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Authors
Hughes, Linda K.
Robbins, Sarah R.

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CHAPTER 1

Introduction: Tracing Currents and Joining Conversations

Linda K. Hughes and Sarah R. Robbins

The actuality of transatlantic literary exchanges is as old as ships carrying persons, enslaved and free, along routes propelled by Atlantic Ocean currents. Cargoes of print followed in due course, penned by multinational writers such as Frederick Douglass, Phyllis Wheatley, Alexis de Tocqueville, and Mary Wollstonecraft. Transatlantic literary history has long been associated with Henry James and T. S. Eliot, American-born writers who ended their lives as British citizens. But bidirectional literary exchanges between British and American authors began much earlier. Ralph Waldo Emerson was indebted to the transcendental thought of Samuel Taylor Coleridge, who at one point planned to emigrate to the United States, and to Thomas Carlyle's *Sartor Resartus*. *Sartor* had failed miserably when serialised in *Fraser's Magazine* in 1833–4 in Britain, yet the serialised *Sartor* inspired Emerson to oversee its first publication as a book in Boston. *Sartor* then returned to Britain via Harriet Martineau, who, visiting the US in preparation for *Society in America* (1837), took back twenty-five copies of the 1836 American edition to Britain, selling them from her London home until *Sartor Resartus* was republished as a British book in 1838. Only then did it become extraordinarily influential on both sides of the Atlantic.[1] Earlier still, Washington Irving's indelible impression on Charles Dickens helped inspire the invention of a Dickens Christmas. Irving's *Sketch Book of Geoffrey Crayon, Gent.* was quickly pirated in British periodicals after its initial American publication in May 1819, leading to British publication of the book in 1820. Irving's series of Christmas sketches set at Bracebridge Hall (written when he was living in Birmingham, England) lovingly recall old games such as hot cockles, invoke a brimming wassail bowl, and feature a benevolent squire who joins in his guests' festive dancing. Dickens's reviewers recognised the influence of Irving on the Dingley Dell episode in *Pickwick Papers*; as the October 1837 *Quarterly Review* asserted, 'The only writer who appears to have exercised any marked

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influence on his style is Washington Irving . . . Wardle's Manor House, with its merry doings at Christmas-time, is neither more nor less than *Bracebridge Hall* at second hand.'[2] The many Americans who attend annual stagings of *A Christmas Carol* are testifying not only to the transatlantic influence of Dickens on US culture, but also, indirectly, of the American author on whose foundation Dickens made Christmas peculiarly his own.

Nor were such exchanges confined to male writers. Anna Laetitia Barbauld never travelled in person to America, but her poetry and children's literature did, with the latter emerging in both reprintings and reconfigurations, serving as models for the domestic teaching narratives of US women writers ranging from Lydia Sigourney to Catharine Maria Sedgwick, who corresponded enthusiastically with Barbauld and celebrated with clear pride when a letter from the English authoress praised one of the American's new novels.[3] Harriet Beecher Stowe had a similarly productive correspondence with Harriet Martineau and George Eliot (Marian Evans) around shared experiences of authorship – and a personal bond with Lady Byron that led to Stowe's controversial 'defense' of her friend in print.[4] Whether solely through epistolary dialogues, or via connections strengthened in travel-enabled personal meetings, nineteenth-century authors rode the currents of transatlantic exchange.

Despite this longstanding tradition of boundary-crossing literary conversation, ideologies of nationhood dating back to Hegel made literature a crucial part of formulating distinct national identities. Nationally-based pedagogies have played at least as important a role in covering over or simply ignoring transatlantic currents of thought and print dating back hundreds of years. Narratives of the rise of English and American literary studies, including D. J. Palmer's *The Rise of English Studies* (1965), the chapter on American literature in Gerald Graff's *Professing Literature* (1987), or David Shumway's *Creating American Civilization: A Genealogy of American Literature as an Academic Discipline* (1994), have shown that numerous institutional, historical, and cultural factors were at play in helping to enforce English (more recently, British) and American literature as separate subfields. For example, the ostensibly 'scientific' methods of philologists helped align the study of English literature with the prestige of Classics at Oxbridge, and US universities' embrace of American literature was supported by literary theorists of the 1930s and 1940s who sought to identify themes and structures specific to the national literature and culture (such as F. O. Matthiessen in *American Renaissance*, 1941). In British studies, the Beowulf-to-Virginia-Woolf surveys on both sides of the Atlantic did not readily admit the notion of American influence, and British precedent was not often welcome in classrooms that sought to restage America's attainment of independence in terms of its literary heritage – even in the UK, where interest in American studies led to the founding of the British Association for American Studies in 1955. Of course, individual

professors might depart from majority positions, as Susan Griffin's essay in this collection demonstrates (and Sarah Robbins's experience of classes taught by Richard Fogle at the University of North Carolina in the mid-1970s and Julie Ellison at the University of Michigan in the early 1990s also attests). Still, influential, widely adopted anthologies tied to periodisation or surveys in the UK and US reinforced strong concepts of coherent national literatures. The first *Norton Anthology of English Literature* was issued in 1962, the first *Norton Anthology of American Literature* in 1979, and both hefty tomes underscored the evidently self-contained, separate literary traditions of distinct nations.[5]

