Religion and spirituality have made an unlooked-for comeback among scholars of American literature. Much of the reason has to do with postsecularism and its awareness that, as Sarah Rivett notes, the “seemingly binary categories of belief and knowledge, faith and empirical certainty, reason and revelation, natural and supernatural, sacred and profane” aren’t so binary after all. Why weren’t we already talking about this? Perhaps it’s the “tacit ban” Tracy Fessenden detects in English departments against taking faith seriously, evidence of the durability of the secularization thesis, i.e., that the Enlightenment and, earlier, the Reformation mark what Max Weber called the “disenchantment of the world.” Or, similarly, perhaps it’s the legacy of Victorian positivism, which William James bemoaned over a century ago for characterizing faith as “an atavistic relapse into a mode of thought which humanity in its more enlightened examples has outgrown.” Or perhaps it’s just that we relegate anything smacking of the supernatural to “the gothic,” which has become so many things to so many people that it no longer means anything to anyone. This course will explore a supernatural that’s never really been superannuated. Attending to what Fessenden calls the “spiritual turn,” we’ll look at nineteenth-century literary representations of everything from religious faith to spiritualism to what SFU History Prof. Luke Clossey calls “the Unbelieved,” i.e., extraordinary beings that appear in the historical record but not, for many of the reasons above, in our histories of that record—an idea will adapt to the study of a range of literatures, including those of Indigenous and Black American writers.