



Sentimental Confessions

SPIRITUAL NARRATIVES
OF NINETEENTH-CENTURY
AFRICAN AMERICAN WOMEN

Joycelyn Moody

Sentimental Confessions

Maria A. Windell



Sentimental Confessions:

Sentimental Confessions Joycelyn Moody, 2003 *Sentimental Confessions* is a groundbreaking study of evangelicalism sentimentalism and nationalism in early African American holy women's autobiography. At its core are analyses of the life writings of six women: Maria Stewart, Jarena Lee, Zilpha Elaw, Nancy Prince, Mattie J. Jackson, and Julia Foote, all of which appeared in the mid-nineteenth century. Joycelyn Moody shows how these authors appropriated white-sanctioned literary conventions to assert their voices and to protest the racism, patriarchy, and other forces that created and sustained their poverty and enslavement. In doing so, Moody also reveals the wealth of insights that could be gained from these kinds of writings if we were to acknowledge the spiritual convictions of their authors if we read them because, not although they are holy texts, the deeply held passionately expressed beliefs of these women, says Moody, should not be brushed aside by scholars who may be tempted to view them as naïve or as indicative only of the racial class and gender oppressions these women suffered. In addition, Moody promotes new ways of looking at dictated narratives without relegating them to a status below self-authored texts. Helping to recover a neglected chapter of American literary history, *Sentimental Confessions* is filled with insights into the state of the nation in the nineteenth century.

Confessions of a Plagiarist Kevin Kopelson, 2012 *Literary Nonfiction Memoir*. In college, Kevin Kopelson passed off a paper by his older brother Robert as his own. In graduate school, he plagiarized nearly an entire article from a respected scholar and then, later, having met her and been asked if he would send something for her to read, sent that essay he had plagiarized from her work. This is not to mention the many instances in which he quoted others extensively, not passing their work off as his own but substituting it for his own words when his words were what were called for. Until recently, such plagiarisms and thefts had been his most shameful secret, shared only with a trusted few. But then, Kopelson, now an English professor and the author of a number of respected books, most recently 2007's *Sedaris*, wrote an essay entitled *My Cortez*, which was published in the *London Review of Books* in 2008. It was a satirical literary confession, an exploration of Kopelson's personal and professional life via his various acts of plagiarism. From that jumping-off point and exploring also his other vices, **CONFESSIONS OF A PLAGIARIST** is the compelling and clever retelling, not to mention renovation, of Kopelson's life, one transgression at a time.

Apocalyptic Sentimentalism Kevin Pelletier, 2015. Focusing on a range of important antislavery figures including David Walker, Nat Turner, Maria Stewart, Harriet Beecher Stowe, and John Brown, *Apocalyptic Sentimentalism* illustrates how antislavery discourse worked to redefine violence and vengeance as the ultimate expression rather than denial of love and sympathy.

Moved to Tears Rebecca Bedell, 2018-11-13. In this volume, Bedell examines received ideas about sentimental art. Countering its association with trite and saccharine Victorian kitsch, she argues that major American artists from John Trumbull and Charles Willson Peale in the eighteenth century and Asher Durand and Winslow Homer in the nineteenth to Henry Ossawa Tanner and Frank Lloyd Wright in the early twentieth produced what was understood in their time as sentimental art, art intended to

develop empathetic bonds and to express or elicit social affections including sympathy compassion nostalgia and patriotism

Interrogation and Confession Ian Bryan, 2019-01-04 First published in 1997 *Interrogation and Confession* has two important concerns The first is with the structures and strategies that have evolved within the criminal justice system not only to entrench the confession as key item of prosecution evidence but also to legitimate the custodial interrogation of suspects by law enforcement personnel The second major concern is with kinds of police suspect encounter that appear in official accounts of custodial interrogation Based upon a systematic analysis of prosecution papers associated with over 650 Crown Court cases the author provides vivid and challenging insights into the nature of police suspect relations and closely examines the extent to which evidence is constructed rather than elicited how far formal rules impact upon the character and form of police suspect relations during interrogation the circumstances in which suspects elect or decline to cooperate with the police and the extent to which records of custodial interrogation can be said to be complete accurate and reliable

