



The Catharine Maria SEDGWICK SOCIETY Newsletter

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Means and Ends; Or, The State of Sedgwick Studies

Susan K. Harris
Hall Distinguished Professor
of American Literature and Culture
University of Kansas

We offer our thanks to Susan, the keynote speaker at the recent Symposium, for her many acts of scholarly and personal generosity and especially for sharing her ideas with us at the symposium and for agreeing to share so much of her address again in this forum.

When I was first asked to give this lecture, I resisted because I felt like a fraud. Unlike most of the people in this room, I don't think of myself as a Sedgwick scholar. I accepted in part because I thought Sedgwick would be an ideal figure through whom to examine the topography of 19th-century American literature a quarter century after the beginning of the recovery project that brought her back into the academic, if not the public, eye. Hence my choice of a title, *The State of Sedgwick Studies*: I wanted to first review the career of Sedgwick studies over the last twenty years, and then to put that scholarly history in the context of changes in American literature in the same time period. I also hoped that through this symposium we could work together to plot a trajectory for the future.

But as I worked on this paper, I also realized that my relationship with Sedgwick has been deeply affected by my absorption in American politics in the last year, and that my interest in her work has been very much colored by my concern for the *ends* for which we are recovering her. On the one hand, I applaud the work that has brought Sedgwick back to her rightful place in the canon, and on the other hand, I have some serious questions about the uses of Sedgwick for our time. I also have some suggestions for repositioning Sedgwick that might help in introducing her to a wider audience. And so I must ask your indulgence if this talk contains contradictions and ambivalences about both Sedgwick and our use of her. My ambivalence is based on a profound fear of the direction in which my country is going, and on my desire not to provide ammunition to a movement seeking to dismantle American society as I have known it.

And so, context #1: the status of recovery, or, Sedgwick and the

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literary landscape in the first years of the 21st century. If we look at tables of contents of the major anthologies published in the last 10 years we see a very different 19th-century American literary landscape from those published before 1990. Emerson, Melville, Whitman, and the others are still there—very much so—but they have been joined or, as I prefer to frame it, reunited and re-imagined, by their contemporaries: Stowe, Fanny Fern, Sedgwick, Child, Alcott, Phelps, Hopkins, Harper, Wilson, Jacobs, Zitkala-Sa, Sui-Sin Far, Austin, Ruiz de Burton, to name only a few.

Not only have we expanded the number of writers and the range of approaches, we have also expanded the range of genres. For years, the novel and the long poem were the privileged forms (my own graduate training was so rigorously focused on long forms that I didn't know what to do with short forms—like stories—when I faced my first anthology-based course). In this *new* landscape, short stories, sketches, tales, all kinds of poetry, essays, autobiographies, travel narratives, slave narratives, captivity narratives, biographies, diaries, letters, conduct books, gift books, and even flower books constitute legitimate forms through which we can examine our literary past. Possibly the most exciting development of the last quarter century—my time in the academy—has been first, finding these materials, and then learning how to manage them—that is, working out methodologies for understanding how they made—and make—cultural sense, in their time and in ours.

Catharine Sedgwick does not appear in the 1979 *Norton Anthology of American Literature*, nor, 15 years later, in the 1993 *Harper's Anthology*. She did appear in the 1989 *Heath Anthology of American Literature*—the first edition. Like that first edition, the 1998 *Heath* has an excerpt from *Hope Leslie* sandwiched between Cooper and Poe. The 1998 *Norton*, on the other hand, has "Cacoethes Scribendi" and "A Reminiscence of Federalism" sandwiched between Cooper and Bryant. The sequence is chronologically correct, but it doesn't make much sense thematically.

These samples are sketchy, but still representative of the state of Sedgwick recovery. We've come a long way, but not yet far enough. Sedgwick—along with a bunch of other white women and people of color—is *there*, a cause for celebration, but it's not clear what she's there *for*, and her oeuvre isn't being exploited in a very creative way. First, there's still too much fixation

on *Hope Leslie*, something we can see clearly in these two 1998 samples. We need to expand our focus, and we need a volume of Sedgwick's short stories and essays, so that anthologists and other compilers have a variety of short pieces to choose from.

But as we begin this next phase, we have to ask ourselves some hard questions. We have passed the first stage of Sedgwick recovery, which was simply to get her name back into currency and to begin some critical conversations about her. Now it's time to ask, which Sedgwick, and for whom?

