives of Irish immigrant women in nineteenth-century America, and Mary P. Ryan’s *Women in Public: Between Banners and Ballots, 1825–1880*.

It should not be surprising, given how long it takes for criticism to develop around recovered writers, that there is virtually no criticism extant other than introductions to texts for the remaining ethnic poetries mentioned here. But the rate of recovery for these poets is clearly accelerating. Examples of minority poetry in translation are now available in the *Heath Anthology of American Literature* (Lauter et al.) and in more specialized anthologies such as Louis Torres’s *The World of Early Chicano Poetry, 1846–1910* and Janet Gray’s *She Wields a Pen*, which is especially rich in women minority writers and has a good sampling of poetry in translation by the Hawaiian queen Lili‘uokalani. Poems of Chinese immigrants are available in *Songs of Gold Mountain: Cantonese Rhymes from San Francisco Chinatown*, edited and translated by Marlon K. Hom, and in *Island:*

Poetry and History of Chinese Immigrants on Angel Island, edited and translated by Him Mark Lai, Genny Lim, and Judy Yung. The collected writings in English of the Japanese immigrant poet Yone Noguchi have recently been reprinted; volume 1 is devoted entirely to his verse.

General scholarly literature on each of these immigrant groups and on nineteenth-century immigration as a whole is far too vast to summarize here, but Matthew Frye Jacobson's *Whiteness of a Different Color: European Immigrants and the Alchemy of Race* and Priscilla Wald's *Constituting Americans: Cultural Anxiety and Narrative Form* are good places to start. Although much more specialized and sketchy, the essays in *Print Culture in a Diverse America*, edited by James P. Danky and Wayne A. Wiegand, are also useful.

8.4. Abolitionist and Civil War Poetry

For abolitionists in general—but especially for female abolitionists, whose outlets for reaching the public were so much more limited than they were for men—poetry was a primary vehicle through which to register convictions and enlist others in their struggle. All the major abolitionist newspapers (the *Liberator*, the *National Enquirer*, the *Pennsylvania Freeman*, and the *Genius of Universal Emancipation*, to name a few) carried at least some verse, as did African American publications such as Douglass's *North Star*, the *Colored American*, and the *National Anti-slavery Standard*. A full-dress scholarly study of this poetry has yet to be written, but Jean Fagan Yellin's *Women and Sisters: The Antislavery Feminists in American Culture* discusses many of the controversies to which this literature addressed itself as well as those to which it gave rise. Julie Winch's essay "You Have Talents—Only Cultivate Them" contains a rare and valuable discussion of African American women's abolitionist verse. Lyde Cullen Sizer's *The Political Work of Northern Women Writers and the Civil War* is useful for background but has little to say of verse, whether written before, during, or after the Civil War.

As Tyler B. Hoffman argues in this volume, the Civil War poetry of established writers like Whitman, Dickinson, and Melville is fruitfully studied against the background of the often deeply partisan war poetry contained in the anthologies mentioned earlier. These anthologies provide a good starting point, especially if read in conjunction with Alice Fahs's *The Imagined Civil War*, one of the few book-length critical treatments of Civil War poetry available. Although making no claim to be a

study of Civil War poetry per se, Janet Gray's *Race and Time*, which gives close attention to two important Civil War poets (Harper and Piatt), takes the war years as a watershed period for the emergence of racial modernity. Stanton Garner's *The Civil War World of Herman Melville* is also an exception and like Fahs's study is based on extensive archival research. Garner is usefully supplemented by Elizabeth Renker's "Melville the Poet," which documents signs of growing scholarly interest in Melville's poetic oeuvre.

The importance of Whitman's poetry on the Civil War has never been in dispute, but the recovery of Dickinson's Civil War poetry marks a major shift in how this reclusive woman poet is read today. Wolosky's *Emily Dickinson: A Voice of War* remains indispensable. In addition, Leigh Anne Marcellin's "Emily Dickinson's Civil War Poetry" and "Singing off the Charnel Steps," Maurice S. Lee's "Writing through the War: Melville and Dickinson after the Renaissance," and Paul R. Cappucci's "Depicting the Oblique: Emily Dickinson's Poetic Response to the American Civil War" are highly recommended.

Several essays deal with more than one Civil War poet. Of these, Carolyn L. Karcher's comparison of Melville and Lydia Maria Child ("Moderate") and Lawrence Buell's on Whitman and Melville are particularly instructive.