If the impulse to safeguard national identity has been one factor reinforcing separate curricular formations for British and American literature, scholarship has also influenced pedagogical practice. Long before the efflorescence of 'transatlantic studies' at the turn into the twenty-first century, individual books and articles found their way into print. Walter Allen took up two interests that remain compelling today, travel and cultural exchange, in *Transatlantic Crossing: American Visitors to Britain and British Visitors to America in the Nineteenth Century*, published in 1971. The majority of transatlantic commentary for the next two decades, however, focused on Modernism, and only occasional articles on major nineteenth-century authors or on publishing history in transatlantic context appeared.[6] In the 1990s a more deliberate, self-aware approach to transatlantic studies of literature quickened, aided by a newer hermeneutic that interrogated fixed boundaries and canonical literature.[7]

In 1990 Susan Manning published *The Puritan-Provincial Vision: Scottish and American Literature in the Nineteenth Century*, asserting a distinctive transatlantic Anglophone literature separate from English literature and culture. Paul Gilroy's *Black Atlantic* (1993) excavated an Atlantic culture drawing all at once from African, American, British, and Caribbean exponents. Then, in 1997, *Symbiosis: A Journal of Anglo-American Literary Relations* was founded, providing a forum for historical and theoretical criticism from within a principally American studies framework. With a grant from the Carnegie Trust for the Universities of Scotland, the STAR (Scotland's Transatlantic Relations) Project began in 2002 under the leadership of Susan Manning through the Institute for Advanced Studies in the Humanities at the University of Edinburgh. Although STAR's mission focused on circum-Atlantic research with a Scottish emphasis, the project's seminars, workshops, and publications (particularly the *Edinburgh Studies in Transatlantic Literature*) soon supported transatlantic research and teaching far beyond its home institution while expanding from a small group of collaborating scholars to establish numerous international affiliations and launch an innovative degree programme in Literature and Transatlanticism.

In part because one element of the avowed identity of the US is as a nation of immigrants whose influx led to complex reformations of national identity,

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American studies was the first locus of systematic studies of transatlantic culture. Accordingly, in introducing *Transatlantic Literary Studies: A Reader*, Susan Manning and Andrew Taylor begin with 'American Studies'; while offering a compelling call for transnational approaches, their introduction simultaneously affirms the continued value of comparative studies of national ideologies by critiquing the narrow, post-World Second War conception of the American Studies field that associated it with visions of US exceptionalism.[8] Similarly, the ongoing significance of such cross-Atlantic analyses is evident in the 1999 founding of the online journal *49th Parallel: An Interdisciplinary Journal of North American Studies*, co-sponsored by the Universities of Birmingham and Nottingham.[9] A key dimension of these new lines of activity has involved resisting the tendency evident in some early forays into transatlantic studies: studying 'influence' (especially British culture shaping its American counterpart) more than conceptualising transatlantic relations as interactive.[10]

Meanwhile, theoretical work by Paul Giles has been a crucial intervention in transatlanticism, beginning with *Transatlantic Insurrections: British Culture and the Formation of American Literature, 1730–1860* (2001), followed by *Virtual Americas: Transnational Fictions and the Transatlantic Imaginary* (2002) and *The Global Remapping of American Literature* (2010). Giles's *Transatlantic Insurrections* posited an essential interchange between British and American literature and culture in the very formation of what was seen as distinctively 'American' – a project shared by Meredith McGill in *American Literature and the Culture of Reprinting, 1834–1853* (2002). Giles has also been a key figure in transatlantic British studies, arguing in *Atlantic Republic: The American Tradition in English Literature* (2006) that a shared dissenting culture helped form both American literature and an important strand of British literature. In turn Amanda Claybaugh, in *The Novel of Purpose: Literature and Social Reform in the Anglo-American World* (2007), has linked Great Britain and the US not only through a shared literary marketplace (as McGill argues) but also through an interactive social reform agenda underwritten by a commitment to realism.

As this brief encapsulation indicates, scholarship has increasingly admitted and probed the dynamic currents of literary production and exchange that drifted (and sometimes raced) in multiple directions across the Atlantic, opening up ever-larger questions about where, exactly, the boundaries of transatlanticism start and stop (the Caribbean? South America? Africa? Newfoundland? the North American Pacific coast? the English Channel?) and the multiple ethnic, linguistic, and literary streams pouring into the mix. As Kevin Hutchings and Julia M. Wright have observed, 'the heuristic value of the transatlantic' has become increasingly clear, especially as a lens for highlighting 'liminal and fluid inter-national spaces' and demonstrating how particular 'transnational subjects . . . resist the interpellative pull of the modern nation-state'.[11]

If the opening of boundaries reveals a complex, vast new geographic and cultural area to explore, how might such exciting new perspectives be imported into the classroom? If awareness of transatlantic currents opens up immense new teaching possibilities, how is this very immensity to be cogently contained within a single syllabus? And how are appropriate instructors to be recruited to reinvent literary studies within a transatlantic lens when most (if by no means all) faculty are products of academic training premised on separate national cultures of British and American literature, with geographic or ethnic addenda such as Native American, Commonwealth, or Caribbean literatures? This was the dilemma we faced when, already convinced by our prior work that literary production on either side of the Atlantic (at any latitude) was always already interactive and multi-sourced, we decided to offer the first graduate seminar in transatlanticism at our institution, Texas Christian University (TCU), in the fall of 2010.