Transamerican Sentimentalism and Nineteenth-Century US Literary History Maria A. Windell, 2020-07-11 Sentimentalism is usually studied through US British relations after the American Revolution or in connection to national reforms like the abolitionist movement *Transamerican Sentimentalism and Nineteenth Century US Literary History* instead argues that African American Native American Latinx and Anglo American women writers also used sentimentalism to construct narratives that reframed or countered the violence dominating the nineteenth century Americas including the Haitian Revolution Indian Removal the US Mexican War and Cuba s independence wars By tracking the transformation of sentimentalism as the US reacted to enacted and intervened in conflict *Transamerican Sentimentalism and Nineteenth Century US Literary History* demonstrates how marginalized writers negotiated hemispheric encounters amidst the gendered racialized and cultural violence of the nineteenth century Americas It remaps sentiment s familiar transatlantic and national scholarly frameworks through authors such as Leonora Sansay and Mary Peabody Mann and considers how authors including John Rollin Ridge John S and Harriet Jacobs Mar a Amparo Ruiz de Burton Victor S jour and Martin R Delany adapted the mode *Transamerican sentimentalism* cannot unseat the violence of the nineteenth century Americas but it does produce other potential outcomes including new paradigms for understanding the coquette a locally successful informal diplomacy and motivations for violent slave revolt Such transformations mark not sentiment s failures or distortions but its adaptive attempts to survive and thrive

Sentimentalism in Nineteenth-Century America Mary G. De Jong, 2013-06-07 Sentimentalism emerged in eighteenth century Europe as a moral philosophy founded on the belief that individuals are able to form relationships and communities because they can by an effort of the imagination understand one another s feelings American authors of both sexes who accepted these views cultivated readers sympathy with others in order to promote self improvement motivate action to relieve suffering reinforce social unity and build national identity Entwined with domesticity and imperialism and finding expression in literature and in public and private rituals sentimentalism became America s

dominant ideology by the early nineteenth century Sentimental writings and practices had political uses some reformist and some repressive They played major roles in the formation of bourgeois consciousness The first new collection of scholarly essays on American sentimentalism since 1999 this volume brings together ten recent studies eight published here for the first time The Introduction assesses the current state of sentimentalism studies the Afterword reflects on sentimentalism as a liberal discourse central to contemporary political thought as well as literary studies Other contributors exploring topics characteristic of the field today examine nineteenth century authors treatments of education grief social inequalities intimate relationships and community This volume has several distinctive features It illustrates sentimentalism s appropriation of an array of literary forms advice literature personal narrative and essays on education and urban poverty as well as poetry and the novel objects memorial volumes and cultural practices communal singing benevolence It includes four essays on poetry less frequently studied than fiction It identifies internal contradictions that eventually fractured sentimentalism s viability as a belief system yet suggests that the protean sentimental mode accommodated itself to revisionary and ironized literary uses thus persisting long after twentieth century critics pronounced it a casualty of the Civil War This collection also offers fresh perspectives on three esteemed authors not usually classified as sentimentalists Sarah Piatt Walt Whitman and Henry James thus demonstrating that sentimental topics and techniques informed realism and modernism as they emerged Offering close readings of nineteenth century American texts and practices this book demonstrates both the limits of sentimentalism and its wide and lasting influence

Black Pro Se Faith Barter, 2025-03-17 Black thinkers in the antebellum United States grappled with what it meant to inhabit a place a history and a violent legal regime In newspapers and pamphlets political speeches and fiction Black writers persistently imagined alternative and liberatory legal futures In reading these writers as architects of legal possibility Faith Barter mobilizes the coincidental intimacy of prose and the legal term *pro se* which refers to litigants who represent themselves in court The book studies multiple literary genres short stories novels freedom narratives speeches confessions periodicals and pamphlets alongside legal historical treatises trial transcripts judicial opinions and statutes Barter juxtaposes nineteenth century law and literature to show how Black writers counterintuitively used legal forms to reimagine their own relationships to time and place Organized around four legal forms appeal confession jurisdiction and precedent this book demonstrates how Black writers creatively used them to challenge the logics of their oppression Reading Black writers not merely as witnesses or victims but as visionaries for what the legal system could be this book excavates the importance of legal thinking in the African American literary tradition