8.5. Erotic Poetry

While Poe's dark eroticism and Whitman's sexually charged imagery have been widely noted, many students of the period may be surprised by the abundance of erotic themes, images, and motifs in the poetry of Victorian America. Recent scholarship, much of it on women poets, has done much to challenge popular notions about the absence of sexuality from nineteenth-century literature and culture.

Women poets as different in their poetic sensibilities as Dickinson, E. Pauline Johnson, Sara Jane Lippincott, Alice Cary, Margaret Fuller, and Harriet Prescott Spofford produced a wide range of erotic poetry, much of it daring in its exploration of autoeroticism and lesbian sexuality. Yopie Prins, in *The Victorian Sappho*, and Watts, in *The Poetry of American Women* (72–81, 174–85), notice frequent allusions to Sappho in nineteenth-century women's poetry. Ruth A. Roman's *Annie Adams Fields: The Spirit of Charles Street* invites us to speculate about the nature

of the intimate relationship between Fields and Sarah Orne Jewett and its possible influence on Fields's erotic poetry. Judy Grahn's *The Highest Apple* puts Dickinson squarely in a tradition of lesbian poetry, a reading that is complicated by Paula Bennett in "The Pea That Duty Locks" and, even more, in "Critical Clitoridectomy," which draws its examples of female sexual imagery not just from Dickinson but also from such unlikely poets as Sigourney and Hannah Gould. Kilcup's "Emily Dickinson's Pearls" places Dickinson's autoerotic discourse in conversation with Hawthorne's in *The Scarlet Letter*.

On Whitman, one of the most openly erotic of nineteenth-century poets, Vivian R. Pollak's *The Erotic Whitman*, which draws heavily on the poet's biography and engages with current critical debates on masculinity, sets the standard. The first extensive discussion of Whitman as a homosexual artist can be found in Robert K. Martin's 1979 book *The Homosexual Tradition in American Poetry*, recently reissued in an expanded edition. In 1992, Martin also edited a collection of essays that has a strong focus on the subject, *The Continuing Presence of Walt Whitman*. More recent contributions are Michael Moon's *Disseminating Whitman*, Byrne R. S. Fone's *Masculine Landscapes*, and M. Jimmie Killingsworth's *Whitman's Poetry of the Body*; we can add to these Jonathan Ned Katz's discussion of Whitman in the *Queer World* reader and Hershel Parker's "The Real 'Live Oak, with Moss': Straight Talk about Whitman's Gay Manifesto."

Dickinson has also been the subject of a number of queer rereadings. Ellen Louise Hart's "The Encoding of Homoerotic Desire" and Martha Nell Smith's *Rowing in Eden* discuss Dickinson's intimate letters to and relationship with her sister-in-law, Susan Gilbert Dickinson.

9. Web Resources

The World Wide Web has already revolutionized the teaching of American literature, at home and abroad, because access has always been a key issue for both teachers and students. In addition to the print resources listed above, viewers can visit a rapidly growing number of Web sites that provide access to an unprecedented wealth of primary and secondary material. A very useful metasite is the Research Society for American Periodicals' *RSAP: Resources for Research*, which has links to various databases as well as to individual publications.

9.1. Online Periodicals and Newspapers

Perhaps the most useful Internet resources for researchers as well as students are digitized nineteenth-century periodicals and newspapers. These allow for a study of not only the poetry but also the illustrations and advertising that surround them. As Kilcup has argued, such contextualization can entirely reorient our understanding of a poem and of the poet's as well as the editor's ambitions on the reader.

The *Making of America* database stands out as the largest treasure trove. Funded by the Andrew W. Mellon Foundation, it is a collaborative project of the University of Michigan and Cornell University that makes available in electronic form about 9,500 books and 2,457 journal issues (or 50,000 journal articles) from the antebellum period through Reconstruction. Students of nineteenth-century poetry will find ample examples of periodical verse by poets ranging from Longfellow to Alice Cary and Phoebe Cary in the full-text issues of over twenty years of journals, ranging from major literary journals like the *Atlantic* and *Galaxy* to more regional ones like the *Southern Literary Messenger* and the *Overland Monthly*. What once had to be unearthed by arduous archival work is now available at the click of a mouse.