ENVISIONING A TRANSATLANTIC SEMINAR

If the growth of scholarship on transatlantic literary culture represents one highly positive impetus for teaching within this burgeoning tradition, another factor encouraging such work goes beyond the humanities disciplines to the shift in mission so evident in many institutions of higher education today – that is, the call for universities to align their curricula with a 'global' vision. In the US, universities have increasingly moved toward 'global learning' as a key goal for higher education. Steve O. Michael, Provost at Arcadia University in the US, has pointed to 'global leadership' as one of three student learning outcomes most likely to be affirmed in US universities' mission statements now.[12] In the UK, Regenia Gagnier, who was awarded a British Academy Research Development Award for a Global Circulation Project, comments in a special 2013 issue of *Critical Quarterly*, 'Academics will have noticed the increasing demand over the last decade on the part of students, professional organisations, funders, HE administrators, and publishers for work that we might call global, international, or worldly.'[13] And the most recent report of the British Association of American Studies on the discipline from 2000–10 emphasises transnationalism as the most important emergent trend, one that decouples American studies from the US.[14] Meanwhile, movements such as the Bologna Process, launched in 1999 and involving over forty nations, are signalling an increasing commitment to a collaborative, shared vision for intercultural education, at least within the EU community. Ulla Kriebernegg has pointed to connections between this movement and the adoption of pedagogical strategies associated with the 'Americanisation' of university teaching in European settings.[15] Whether homogenisation or international-level collaboration in

higher education is being invoked, the blurring (or breakdown?) of distinctions between curricular models as delivered within different national settings may be, some scholars have suggested, more a consequence of interrelated socio-political trends – the decline of the nation-state and the rise of international corporations – than it is a product of enlightened revision for traditional fields of study.[16]

Considering such tensions around the place of nationally oriented fields within 'globalised' higher education actually highlights potential benefits to literary study that operates within a framework emphasising historical context. More specifically, we would argue, one step toward understanding the ongoing shifts from nationally oriented curricular formations to transnational ones involves looking closely at a period, specifically the nineteenth century, when particular cultural practices linked to strengthened national identities – especially British and American literature-making enterprises – were forcefully asserting themselves in those terms. Significantly, that same period represents an era of intense intercultural, transnational exchange. An awareness of these seemingly contradictory yet interactive processes is part of what led us to develop a team-taught transatlantic literature course with a nineteenth-century focus.

Though one of us works in American (Sarah Robbins) and the other in British studies (Linda Hughes), we both recognised that the nineteenth century represents an especially crucial era for the study of transatlanticism. Benedict Anderson has emphasised how the rise of print culture during this century facilitated the 'imagined communities' of national identity formation,[17] but this same ongoing force simultaneously promoted cross-national affiliations. Social causes ranging from abolition to women's suffrage generated and helped sustain international networks. Advances in travel and communication – such as steamships and telegraphs – made transatlantic travel and sustained transnational correspondence easier.[18] Thus, though this was clearly an age when national identity flourished, it was simultaneously a time of increased intercultural exchange. Accordingly, while appreciating the call Wai Chee Dimock has made for transnational literary culture across 'deep time', we find that the admittedly 'artificial' period of the nineteenth century offers a particularly rich time frame for teaching.[19]

Space is also a crucial consideration for literary study, whether a course is organised around a national or an international rubric. In planning our first seminar, we recognised that international enterprises throughout the nineteenth century were certainly not limited to the currents linking North America and the Caribbean with the British Isles.[20] Still, we would argue, this particular pathway remains worthy of singular attention. Since they share the English language as a major medium of communication and cultural production, the US, Canada, and/or the Caribbean, on one side, and Britain, on the

other, offer a body of rich, complex material which, though massive in scale, is relatively accessible to today's students. Further, English language texts passing along the various Atlantic currents and cross-currents of the nineteenth century very often devoted intense attention to examining social value systems – whether capitalising on those held in common or highlighting differences bound up in the very efforts to define national distinctions referenced above. Often, in fact, a single nineteenth-century author writing in English for a transatlantic audience would use a combination of affiliation and distancing rhetoric within the same work to mark, simultaneously, both intercultural connections and cross-cultural differences.

In personal terms, our own backgrounds as British and American literature specialists, respectively, made team teaching a course on nineteenth-century transatlantic print culture both appealing and pragmatic. Each of us would bring expertise from one nationally oriented tradition, while both of us shared an interest in the same historical period, in the history of print culture, broadly defined, and in intersections between literary culture and broader social movements of the nineteenth century, including shifts in literacy practices. Leavening our enthusiasm with an awareness that we were entering challenging new territory, we proposed our team-taught class to the administration and, after promising to draw an enrolment beyond the number of students for a typical seminar, secured approval for our pilot, to be offered in the fall semester of 2010.

