

Moving Encounters Sympathy And The Indian Question In Antebellum Literature Native Americans Of The Northeast

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In this way, Moving Encounters sheds new light on a wide range of texts concerning the "Indian Question" by emphasizing their engagement with popular sentimental forms and by challenging the commonly held belief that all EuroAmerican expressions of sympathy for American Indians in this period were fundamentally insincere.

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Although these "moving encounters," as Mielke terms them, often promoted the possibility of mutual sympathy between Native Americans and Euro-Americans, they also suggested that these emotional links were inherently unstable, potentially dangerous, and ultimately doomed.

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Moving Encounters: Sympathy and the Indian Question in Antebellum Literature (Native Americans of the Northeast) Laura L. Mielke An old Indian woman comforts two young white children she finds lost in the woods and lovingly carries them back to their eager parents.

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Moving encounters: sympathy and the indian question in antebellum literature. Winner Description: Mielke, Laura L; Massachusetts, 2008. Title of a book, article or other published item (this will display to the public): Moving encounters: sympathy and the Indian question in antebellum literature.

~~Moving encounters: sympathy and the Indian question in ...~~

This a careful, detailed, judicious study of the question of sympathy in antebellum US literature, as it relates to writing about Native Americans. While not ignoring the issue of complicity, "Moving Encounters" refreshingly does not dismiss all white writing about Native Americans as cynical or duplicitous, in the manner of much standard pococ literary criticism.

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"moving encounter" found in American captivity narratives, as defined by Laura L. Mielke in her book Moving Encounters: Sympathy and the Indian Question in Antebellum Literature. Mielke's concept focuses on an interaction between different nationalities or ethnicities with significance to the overall story. She

~~Reframing Sympathy for Indigenous Captives in Avatar: The ...~~

She does not contest Deloria's arguments about the performative political power of playing Indian for both whites and Native Americans, but she takes the discussion in another direction by examining cross-racial encounters as performances of sympathy. She calls such encounters "moving encounters" because they were always described as emotionally "moving" and also because the meanings of the emotions--and the encounters--were surprisingly unstable, hard to fix or pin down.

~~Seeing Red: Anger, Sentimentality, and American Indians ...~~

Joshua David Bellin is a professor of English at La Roche College. He is the author of several books, most recently, *Medicine Bundle: Indian Sacred Performance and American Literature, 1824-1932*. Laura L. Mielke is an associate professor of English at the University of Kansas and the author of *Moving Encounters: Sympathy and the Indian Question in Antebellum Literature*.

~~Book Page : Nebraska Press~~

See Laura Mielke, *Moving Encounters: Sympathy and the Indian Question in Antebellum Literature*, Amherst: University of Massachusetts Press, 2008, p 202. 52. See Mielke, *Moving Encounters*, p 9.

~~'Unlocking the fountains of the heart' settler verse and ...~~

Seeing Red: Anger, Sentimentality, and American Indians, and: *Moving Encounters: Sympathy and the Indian Question in Antebellum Literature*; *The Many Faces of Margaret Fuller*; Excerpt from *A Woman Tenderfoot*; Grace Gallatin Thompson Seton (1872-1959) Excerpt from *Guenn: A Wave on the Breton Coast*; Blanche Willis Howard (1847-1898)

"How literary portraits of Indian-white encounters shaped nineteenth-century disputes over Native rights. An old Indian woman comforts two young white children she finds lost in the woods and lovingly carries them back to their eager parents. A frontiersman sheds tears over the grave of a Mohican youth, holding hands with the mourning father. According to Laura L. Mielke, such emotionally charged scenes between whites and Indians paradoxically flourished in American literature from 1820 to 1850, a time when the United States government developed and applied a policy of Indian removal. Although these "moving encounters," as Mielke terms them, often promoted the possibility of mutual sympathy between Native Americans and Euro-Americans, they also suggested that these emotional links were inherently unstable, potentially dangerous, and ultimately doomed.

Savage Songs & Wild Romances considers the various types of poetry - from short songs and laments to lengthy ethnographic epics - which nineteenth-century settlers wrote about indigenous peoples as they moved into new territories in North America, South Africa, and Australasia. Drawing on a variety of texts (some virtually unknown), the author demonstrates the range and depth of this verse, suggesting that it exhibited far more interest in, and sympathy for, indigenous peoples than has generally been acknowledged. In so doing, he challenges both the traditional view of this poetry as derivative and eccentric, and more recent postcolonial condemnations of it as racist and imperialist. Instead, he offers a new, more positive reading of this verse, whose openness towards the presence of the indigenous Other he sees as an early expression of the tolerance and cultural relativity characteristic of modern Western society. Writers treated include George Copway, Alfred Domett, Henry Wadsworth Longfellow, George McCrae, Thomas Pringle, George Rusden, Lydia Sigourney, and Alfred Street.