Other periodicals and newspapers available online in whole or part are the *Lowell Offering*; the *Occident*, a Jewish American magazine edited by Isaac Leeser; the *A.M.E. Church Review*, house organ for the African Methodist Episcopal Church; and some of the *Cherokee Phoenix* issues from 1828–34, which are hosted by the University of Georgia's Galileo virtual library. In the 12 March 1831 issue of the *Cherokee Phoenix*, Sigourney first published her "Cherokee Mother."

9.2. Poetry Databases

One of the good things about teaching nineteenth-century literature is that most works of the era are no longer copyrighted and for that reason easily available, often in several versions, on the World Wide Web. The first stop should be the University of Pennsylvania's *Online Books Page*, a metasite that indexes over 20,000 free books, including many poetry collections. This site is supremely useful because it provides a one-stop access point to e-text archives as diverse and extensive as *Project Gutenberg*, the

University of Virginia's *Electronic Text Center*, *Making of America*, *Boon-docksNet.com*, and many others.

The *American Verse Project*, an extensive electronic archive of volumes of poetry published before 1920 with a strong emphasis on the nineteenth century, is another invaluable Web-based resource. Among other gems, the collection holds volumes by Sigourney, Poe, Bryant, Larcum, John Hay, Albery Allson Whitman, and Whittier as well as Caroline May's 1853 *American Female Poets* anthology. The *American Verse Project* hosts over 170 volumes.

Bartleby.com is another excellent Internet source for nineteenth-century poetry, though its collection is by no means limited to either the period or the genre. Its collection of verse reproduces the full texts of anthologies such as Edmund Stedman's *An American Anthology, 1787–1900* (1900), which contains a surprisingly large number of poets subsequently forgotten under New Critical influence; Louis Untermeyer's *Modern American Poetry* (1919), which includes poems by, among many others, Dickinson, Gilman, Guiney, and Reese; and Thomas Lounsbury's *Yale Book of American Verse* (1912). Apart from these anthologies, *Bartleby.com* also hosts the so-called *Complete Poems* of Emily Dickinson of the 1924 edition (597 in number).

Chadwyck-Healey packages American poetry in a variety of ways—including *LION*, or *Literature Online*—with the same texts. *American Poetry, 1600–1900* has four extensive subcollections that are all immensely useful to students of nineteenth-century poetry: *Early Nineteenth Century, 1800–1829*; *Pre-Civil War Period, 1830–1860*; *The Civil War and Its Aftermath, 1861–1889*; and *Late Nineteenth Century and Pre-modernist Era, 1890–1914*. There is also a separate database for *African American Poetry*. Although the permutations (and different types of search engine) are potentially bewildering, this collection of nineteenth-century poetry is possibly the largest available on the World Wide Web today. For Sigourney alone, the full text of fourteen volumes and additional eighteen individual poems are included. The collection as a whole features the work of more than two hundred poets, and much of the material is unavailable in even large research libraries. Note that this Web site is proprietary; students and teachers need to check with their libraries whether they carry it.

The University of Virginia's *Electronic Text Center* has many text collections but only a few are useful to scholars of nineteenth-century poetry. Among these are the *Walt Whitman, 1819–1892* pages, which host nine different versions of *Leaves of Grass* that can easily be compared thanks to

a so-called side-by-side comparator—basically a split screen. Other resources are electronic editions of poems by Harper, Longfellow, and Holmes.

Students of nineteenth-century poetry may also wish to visit the University of Toronto's beautiful and well-maintained *Representative Poetry Online* site, which provides access to selected poems, a short note on life and works, and a bibliography of primary and secondary materials of almost five hundred British and American poets from the seventh to the twenty-first century. Among nineteenth-century poets, Thaxter, Howe, Phoebe Cary, Helen Hunt Jackson, Whitman, and many others are represented. In addition, this site hosts a good glossary of poetic terms.

9.3. Multiple-Author Web Sites

Other Web sites focus on specific groups of writers. *African American Women Writers of the Nineteenth Century*, maintained by the Schomburg Center for Research in Black Culture, is a particularly beautiful site that provides access to the poetry volumes collected in the print version of the Schomburg series. The site also provides short biographical sketches of African American women poets. For visual background material, Schomburg's extensive *Images of African Americans from the Nineteenth Century* collection, containing mostly digitized engravings and photographs, is also strongly recommended.