Once we began brainstorming ideas for our syllabus, we contacted colleagues who had taught courses (or modules within courses) with content similar to the one we were planning. We also sought books and articles on teaching nineteenth-century transatlantic culture. On the first count, our professional networks did garner several energising examples.[21] On the second, despite the growing range of scholarship defining/describing the field of transatlantic studies, and even more individual essays and books modelling various methods for transatlantic research, we found few publications specifically addressing pedagogy.

Given the limited resources to guide our curricular planning, we submitted a proposal to our home institution's Instructional Development Grant programme to bring to campus three influential scholars who also had experience teaching from a transatlantic perspective: Meredith McGill (Rutgers; *American Literature and the Culture of Reprinting, 1834–1853*), Barbara McCaskill (University of Georgia; editor of *Running a Thousand Miles for Freedom*), and Kate Flint (University of Southern California; *The Transatlantic Indian 1776–1930*). Besides facilitating one session apiece of our seminar, each consultant also gave a public lecture based on her in-progress research and spent time with the two of us evaluating our course. Admittedly, it was challenging to carve out adequate class time for students to hear from both of us during

most weekly sessions, and from our consultants in the different sessions each of them attended. It was equally difficult to find a balance between primary and secondary readings, between 'American' and 'British' texts, between discussion and project-based activities. Some of these challenges are typical of any graduate course. Nonetheless, we found these factors exacerbated (in vexing if also exciting ways) due to our transatlantic agenda. While the final version of the 2010 syllabus pared down our readings considerably from earlier drafts, it still suffered from having too many individual readings for the students to absorb and reflect on fully.[22]

On a more conceptual basis, we also struggled to identify the most productive organising principles for the syllabus. Here we sought to balance attention to 'the literary' with an emphasis on cultural threads that could help provide coherence and context. We realise this is a question relevant to any literature course, but having a mix of students with more previous training in one nationalist tradition or the other (not to mention our own differences in this regard) heightened this challenge. Many in the class would be encountering individual authors and texts for the first time. How could we best build a shared context for productive conversations: through what blend of thematic strands, historical context, theoretical connections, and close reading? How could we achieve a productive balance between national and transnational dimensions of analysis, between comparative and interactive approaches, between a focus on influence and difference and one on shared culture?

At the same time, we wondered which particular writers and genres were essential to include. In specific terms, we sought to avoid selecting authors solely on the basis of celebrity or canonicity, even as we felt the perhaps predictable pull to include figures like Twain, Tennyson, Stowe, and Dickens. Meanwhile, we wanted to ensure that the syllabus would resist seeming to replace national canons of nineteenth-century literary studies with a new transatlantic one – via either authors or individual titles – and instead would convey both crucial questions to address in transatlantic studies and methods of inquiry. Accordingly, we adopted as sub-topics several movements that connected literary products and personages on both sides of the Atlantic (abolition, feminism, labour organising, imperialism), on exchanges flowing across such networks, on the means of intercultural dialogue (such as periodical culture's cross-Atlantic reach), and on new opportunities for travel and writers' records of those experiences. Our syllabus, available on the website associated with this volume, seemed to engage our students productively at the time. But neither the two of us nor the hard-working members of our class closed out the semester feeling that we had achieved a clear view of this still-emerging field or a confident grasp on its potential for future scholarship and teaching. With the benefit of some distance and more reading in transatlantic studies, by the fall of 2013, we were prepared to mount a 'new and improved' version of the course.

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For our second syllabus, we made a number of changes. We decreased the number of primary texts and added more readings dedicated to theorising the transatlantic as a subject of scholarly inquiry and to providing a history of the field, particularly in relation to nationally oriented literary study. Because our 2010 students most readily grasped transatlanticism at a conceptual level in relation to specific examples of transatlantic exchange (such as the impact of Oscar Wilde's American tour on Frances Hodgson Burnett's *Little Lord Fauntleroy*), we selected several new primary texts that would highlight how individual writers and readers participated in larger transatlantic social trends over time. For instance, we replaced Equiano's autobiographical account with the *The History of Mary Prince*, enabling two productive comparative connections: one between the Susanna Strickland who edited Prince's narrative while in England and the Susanna Strickland (Moodie) who emigrated and settled in Canada; and another between Prince's autobiography as a participant in multiple genre traditions (including anti-slavery writing and narratives shaped by ethnic or class differences) and another new addition to the syllabus, *A Woman of Colour*.[23]

Perhaps most importantly, the second seminar was enhanced by our having joined a larger network of conversations about teaching transatlantic culture than we had in 2010. By early summer of 2013, for instance, we had received draft versions of this volume's chapters; connecting with authors in a range of diverse institutional settings and collaborating to organise the book manuscript helped refine our thinking. Our students capitalised on these connections by reading and responding to the draft essays, thereby witnessing – and even participating in – a new intervention into the field as it was unfolding.

OVERVIEW OF THE VOLUME

Many of the contributors to this collection write from the vantage point of years-long transatlantic pedagogy involving entire courses, individual modules, or a single literary figure. Others are drawing from their scholarship to envision how they and others might embark on new modes, methods, and frameworks of transatlantic teaching. We envision a similar mix among the readers of this collection, therefore we have sought to address both course-level frameworks for those delivering a term-long transatlantic course and more focused curricular elements for those considering how a single component (a particular author or text, a recurring theme, a methodological approach) in a course organised around another heuristic can be re-imagined transatlantically.