The Proletarian Dream Sabine Hake, 2017-09-11 The proletariat never existed but it had a profound effect on modern German culture and society As the most radicalized part of the industrial working class the proletariat embodied the critique of capitalism and the promise of socialism But as a collective imaginary the proletariat also inspired the fantasies desires and attachments necessary for transforming the working class into a historical subject and an emotional community This book reconstructs this complicated and

contradictory process through the countless treatises essays memoirs novels poems songs plays paintings photographs and films produced in the name of the proletariat The Proletarian Dream reads these forgotten archives as part of an elusive collective imaginary that modeled what it meant and even more important how it felt to claim the name proletarian with pride hope and conviction By emphasizing the formative role of the aesthetic the eighteen case studies offer a new perspective on working class culture as a oppositional culture Such a new perspective is bound to shed new light on the politics of emotion during the main years of working class mobilizations and as part of more recent populist movements and cultures of resentment Aldo and Jeanne Scaglione Prize for Studies in Germanic Languages and Literatures 2018 *Richard Hughes Mearns, 1921* *Père-versions of the Truth* Sławomir Masłoń, 2007 **Speaking Lives, Authoring Texts** DoVeanna S. Fulton Minor, Reginald H. Pitts, 2012-02-01 Speaking Lives Authoring Texts is a critical collection of three women's oral slave narratives Louisa Picquet the Octoroon A Tale of Southern Slave Life 1861 The Story of Mattie J Jackson 1866 and Sylvia Dubois A Biography of The Slave Who Whipped Her Mistress and Gained Her Freedom 1883 that have received little scholarly attention owing both to the oral nature of the texts and the circumstances of their publication and republication Taken together these narratives display African American women's discursive practices that subvert oppression assert agency and create representations of the past that counter dominant narratives of both slavery and American culture This volume ensures that twenty first century readers hear these voices to not only gain historical knowledge but also to understand the dynamics of literacy and self representation and to locate oral narratives in the spectrum and tradition of African American literary production **Classic African American Women's Narratives** William L. Andrews, 2003-01-16 Classic African American Women's Narratives offers teachers students and general readers a one volume collection of the most memorable and important prose written by African American women before 1865 The book reproduces the canon of African American women's fiction and autobiography during the slavery era in U S history Each text in the volume represents a first Maria Stewart's Religion and the Pure Principles of Morality 1831 was the first political tract authored by an African American woman Jarena Lee's Life and Religious Experience 1836 was the first African American woman's spiritual autobiography The Narrative of Sojourner Truth 1850 was the first slave narrative to focus on the experience of a female slave in the United States Frances E W Harper's The Two Offers 1859 was the first short story published by an African American woman Harriet E Wilson's Our Nig 1859 was the first novel written by an African American woman Harriet Jacob's Incidents in the Life of a Slave Girl 1861 was the first autobiography authored by an African American woman Charlotte Forten's Life on the Sea Islands 1864 was the first contribution by an African American woman to a major American literary magazine the Atlantic Monthly Complemented with an introduction by William L Andrews this is the only one volume collection to gather the most important works of the first great era of African American women's writing **Black Bride of Christ**, 2021-04-30 Teresa de Santo Domingo born with the name Chicaba was a slave captured in the territory known to

seventeenth and eighteenth century Spanish and Portuguese navigators and slave traffickers as La Mina Baja del Oro the part of West Africa that extends through present day eastern Ghana Togo Benin and western Nigeria Upon the death of her Spanish master Chicaba was freed to enter a convent The Dominicans of La Penitencia in Salamanca accepted her after she had been rejected by several other monasteries because of her skin color Even in her own religious community race put her at a disadvantage in the highly stratified social hierarchy of monastic houses of the era Her life story is known to us through a document entitled Compendio de la vida ejemplar de la Venerable Madre Sor Teresa Juliana de Santo Domingo which is the foundational documentary evidence in the case for beatification of this nun and as such it is the most significant and comprehensive source of information about her This volume the first English translation of the Compendio is a hagiography an example of a biographical genre that recounts the lives and describes the spiritual practices of saints officially canonized by the Church respected ecclesiastical leaders or holy people informally recognized by local devotees The effort to have Chicaba canonized continues today as Fra Molinero and Houchins explore in their introduction to the volume

Bachelors, And, A Bachelor's Confessions Washington Irving, 1909

Politics and Affect in Black Women's Fiction Kathy Glass, 2017-12-15 Exploring literary possibilities Politics and Affect reads black women's text in particular Frances Harper's The Two Offers 1859 Julia Collins's The Curse of Caste 1865 Nella Larsen's Quicksand 1928 and Danzy Senna's Caucasia 1998 as richly creative documents saturated with sociopolitical value Interested in how African American women writers from the nineteenth century to the present have mined the politics of affect and emotion to document love shame and suffering in environments shaped by race Kathy Glass gives sustained attention to the impact of racist affect on the black body and examines how black women writers deploy emotional states to engender sociopolitical change