There are no major sites that focus exclusively on nineteenth-century African American poetry. But there are a number of more general electronic resources on African American literature and culture, some of them metasites, that do provide valuable information on the poetry of the period. Particularly recommended are Elna L. Saxton and Jo McClamroch's "African American Culture," a bibliographic essay published in *College and Research Libraries News* and available via the Web site of the American Library Association; San Antonio College's *Brief Chronology of African American Literature*; and *African American Writers: Online E-texts*, hosted by the Internet School Library Media Center. For information about African American spirituals—poems in their own right but also the popular background against which much African American literary production of the nineteenth century must be understood—the PBS documentary *Jubilee Singers: Sacrifice and Glory* is a starting point that includes audio samples and a teacher's guide.

For the teaching of nineteenth-century poetry by and about Native Americans, Edward S. Curtis's controversial *The North American Indian* provides an important context. *American Memory* makes available the more than two thousand photogravure plates in its collection *Edward S. Curtis's The North American Indian*. Studying some of Curtis's pictures alongside poems by Johnson, Sigourney, or Bryant gives students and teachers a great opportunity to discuss the politics of representing American Indians, including the deeply problematic topos of the vanishing Indian, with which so many nineteenth-century poets engaged, as Paul Lauter's and Elizabeth Petrino's essays in this volume underscore. For information relating to individual Native American poets of the nineteenth century, readers are advised to consult the Internet Public Library's excellent *Native American Authors* project, which provides very brief biographical accounts and an annotated guide to online resources on writers ranging from Johnson to Ridge and Zitkala-Ša.

For scholars interested in nineteenth-century working-class poetry, little of which is available in print, Jim Zwick's *Bread and Roses* Web site is of great use since it makes accessible over a hundred labor poems and songs from the late nineteenth to the early twentieth century and has a rich collection of historical materials that help contextualize this verse. Catherine Lavender's Web page "Texts about Lowell Mill Girls" gives access to the lyrics of a number of strike songs by the Lowell mill girls, while Stephen Railton's Uncle Tom's Cabin and *American Culture* site provides access to the minstrelsy of *Christy's Nigga Songster*, including performances of minstrel songs.

For Jewish writers, *Judaic Treasures of the Library of Congress: Nineteenth-Century American Poets* has information about four women poets, with short biographies, a few textual images, and some brief selections of poetry. Brown University maintains a Web site for *The Harris Collection of American Poetry and Plays*, which includes details on Yiddish poets.

9.4. Single-Author Web Sites

Many Web sites are devoted entirely to one nineteenth-century author. As might be expected, the canonical authors usually are better represented, but the range of Web materials for even obscure poets has redemocratized the field of American poetry, facilitating its reconstruction as a set of in-

terconnected voices in regular conversation rather than a small group of the excellent. Not all sites are equal in quality, but teachers can help students select those that have the most to offer. The following selection highlights some gems.

The single best Web resource on Whitman is Ed Folsom and Kenneth M. Price's *Walt Whitman Archive*. This site offers a very good biography, written by the editors; digital reproductions of Whitman's manuscripts; a large number of high-quality images of the poet; a good selection of contemporary reviews and current criticism; an extensive searchable bibliography; a wax-cylinder recording of "America" read by Whitman himself; and much more. For the other preeminent writer of nineteenth-century poetry, Dickinson, the *Emily Dickinson International Society* maintains links both to the Dickinson electronic archives (which addresses the needs of scholars and teachers) and to the *Virtual Emily* site, which is directed more to general-interest readers.

The Works of Ralph Waldo Emerson (Emerson) is a large, searchable database that includes biographical data, some contemporary criticism, and a concordance. For Poe scholars, the *Edgar Allan Poe Society of Baltimore* is an invaluable research tool that contains not only all the poems he published in a variety of versions, together with their original places and dates of publication, but also extensive biographical and bibliographic information; a generous selection of articles from *Poe Studies / Dark Romanticism*; and additional articles, reviews, and essays written between 1827 and today. *Life and Works of Herman Melville* has a page on Melville's *Battle-Pieces and Aspects of the War* that gives access not only to some of the better-known poems but also to a selection of contemporary reviews and criticism of the volume. Here we can read in an 1866 review that "Nature did not make him a poet."