Given our international content, it has been vital to have sites from around the Atlantic basin represented among our contributors. Thus they come from

eastern, southern, and western Canada, east and west central lowland Scotland, the north and south of England, and the northeastern, southern, Midwestern, and western US. We hope for a similar diversity within our audience, with readers coming from diverse locales, varying career stages, and different personal histories of prior study. We anticipate, too, that an array of voices will join our curricular conversations via the website associated with this volume.

In line with this multi-faceted agenda, the anthology opens with the first question a new (or newly interested) teacher of transatlanticism might have – what IS transatlanticism? – and then moves from designs for term-long courses to the teaching of major figures or individual genres. We end by looking ahead to the possibilities opened by digital humanities and the effects of transatlantic pedagogy on the evolving perspectives of graduate students, the 'rising generation' (in nineteenth-century terms), for teaching in the field.

Susan M. Griffin's moving professional memoir, 'On Not Knowing Any Better', opens Part I ('Curricular Histories and Key Trends') by retracing how she became transformed from a graduate student freed from the usual constraints of national disciplinary boundaries to a theoretically and professionally self-aware scholar and teacher of transatlanticism. Susan David Bernstein then deftly probes transatlantic pedagogical organisation at a theoretical level, emphasising the roles of genre, intertextuality, spatiality, and temporality in a chapter entitled 'Transatlantic Networks in the Nineteenth Century'. Christopher Gair, founding editor of the seminal journal *Symbiosis: A Journal of Anglo-American Literary Relations*, appropriately closes Part I by tracking the forces leading up to the 1995 founding of the publication which, he explains, was intended from the start both to examine 'Anglo-American Literary Relations' and to serve a 'doubly symbiotic purpose, also challenging the separation of research and teaching'. Revisiting key texts from as far back as Edgar Allan Poe's nineteenth-century literary criticism, Gair foregrounds a perspective represented in the mid-twentieth century by books like C. L. R. James's *Beyond a Boundary* (1963) to locate the work of *Symbiosis* in a long-standing tradition emphasising transatlantic interdependency and running counter to such forces as the Myth/Symbol exceptionalism stance dominating much of American Studies in the post-World War II era.

Part II ('Organising Curriculum through Transatlantic Lenses') presents materials and curricular designs for complete courses. In 'Anthologising and Teaching Transatlantic Literature' Chris Koenig-Woodyard recounts how pragmatic efforts to overcome barriers posed by nationally based literature anthologies led to the creation of *Transatlantic Romanticism* (2006) and his course drawing on concepts reflected in that anthology. Daniel Hack's '"Flat Burglary?"' explores how a graduate course emphasising print culture exchanges between African-American and British literature could be readapted to an undergraduate classroom that emphasised cultural mobility,

originality and appropriation, and canonicity. Alan Rice's innovative pedagogy in 'Dramatising the Black Atlantic' merges local history, historiography, and transnational scholarship with collaborative classroom performance to enhance students' understanding of the human meaning and intricately interwoven elements of the triangular slave trade. His pedagogy has particular resonance in his students' specific locale, since in Lancashire agents of the slave trade, cotton manufacturers, and middle-class women consumers of sugar all had an entrenched stake in the trade's continuance.

Parts III ('Teaching Transatlantic Figures') and IV ('Teaching Genres in Transatlantic Context') offer a compendium of resources for teaching a single classroom unit or assembling clusters of texts. Kate Flint, in 'The Canadian Transatlantic: Susanna Moodie and Pauline Johnson', demonstrates that teaching *Roughing It in the Bush* makes possible an examination of the comparative transatlanticisms of Canada, the US, and Scotland; she also suggests a range of generative contextual materials for such a unit. Rather than comparative transatlanticisms, Marjorie Stone places three figures in conversation within transatlantic abolitionism. 'Frederick Douglass, Maria Weston Chapman, and Harriet Martineau' reveals how this grouping can disrupt the binaries of race and gender, as well as the privileging of some print forms over others, that threaten to re-enter even a pedagogy like transatlanticism, dedicated to blurring boundaries. In contrast, by re-reading a single text transatlantically, as Andrew Taylor illustrates in a re-examination of Melville's *Israel Potter* (1855), we can disrupt fixed categories of literary periodisation. In '"How did you get here? And where are you going?"' Taylor ably demonstrates how Melville's historical novel of the US revolutionary era can be re-theorised within a transatlantic framework. Sandra A. Zagarell's '*Americans*, Abroad' recounts how working within the parameters of transatlanticism for her undergraduate Transatlantic Currents course at Oberlin dramatically affected the ways that she and her students understood Henry James's *The Portrait of a Lady*.