So, Context #2: Ends. I know that everyone in this room has faced this question, but maybe it's time to ask it again: *why* should we want to recover Sedgwick—at least beyond *Hope Leslie*? What are the ends, and I think these are political ends, of encouraging a broad audience to read and discuss Sedgwick? There has been a spate of Sedgwick scholarship recently, and all of it is good. Currently *Hope Leslie*, *The Linwoods*, *A New-England Tale*, Kelley's edition of the *Autobiography and Journals*, and a couple of stories and sketches are all in print in one form or another. With this, a substantial secondary literature is emerging. Since 1985 at least 60 chapters and articles have been published on Sedgwick's work, and that is exclusive of the Northeastern University Press collection of critical essays (*Catharine Maria Sedgwick: Critical Perspectives*, 2003), which is a major contribution to the secondary profile. If I were pushing Sedgwick studies on the stock market, I'd call it a small cap company that bore watching. But I would also watch to see who was investing in it.

What is the audience we are trying to reach, and how are we constructing Sedgwick in the process? Are we presenting her as a model of early republican writing? As an early feminist? As a self-conscious shaper of American identities? As a white American from the dominant class who had profound reservations about the moral and intellectual capacities of other races? Which Sedgwick do we want to showcase, and what might be the consequences of doing so? Another way of saying this is to ask: Who was Catharine Sedgwick, in *her* time, and what can we say about her work that is meaningful for *our* time? What can Sedgwick studies add to our understanding of our own identities, and the identities of our students, as seen through our literary past? If we say that Sedgwick is "interesting," or "not interesting," what does that tell us about ourselves? And who is the "us" that I am talking about?

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So let us, for a moment, examine Sedgwick, and Sedgwick studies, for what we have found "interesting" so far.

Certainly the most traditional way of finding Sedgwick interesting is by examining her role in the development of the American character through manners and morals. I know that I first encountered Sedgwick through an index that listed her as the author of conduct manuals for girls. At that point, she was so invisible that she didn't appear in most library catalogues. It was years before I realized that she also wrote fiction. From a historian's point of view, conduct manuals and other didactic materials have always been of consequence because they provide rationales for women's behaviors. As almost every recent commentator on Sedgwick has noted, Sedgwick's didactic writings, including novels, like *Clarence*, that focus on manners, are also important because they place the home in a national context, demonstrating the domestic nuances of the national project through both gendered and class perspectives. As Sondra Smith Gates notes in her article on Sedgwick's didactic fiction, Sedgwick saw poverty as a temporary state in the new Republic; her didactic writings are at once manuals for personal success and p.r. texts for the democratic process. In other words, "interesting" here has shifted—or perhaps merely expanded—from Sedgwick's writing as an avenue into women's lives to Sedgwick's writing as a blueprint for nation-building.

But trying to contextualize Sedgwick's works exposes some of what I see as the dangers of Sedgwick for our time. By this I mean how readily her social ideas can be adapted to a conservative social agenda. For example, one aspect of Sedgwick's participation in the sex/gender system of her time is her interventions in early republican constructions of femininity and masculinity. For me, these have always been some of the most compelling areas in which Sedgwick participates, again because they are imbricated in her politics—Sedgwick's whole project is to create AMERICAN women and men. We all know the early republican discourse into which this falls: the debate, especially encouraged by the *National Review*, about creating a uniquely American literature. In *our* time, Sedgwick's contributions to this debate can also be used for self-consciously political ends, to appeal to audiences, like deans and the general public, whose support we (or at least we in the public university) need. I find myself talking a lot about how Sedgwick

creates models of American manhood that are NOT isolatoes—men who are celebrated for being enmeshed in social networks, urban, responsible, thoughtful, friendly to and respectful of women. I do this in part as a publicity act—I like to feature Sedgwick in talking to people that I want on my side. I also do it, I know, with a sense of glee because it overturns everything I was taught in graduate school about the romance being THE form of American novel. But I've come to realize that there's a danger here.

