

1. Record Nr.	UNINA9910807814503321
Autore	Stokes Claudia <1970->
Titolo	The altar at home : sentimental literature and nineteenth-century American religion / / Claudia Stokes
Pubbl/distr/stampa	Philadelphia, Pennsylvania : , : University of Pennsylvania Press, , 2014 ©2014
ISBN	0-8122-9014-3
Edizione	[1st ed.]
Descrizione fisica	1 online resource (290 p.)
Disciplina	810.9/3823
Soggetti	Religion and literature - United States - History - 19th century Sentimentalism in literature Christianity in literature American literature - Women authors - History and criticism American literature - 19th century - History and criticism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Front matter -- CONTENTS -- Introduction -- Chapter 1. Revivals of Sentiment: Sentimentalism and the Second Great Awakening -- Chapter 2. My Kingdom: Sentimentalism and the Refinement of Hymnody -- Chapter 3. The Christian Plot: Stowe, Millennialism, and Narrative Form -- Chapter 4. Derelict Daughters and Polygamous Wives: Mormonism and the Uses of Sentiment -- Chapter 5. The Mother Church: Mary Baker Eddy and the Practice of Sentimentalism -- Notes -- Bibliography -- Index -- Acknowledgments
Sommario/riassunto	Displays of devout religious faith are very much in evidence in nineteenth-century sentimental novels such as Uncle Tom's Cabin and Little Women, but the precise theological nature of this piety has been little examined. In the first dedicated study of the religious contents of sentimental literature, Claudia Stokes counters the long-standing characterization of sentimental piety as blandly nondescript and demonstrates that these works were in fact groundbreaking, assertive, and highly specific in their theological recommendations and endorsements. The Altar at Home explores the many religious contexts and contents of sentimental literature of the American nineteenth

century, from the growth of Methodism in the Second Great Awakening and popular millennialism to the developing theologies of Mormonism and Christian Science. Through analysis of numerous contemporary religious debates, Stokes demonstrates how sentimental writers, rather than offering simple depictions of domesticity, instead manipulated these scenes to advocate for divergent new beliefs and bolster their own religious authority. On the one hand, the comforting rhetoric of domesticity provided a subtle cover for sentimental writers to advance controversial new beliefs, practices, and causes such as Methodism, revivalism, feminist theology, and even the legitimacy of female clergy. On the other hand, sentimentality enabled women writers to bolster and affirm their own suitability for positions of public religious leadership, thereby violating the same domestic enclosure lauded by the texts. *The Altar at Home* offers a fascinating new historical perspective on the dynamic role sentimental literature played in the development of innumerable new religious movements and practices, many of which remain popular today.