Many women poets of the nineteenth century were subjected to similar criticism, though rather more in the twentieth than in the nineteenth century. The Web now provides ready access to many of their texts as well as contextual material, thus allowing researchers and students to reevaluate the achievements of these poets. *Poems of Lydia Howard Huntley Sigourney* (Sigourney) contains nineteen of her more famous poems. In the context of this volume's concerns, it is interesting to note that the page is part of the *Classic Poetry* site, which, according to its editor, is designed "for students who hate poetry." Another good resource is *Elizabeth Oakes Smith, 1806-1893*, which hosts a chronology of Smith's life; a

gallery of images of the poet, her family, and her places of residence; bibliographies of primary works and criticism; an annotated list of links; and her essay "Woman and Her Needs," which helps researchers situate her work in a broader social and political context. In addition, the site reproduces an oddity: a portrait of the poet on a 1910 collectible Mogul cigarette packet card. This card, part of Mogul's Famous Authors series, is interesting because it testifies to the poet's continuing fame into the early twentieth century.

Emma Lazarus, the Jewish Women's Archive's beautifully maintained site, provides extensive information on Lazarus, including a section entitled "Poet or Poetess," which touches on issues at the heart of this volume. *Sarah Morgan Bryan Piatt* contains images of the poet; some poems; a brief biography and bibliography; and, most importantly, a complete finding list for her widely distributed and reprinted poems. SeacoastNH.com maintains *Celia Loughton Thaxter*, an elaborate site dedicated to Thaxter, whose many ties to the Isles of Shoals have made her a much-loved regional figure.

Several Native American poets of the nineteenth century also have Web sites dedicated to their life and works. *Poems of John Rollin Ridge* (Ridge), by the American Native Press Archives, has a concise biography, a short bibliography, and the complete text of an 1868 edition of Ridge's poems. *The Pauline Johnson Archive*, hosted by McMaster University, provides extensive biographical information, documentary evidence in the form of digitized pictures of the poet and her family, and posters announcing Johnson's recitals. The site also gives access to several of her poems.

Single-author sites on African American poets include the excellent *Paul Laurence Dunbar Digital Text Collection* at Wright State University, which offers easy access to more than two hundred of Dunbar's poems, his *Who Dat Say Chicken in Dis Crowd* libretto, biographical and bibliographic information, and audio versions of four poems. Frances Harper is only one of the women poets of the nineteenth century covered by the University of Minnesota's *Voices from the Gaps* (VG), which provides reliable biographical and bibliographic information as well as annotated lists of links to other electronic resources.

In addition to single-author sites, Houghton Mifflin's *Authors Listed by Name* pages, which make available free of charge the introductions of the *Heath Anthology* (Lauter et al.), considerably facilitate the gathering of information on the life and work of a substantial number of nineteenth-century poets.

9.5. Contextual Material

The final category of Web sites discussed here makes available contextual material for teaching nineteenth-century poetry. In this group, *American Memory* is of primary significance. Hosted by the Library of Congress, it provides access to a wealth of material in over a hundred collections. Individual collections relevant to the concerns of this volume include *America Singing*, a database of often highly popular songs that range from the turn of the nineteenth century to the 1880s. The immense popularity of song sheets, which printed lyrics but no music, rivaled that of nineteenth-century poetry, and their study enables students of the period to gain further insights into social, political, and economic affairs of the time, in particular the Civil War. *Civil War Treasures from the New-York Historical Society* is another highly useful collection; it includes electronic reproductions of recruiting posters, stereographic views, photographs, and soldiers' drawings and writings. Together with the 1,118 photographs in *Selected Civil War Photographs*, this collection provides invaluable help in contextualizing and visualizing Civil War poetry.

Although it is hard to find an online source of contextual material as wide-ranging as *American Memory*, there are hundreds of Web sites that serve similar purposes. The Washington State University's *Nineteenth Century American Literary, Historical, and Cultural Studies* site functions as a guide to many of them. Its annotated collection of links testifies to the World Wide Web's potential as a source of information that teachers of nineteenth-century poetry may harness to great effect.

Teaching Nineteenth-Century American Poetry

"This volume argues very powerfully that nineteenth-century American poetry encompasses much more than Whitman and Dickinson. This is an indispensable book and will be useful to both new and experienced instructors who wish to include nineteenth-century American poetry in their classes."

—Camille Roman, editor, *The New Anthology of American Poetry*

Twentieth-century modernism reduced the list of nineteenth-century American poets to Walt Whitman, Emily Dickinson, and (less often) Edgar Allan Poe. The rest were virtually forgotten. This volume in the MLA series *Options for Teaching* marks a milestone in the resurgence of the study of the rest. It features poets, like Henry Wadsworth Longfellow and Lydia Huntley Sigourney, who were famous in their day, as well as poets who were marginalized on the basis of their race (Paul Laurence Dunbar, Alexander Posey) or their sociopolitical agenda (Emma Lazarus, John Greenleaf Whittier). It also takes a fresh look at poets whose work has been dismissed as sentimental (Frances Osgood), genteel (Oliver Wendell Holmes), or didactic (William Cullen Bryant).