Shifting from consideration of literary figures to the teaching of genres, Part IV further expands the possibilities for adopting a transatlantic lens. In 'Making Anglo-American Oratory Resonate', Tom F. Wright reports on a transatlantic literature classroom focused on oratory. Not only does such a course introduce students to a major nineteenth-century genre still undergoing recovery, but it also resituates major orators on either side of the Atlantic – such as the Grimké sisters, Douglass, and Emerson on one side and Gladstone, Ruskin, and Dickens on the other – in relation to each other. Part IV also presents innovative approaches to textual transatlanticism. In 'Genre and Nationality in Nineteenth-Century British and American Poetry' Meredith L. McGill and her six student co-authors report how new literary histories arose through nineteenth-century poetry studied in terms of circulation rather

than authorial or national origins. As the title implies, 'Teaching Transatlantic Sensations', another multi-vocal account blending teachers' and students' voices, presents revelations emerging from a graduate course examining American and British sensation fiction as interactive parts of a larger print culture whole. In addition to describing a group project on print culture, this chapter by Americanist John Cyril Barton, Victorianist Jennifer Phegley, and graduate students Kristin Huston and Jarrod Roark also details how transatlantic study reshaped Huston's and Roark's dissertation projects.

Teaching Transatlanticism continues the theme of new pedagogical directions through Part V's focus on 'Envisioning Digital Transatlanticism'. In 'Transatlantic Mediations', Alison Chapman describes how a graduate course initially designed to focus on Victorian poetry in the context of digitised nineteenth-century periodicals took a transatlantic turn when many of the students chose to work with publications that either featured transatlantic poetry or circulated transatlantically. In 'Digital Transatlanticism', Erik Simpson recounts the impact of building a database-backed website entitled 'The Transatlantic 1790s'. The digital project organised by Simpson mirrored the networked nodal points of transatlanticism itself, since students drew together writings originating in diverse, highly specific locales (just as the website drew upon students' individual and interactive efforts). Tyler Branson, who has served as the lead designer of the Teaching Transatlanticism website associated with our volume, closes this section with a chapter positioning digital humanities enterprises like our online project within the context of scholarship on public spheres, both in previous eras and today.

Our Part VI 'Afterword' continues this pattern of reflection blended with projections toward future work in transatlantic studies. In 'Looking Forward', four of our 2010 students – Larisa Asaeli, Rachel Johnston, Molly Leverenz, and Marie Martinez – describe how the experience of transatlantic pedagogy has led them in new directions in their teaching and research. Overall, our hope is that the diverse collective experiences recounted in *Teaching Transatlanticism* can serve as a starting place and ongoing resource for readers, inspiring further innovations in the classroom and in exchanges online.[24] With that in mind, we invite our readers to join now in transatlantic conversations.

NOTES

1. Later in the century, Jane Addams would recall her own and her classmates' fondness for quoting Carlyle while at Rockford Seminary ('Boarding School', *Twenty Years at Hull-House with Autobiographical Notes* (New York: Macmillan, 1910)) and describe her later re-reading

of Carlyle as a welcome break from medical school textbooks during her short stint at the Medical College of Philadelphia ('Snare', *Twenty Years*).

2. 'The Pickwick Papers', *Quarterly Review*, 59 (October 1837), 507. See Pierre Irving, *The Life and Letters of Washington Irving* (New York: G. P. Putnam/Hurd & Houghton, 1866), vol. 1, p. 417; Ernest Boll, 'Charles Dickens and Washington Irving', *Modern Language Quarterly*, 5 (1944), 466; and Richard Kelly (ed.), *A Christmas Carol, by Charles Dickens* (Peterloo: Broadview Press, 2003), pp. 20–1.
3. On Barbauld's writings crossing the Atlantic and being transformed, see Sarah Robbins's 'Re-making Barbauld's Primers: A Case Study of the "Americanization" of British Literary Pedagogy', *Children's Literature Association Quarterly*, 21: 4 (Winter 1996–7), 158–69; reprinted in Dana Ferguson (ed.), *Children's Literature Review*, 160 (Detroit: Gale, 2011), pp. 36–49.
4. On the enthusiastic British embrace of Stowe's anti-slavery writing, see Sarah Meer, *Uncle Tom Mania: Slavery, Minstrelsy, and Transatlantic Culture in the 1850s* (Athens, GA: University of Georgia Press, 2005). On Stowe's personal popularity in England, see Sarah Robbins, 'Harriet Beecher Stowe, Starring as Benevolent Celebrity Traveler', in Beth Lueck, Lucinda Damon-Bach and Brigitte Bailey (eds), *Transatlantic Women: Essays on Nineteenth-Century American Women Writers in Great Britain and Europe* (Durham, NH: University of New Hampshire Press, 2012), pp. 71–88.
5. Secondary schools circulated parallel visions of national literature as self-contained. For instance, an often-taught 1950 anthology for US students included this description of 'Contemporary American literature', which used a river-oriented water metaphor containing the field within continental boundaries: 'The stream of literature is a constantly widening river fed by a succession of new movements, points of view, and types of subject matter . . . [O]ld currents often continue along beside the new, though perhaps in modified or blended form. In colonial days, our literature was like the Mississippi River near its source in northern Minnesota – a little stream easily bridged. In the first half of the nineteenth century it resembled the Mississippi as it skirts southern Minnesota, Wisconsin, and Iowa – a majestic river edged by imposing bluffs, romantic in its beauty. In the last half of the century it looked more like the Mississippi after some of its great tributaries draining east and west have poured into it.' See Rewey Belle Inglis et al. (eds), *Adventures in American Literature*, Standard 3rd edn (New York: Harcourt, Brace, 1950), p. 739.
6. Robert Weisbuch's *Atlantic Double-Cross: American Literature and British Influence in the Age of Emerson* (Chicago: University of Chicago Press, 1989), though tracking sustained interrelationships, emphasised American

literature's efforts to distance itself from English cultural dominance as part of a nation-building agenda.