Transatlantic Spiritualism and Nineteenth-Century American Literature B. Bennett, 2007-06-11 This book asks about the cultural and political meanings of spiritualism in the Nineteenth century United States In order to reassess both transatlantic spiritualism and the culture in which it emerged Bennet locates spiritualism within a highly technologized transatlantic capitalist culture

The Textual Effects of David Walker's "Appeal" Marcy J. Dinius, 2022-04-05 Historians and literary historians alike recognize David Walker's Appeal to the Coloured Citizens of the World 1829 1830 as one of the most politically radical and consequential antislavery texts ever published yet the pamphlet's significant impact on North American nineteenth century print based activism has gone under examined In The Textual Effects of David Walker's Appeal Marcy J Dinius offers the first in depth analysis of Walker's argumentatively and typographically radical pamphlet and its direct influence on five Black and Indigenous activist authors Maria W Stewart William Apess William Paul Quinn Henry Highland Garnet and Paola Brown and the pamphlets that they wrote and published in the United States and Canada between 1831 and 1851 She also examines how Walker's Appeal exerted a powerful and lasting influence on William Lloyd Garrison's Liberator and other publications by White antislavery activists Dinius contends that scholars have neglected the positive transnational and transformative

effects of Walker's Appeal on print based political activism and literary and book history that is its primarily textual effects due to an enduringly narrow focus on the violence that the pamphlet may have occasioned. She offers as an alternative a broadened view of activism and resistance that centers the works of Walker, Stewart A. Pess, Quinn Garnet and Brown within an exploration of radical forms of authorship, publication, civic participation and resistance. In doing so, she has written a major contribution to African American literary studies and the history of the book in antebellum America. **Identifying**

Marks Jennifer Putzi, 2012-06-01. What we know of the marked body in nineteenth century American literature and culture often begins with *The Scarlet Letter*'s Hester Prynne and ends with *Moby Dick*'s Queequeg. This study looks at the presence of marked men and women in a more challenging array of canonical and lesser known works including exploration narratives, romances and frontier novels. Jennifer Putzi shows how tattoos, scars and brands can function both as stigma and as emblem of healing and survival, thus blurring the borderline between the biological and social, the corporeal and spiritual. Examining such texts as *Typee*, *Uncle Tom's Cabin*, *Captivity of the Oatman Girls*, *The Morgesons*, *Iola Leroy* and *Contending Forces*, Putzi relates the representation of the marked body to significant events, beliefs or cultural shifts including tattooing and captivity, romantic love, the patriarchal family and abolition and slavery. Her particular focus is on both men and women of color as well as white women in other words, bodies that did not signify personhood in the nineteenth century and thus by their very nature were grotesque. Complicating the discourse on agency, power and identity, these texts reveal a surprisingly complex array of representations of and responses to the marked body, some that are a product of essentialist thinking about race and gender identities and some that complicate critique or even rebel against conventional thought. *The Practice of*

Citizenship Derrick R. Spires, 2019-02-08. In the years between the American Revolution and the U.S. Civil War, as legal and cultural understandings of citizenship became more racially restrictive, black writers articulated an expansive practice-based theory of citizenship. Grounded in political participation, mutual aid, critique and revolution, and the myriad daily interactions between people living in the same spaces, citizenship, they argued, is not defined by who one is but rather by what one does. In *The Practice of Citizenship*, Derrick R. Spires examines the parallel development of early black print culture and legal and cultural understandings of U.S. citizenship, beginning in 1787 with the framing of the federal Constitution and the founding of the Free African Society by Absalom Jones and Richard Allen and ending in 1861 with the onset of the Civil War. Between these two points, he recovers understudied figures such as William J. Wilson, whose 1859 *African American Picture Gallery* appeared in seven installments in *The Anglo-African Magazine*, and the physician, abolitionist and essayist James McCune Smith. He places texts such as the proceedings of black state conventions alongside considerations of canonical figures such as Frances Ellen Watkins Harper and Frederick Douglass, reading black print culture as a space where citizenship was both theorized and practiced. Spires reveals the degree to which concepts of black citizenship emerged through a highly creative and diverse community of letters, not easily reducible to representative figures or genres. From petitions to Congress to

Frances Harper's parlor fiction black writers framed citizenship both explicitly and implicitly the book demonstrates not simply as a response to white supremacy but as a matter of course in the shaping of their own communities and in meeting their own political social and cultural needs

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