"Winner of the Elizabeth Agee Prize in American literary studies Susan K. Harris retraced the journey of

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the literary icon as he made his way around the British Empire on his infamous 1895–1896 lecture tour. Part biography, part literary criticism, and part travel memoir, Harris' study offers a unique take on one of America's most widely studied writers while attempting to situate Mark Twain's social commentary within a contemporary worldview. As Harris makes her way through Australia, India, and South Africa—seeing for herself the people and places Twain experienced—she also undertakes a journey of self-exploration and what her relationship with Mark Twain means. After his disastrous investment in the Paige Compositor typesetting machine, Mark Twain found himself bankrupt. Determined to repay his debts, he undertook a thirteen-month lecture tour around the British Empire—visiting Fiji, Australia, New Zealand, India, Mauritius, and South Africa. After the tour, Twain published *Following the Equator*, a travelogue in which he recorded his observations and social commentary on the places he visited. Although Twain was generally known to criticize racism, bigotry, and imperialism, his financial situation meant he was willing to write to his audience's expectations in order to sell more books. This led to the imbueing of *Following the Equator* with the racial and cultural biases of the era. *Following the Equator* went on to be a success, virtually propelling him out of debt, but now contemporary scholars and readers are left to make sense of Twain's often inconsistent observations, to figure out how to situate Twain's legacy in a new era. 'Mark Twain, the World, and Me' aims to do just that. More than 100 years after Twain's journey, Susan K. Harris follows him through Australia, India, and South America, tracing the themes and issues present in *Following the Equator*, addressing them head on, and using them as an occasion for comparing his era to our own. Her account covers a variety of topics, such as the conundrum that Hinduism presented to Protestant Americans of the 19th century, the clash of civilizations between Australian Aborigines and white settlers, the environmental devastation brought on by settler eradication policies, and more"--

Gale Researcher Guide for: Romanticism and Reform in the Writings of Lydia Maria Child is selected from Gale's academic platform Gale Researcher. These study guides provide peer-reviewed articles that allow students early success in finding scholarly materials and to gain the confidence and vocabulary needed to pursue deeper research.

The American Renaissance has been a foundational concept in American literary history for nearly a century. The phrase connotes a period, as well as an event, an iconic turning point in the growth of a national literature and a canon of texts that would shape American fiction, poetry, and oratory for generations. F. O. Matthiessen coined the term in 1941 to describe the years 1850–1855, which saw the publications of major writings by Hawthorne, Melville, Emerson, Thoreau, and Whitman. This Companion takes up the concept of the American Renaissance and explores its origins, meaning, and longevity. Essays by distinguished scholars move chronologically from the formative reading of American Renaissance authors to the careers of major figures ignored by Matthiessen, including Stowe, Douglass, Harper, and Longfellow. The volume uses the best of current literary studies, from digital humanities to psychoanalytic theory, to illuminate an era that reaches far beyond the Civil War and continues to shape our understanding of American literature.

Derived from the Latin *abiectus*, literally meaning "thrown or cast down," "abjection" names the condition of being servile, wretched, or contemptible. In Western religious tradition, to be abject is to submit to bodily suffering or psychological mortification for the good of the soul. In *Cast Down: Abjection in America, 1700–1850*, Mark J. Miller argues that transatlantic Protestant discourses of abjection engaged with, and furthered the development of, concepts of race and sexuality in the creation of public subjects and public spheres. Miller traces the connection between sentiment, suffering, and publication and the role it played in the movement away from church-based social reform and toward nonsectarian radical rhetoric in the public sphere. He focuses on two periods of rapid transformation: first, the 1730s and 1740s, when new models of publication and transportation enabled transatlantic Protestant religious populism, and, second, the 1830s and 1840s, when liberal reform movements emerged from nonsectarian religious organizations. Analyzing eighteenth- and nineteenth-century conversion narratives, personal narratives, sectarian magazines, poems, and novels, Miller shows how church and social reformers used sensational accounts of abjection in their attempts to make the public sphere sacred as a vehicle for political change, especially the abolition of slavery.

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, María Amparo Ruiz de Burton, Victor Séjour, 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.

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Although cross-cultural encounter is often considered an economic or political matter, beauty, taste, and artistry were central to cultural exchange and political negotiation in early and nineteenth-century America. Part of a new wave of scholarship in early American studies that contextualizes American writing in Indigenous space, *Literary Indians* highlights the significance of Indigenous aesthetic practices to American literary production. Countering the prevailing notion of the "literary Indian" as a construct of the white American literary imagination, Angela Calcaterra reveals how Native people's pre-existing and evolving aesthetic practices influenced Anglo-American writing in precise ways. Indigenous aesthetics helped to establish borders and foster alliances that pushed against Anglo-American settlement practices and contributed to the discursive, divided, unfinished aspects of American letters. Focusing on tribal histories and Indigenous artistry, Calcaterra locates surprising connections and important distinctions between Native and Anglo-American literary aesthetics in a new history of early American encounter, identity, literature, and culture.

In the nineteenth century, nearly all Native American men living along the southern New England coast made their living traveling the world's oceans on whaleships. Many were career whalers, spending twenty years or more at sea. Their labor invigorated economically depressed reservations with vital income and led to complex and surprising connections with other Indigenous peoples, from the islands of the Pacific to the Arctic Ocean. At home, aboard ship, or around the world, Native American seafarers found themselves in a variety of situations, each with distinct racial expectations about who was "Indian" and how "Indians" behaved. Treated by their white neighbors as degraded dependents incapable of taking care of themselves, Native New Englanders nevertheless rose to positions of command at sea. They thereby complicated myths of exploration and expansion that depicted cultural encounters as the meeting of two peoples, whites and Indians. Highlighting the shifting racial ideologies that shaped the lives of these whalers, Nancy Shoemaker shows how the category of "Indian" was as fluid as the whalers were mobile.

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