7. As Susan Manning and Andrew Taylor comment, 'Our current global patterns of connection and interrelation suggest that the autonomously secure national space – whether defined through tangible or imagined characteristics – is no longer a viable category of self-definition. In a borderless world, homogeneity and singularity increasingly give way to transnational spaces of relation and hybridity . . .' See 'Introduction: What Is Transatlantic Literary Studies?', in Susan Manning and Andrew Taylor (eds), *Transatlantic Literary Studies: A Reader* (Edinburgh: Edinburgh University Press, 2007), p. 3.
8. US-based scholars working in American Studies have critiqued the exceptionalist bent evident in the field's early days, while attributing that stance to a postwar victor's mentality. See, for example, Janice Radway, '"What's in a Name?" Presidential Address to the American Studies Association, November 20, 1998', *American Quarterly*, 51 (March, 1999), 1–32. Though much scholarship has focused on repositioning American Studies in a hemispheric perspective, as in *Hemispheric American Studies*, the founding of the *Journal of Transnational American Studies*, and calls for a post-nationalist practice in *The Futures of American Studies* point to an increasingly comparative, transnational commitment. See Caroline F. Levander and Robert S. Levine (eds), *Hemispheric American Studies* (New Brunswick, NJ: Rutgers University Press, 2007) and Donald E. Pease and Robyn Wiegman (eds), *The Futures of American Studies* (Durham, NC: Duke University Press, 2002).
9. The journal's self-description affirms slippage still lingering around the 'American' term: '*49th Parallel* is a peer-reviewed, interdisciplinary e-journal devoted to American and Canadian Studies' (available at <http://www.49thparallel.bham.ac.uk/> last accessed 9 May 2014).
10. We thank Brian Wall, a graduate student in the University of Edinburgh's programme who studied with Manning and Taylor, for reminding us of this important 'turn' in transatlantic studies. In fall 2013, Brian joined the private online workspace where our contributors and the 2013 seminar students read and responded to draft chapters for this volume.
11. Kevin Hutchings and Julia M. Wright, 'Introduction: Mobilizing Gender, Race and Nation', in Hutchings and Wright (eds), *Transatlantic Literary Exchanges, 1790–1870: Gender, Race, and Nation* (Farnham: Ashgate, 2011), p. 2.
12. At our own home institution of TCU, for instance, 'Learning to Change the World' is the tagline for promotional materials; the official mission is 'To educate individuals to think and act as ethical leaders and responsible citizens in the global community'. Stephen O. Michael asserts that 'most

university mission statements in the United States are becoming increasingly interchangeable', with 'global' learning joining academic excellence and diversity as regularly cited goals. See Michael, 'Response 4: In Pursuit of Excellence, Diversity and Globalization: The Art of Leveraging International Assets in Academia', in Sarah R. Robbins, Sabine H. Smith, and Federica Santini (eds), *Bridging Cultures: International Women Faculty Transforming the US Academy* (Lanham, MD: University Press of America, 2011), p. 138.

13. Regenia Gagnier, 'Introduction: Victorian Studies, World Literatures, and Globalisation', *Critical Quarterly*, 55: 1 (April 2013), 1. For the Global Circulation Project, see <http://literature-compass.com/global-circulation-project/>. Another instance of such globally based scholarship is *A Feminist Reader: Feminist Thought from Sappho to Satrapi* edited by Americanist Sharon M. Harris and Victorianist Linda K. Hughes. Rather than emphasising Anglo-American feminism, the four-volume reader situates feminist writing in a global context (Cambridge: Cambridge University Press, 2013).
14. The study by Richard Martin, which also notes a marked decline in American studies majors in the UK during the era of the Iraq war and the presidency associated with it, cites Susan Castillo: 'American Studies is no longer coterminous with US Studies.' Martin remarks further, 'One argument is that transnationalism superseded the more specific focus on transatlanticism at the turn of the millennium, as scholarship started to provide closer attention to critiques of the nation-state and global relations, and the study of Hispanic and Asian histories and cultures, both within and beyond the United States, received greater emphasis.' See Martin, *American Studies in the UK, 2000–2010*, a report commissioned by the British Association for American Studies in conjunction with the Fulbright Commission, July 2012 (available at <http://www.baas.ac.uk/images/stories/Download_docs/american%20studies%20in%20the%20uk%202000-2010.pdf> last accessed 12 May 2013).
15. While tracking 'the impact of the Bologna Process on the transatlantic dialogue on higher education' (p. 14), Kriebernegg has simultaneously noted the ironic lack of direct engagement with the Bologna vision on the part of US-based higher education (p. 13). See 'Introduction', *The Transatlantic Dialogue on Higher Education: An Analysis of Cultural Narratives* (Berlin: Logos Verlag Berlin, 2011). See also Kriebernegg's 'Alien Alliances', in Robbins et al. (eds), *Bridging Cultures*, pp. 129–37.
16. Masao Miyoshi, 'Borderless World? From Colonialism to Transnationalism and the Decline of the Nation State', *Critical Inquiry*, 19 (1993), 726–51. Miyoshi argues that the rise of transnational corporations in the 1990s (versus multinational ones earlier) promoted efforts to build a shared set