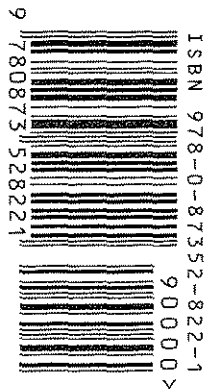
The volume's twenty-two essays are grouped into parts: "Teaching Various Kinds of Poems," "Teaching Poets in Context," and "Strategies for Teaching." The fourth part is a selective guide to the field: an annotated bibliography of editions, anthologies, reference books, biographies, critical studies, and Web resources.

Volume editors

Paula Bernat Bennett
Karen L. Kilcup
Philipp Schweighauser

Contributors

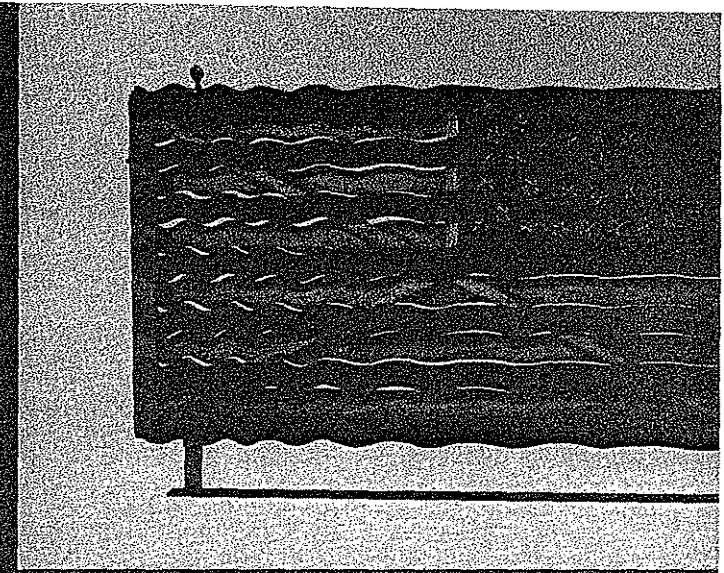
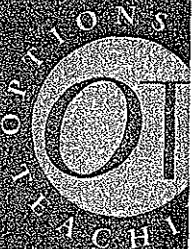
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Emma Lazarus and Jewish Poetry Gregory Eiselein	151
Charlotte Perkins Gilman's "Toolbox": The Value of Satiric Poetry and Social Reform Alfred Bendixen	161
Paul Laurence Dunbar and Postbellum African American Poetry Nassim W. Balestrini	172
Stephen Crane: American Poetry at a Crossroads Judith P. Saunders	185
Part III: Strategies for Teaching	
Poe, Women Poets, and Print Circulation Eliza Richards	203
Poetry and the American Renaissance: Another Reconsideration Katharine Rodier	220
"Told in Story or Sung in Rhyme": Narrative Pairings in Prose and Verse Jane Donahue Eberwein	232
Discordant American Vistas: Teaching Nineteenth-Century Paintings and Poetry Elizabeth Petrino	244
Understanding Sentimentalism Elizabeth Savage	259
Sex, Drugs, and Mingling Spirits: Teaching Nineteenth-Century Women Poets Cheryl Lawson Walker	271
Teaching Nineteenth-Century American Poetry in the Community College Gregory Byrd and Nan Morelli-White	287
Coda	
In Newspapers, over Radio Waves, on Envelopes: Nineteenth- Century Poetic Discourse in the Early Twentieth Century Edward Brunner	299

Part IV: Resources

Resources for the Study of Nineteenth-Century American Poetry: A Selective Guide Philipp Schweighauser	315
<i>Editions</i>	316
<i>Anthologies</i>	317
<i>Reference Guides</i>	320
<i>Biographies</i>	322
<i>Critical Debates</i>	324
<i>General Studies</i>	327
<i>Single-Author Studies</i>	329
<i>Other Poetries</i>	335
<i>Web Resources</i>	344
Notes on Contributors	353
Works Cited and Recommended	357
Index	393