of transnational cultural products and practices. Amir Mufti similarly warns: 'More bluntly put, it is hard not to wonder if all this talk of world literature might not be an intellectual correlate of the happy talk that accompanied globalisation over the last couple of decades until the financial crash and its ongoing aftermath introduced a certain reality check into the public discourse.' See 'Orientalism and the Invention of World Literatures: Introduction', *boundary 2*, 39: 2 (2012), 71.

Following Miyoshi, Grantland S. Rice suggests that just as the rise of the nation-state promoted both a national consciousness and a commitment to disciplinary fields linked to national identity (such as 'American' literature), the rise of the global marketplace is helping to displace from higher education the disciplines most closely associated with nationhood. Posits Rice: 'Although the decline in importance of the nation-state has not threatened the existence of the English department per se, thanks in large part to the tangible economic value of rhetoric and composition training, it *has* divided and weakened the field of American literature' (emphasis in original); see 'New Origins of American Literature', *American Literary History*, 13: 4 (Winter 2001), 816. See also Manning and Taylor, 'Introduction', pp. 2–4.

17. See Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, 2nd edn (London: Verso, 2006), especially Chapter 3, where Anderson relates the rise of a national consciousness to print-capitalism (pp. 39–48).
18. Historian Aileen Fyfe links steam-driven travel and transatlantic print culture in her study of the Edinburgh-based publishing firm of William Chambers, devoting a chapter to 'Steamships and Transatlantic Business' in *Steam-Powered Knowledge: William Chambers and the Business of Publishing,1820–1860* (Chicago: University of Chicago Press, 2012), pp. 173–252.
19. Dimock calls for a global vision of American literature, resisting traditional (national and regional) geographic boundaries. At the same time, she urges scholars and teachers to think beyond the lure of periodisation: 'The continuum of historical life does not grant the privilege of autonomy . . . to any temporal segment. Periodization, in this sense, is not more than a fiction: unavoidable to be sure, but also unavoidably artificial, naturalized only at our own peril' (Wai Chee Dimock, 'Deep Time: American Literature and World History', *American Literary History*, 13: 4 (Winter 2001), 757). See also Dimock, *Through Other Continents: American Literature Across Deep Time* (Princeton: Princeton University Press, 2006).
20. See, for instance, Joselyn M. Almeida, *Reimagining the Transatlantic, 1780–1890* (Burlington, VT: Ashgate, 2011) and Robert David Aguirre,

'Mexico, Independence, and Trans-Atlantic Exchange, 1822–24', *BRANCH: Britain, Representation and Nineteenth-Century History*, ed. Dino Franco Felluga, Extension of *Romanticism and Victorianism on the Net* (available at <http://www.branchcollective.org/?ps_articles=robert-david-aguirre-mexico-independence-and-trans-atlantic-exchange-1822-24> last accessed 9 May 2013). We have noted how terms such as 'international' and 'transnational', like 'cross-cultural' and 'intercultural', accrue and carry varying connotations as employed by scholars writing for a range of contexts. 'Transnational' is a relatively recent term which would not have been invoked by nineteenth-century writers and readers, who tend to use 'international' when referencing exchanges occurring during that earlier era. However, like Hutchings and Wright, we recognise the value of applying terms such as 'transnational' in today's analytical contexts, as in the opening sentence of their essay collection's introduction: 'Transatlantic scholarship is centrally interested in a transnational view of the northern Atlantic region and the complex ways in which this region was significant to the individuals who passed over it . . .' ('Introduction', p. 1).

21. Thanks to these generous colleagues, whose syllabi significantly aided planning for our first seminar: Daniel Hack, University of Michigan; Peter Manning and Susan Scheckel, SUNY Stony Brook; Eliza Richards and Beverly Taylor, University of North Carolina, Chapel Hill; Jonathan Elmer and Mary Favret, Indiana University; Sandra Zagarell, Oberlin College.
22. See the syllabus for our 2010 course on the Teaching Transatlanticism website (available at <https://teachingtransatlanticism.tcu.edu/wp-content/uploads/2013/12/syl-2010-hughes-and-robbins.pdf> last accessed 7 May 2014).
23. Like our 2010 syllabus, the 2013 version is available via our website (available at <https://teachingtransatlanticism.tcu.edu/wp-content/uploads/2014/04/syl-English-70583-updated-dec-19-2013-1.pdf> last accessed 7 May 2014).
24. The website includes additional information about contributors' reading lists, assignments, and course or lesson plans; it also hosts a discussion forum and invites further sharing of materials to which we hope our readers will contribute.

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