The more I have followed through the implications of Sedgwick's model Americans—both in the novels and the didactic works—the more I have seen her as a precursor to the celebration of the extraordinarily limited mentality that stands behind Horatio Alger, the demands for conformity that characterized late 19th century organized charity, and—to take a leap—the current administration's understanding of what it would mean to link charity, education, and religion. I keep thinking that George Bush—or maybe it's John Ashcroft—would like Sedgwick's novels, especially the didactic fiction. In Foucaultian terms, Sedgwick's concern for American manners and morals are part of the burgeoning disciplinary formations that were creating Americans in the early nineteenth century. And although this interests me intellectually—that is, *as* a genealogy—it disturbs me because I really don't think this is a platform I want my scholarship to support.

And this is before we come to Sedgwick's racial attitudes. As most of us have admitted by now, Sedgwick does not get flying colors on the racial and ethnic front. The noble Indians of *Hope Leslie* aside, Sedgwick's black, Irish, and other non-WASP characters do not sit well with latter-day racial politics, and I haven't seen any critical readings that have encouraged me to think that will change. I find myself bothered by Sedgwick's unexamined assumptions along racial lines. As almost every essay in the new collection notes, Sedgwick was not an abolitionist; although she was opposed to slavery she sat on the fence about abolition right up to the war, and although she has some fine African-American characters, mostly modeled after Elizabeth Freeman, she can also trot out, entirely unconsciously, some really racist stereotypes. This makes her, of course, very much a product of her time, although a not uncontested product. A lot of white writers, like Lydia Maria Child,

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were struggling to overturn these images. The question is, what do we do with this side of Sedgwick? Are there any uses that can be made of Sedgwick's racial attitudes? Or is the rest of her just so good that we can bracket race matters, the way we bracket Ezra Pound's fascism?

So you see my concerns. We are in the middle of a recovery project, and we've wrested the image of our protagonist from a writer purely in the domestic realm to a writer on the national scene. As feminists, some of us may have a problem right there—in moving towards "nation," we may be abandoning the particularities, the localness—of being female. Even if we don't feel that way, the next step is to examine what Sedgwick's national politics mean for us. Yes, she was a female writer with a powerful national voice. Is there a means through which we can reposition her so that she isn't just a precursor to 21st-century conservative agendas?

Context #3: Means. Let me see if I can propose some methodological moves that might help us through. The sea-change that has already been effected—the shift from Sedgwick as a didactic writer to Sedgwick as nation-builder—may give us a way into the next wave of Sedgwick studies. Something that I see emerging from recent writing about Sedgwick is a very different understanding of her biographically. This is *implicit* in a lot of the essays I've read but we need to make it explicit. It has to do with the way we construct Sedgwick geographically and socially. I saw it first at the wonderful session on Sedgwick in New York City at this year's MLA. Traditionally, critics and literary historians have figured Sedgwick as the spinster from Stockbridge who was dependent on her brothers' families for emotional sustenance and who periodically visited New York and Boston as, again, a dependent. Sedgwick's own writings, including her letters and diaries, encourage this image. But the MLA session, especially Charlene Avallone's paper on Sedgwick and the conversational culture of New York, made me realize that there's material out there that could be used to turn that image around. What would be the point of doing this?

I think we could set her up for different sets of critical debates if we foreground her urban experiences and sensibilities over her rural origins. We have done a lot with the profile of Catharine-the-country-spinster; we have explored her sensibility as a woman writer in the woman's sphere, and we have seen how the daughter and sister of powerful Federalists could participate in

the discourse of nation-building. We have also—although I think more work could be done on this—discussed her as a New England regionalist writer. But we have done all this within the biographical framework of the dependent female, encouraging readers to see her within a stereotype that reads "single woman" in terms of "lack."

If we turn this image around, however, locating Sedgwick in New York City rather than in Stockbridge, we would see her not in terms of her place in the margins of her brothers' houses but rather outside the domestic realm altogether, in the public sphere of the salon, the prisons, the relationships with other writers and artists, and the travels. Again, I note that I see this as a matter of setting up Sedgwick for expanded critical conversations. We would be taking her out of the conversation that figures 19th-century women writers as home-oriented, dependent, and provincial, and reading her into a conversation depicting early American writers, male and female, as social, activist, and cosmopolitan—much as she figures her own urban heroines. A framework for the social phenomenon we're looking at here might be called "city homes and country homes"—a 19th-century development among the middle classes that was as significant as the growth of tourism. Irving, Melville, Cooper, and Twain also moved back and forth between city and country homes—like Sedgwick often homes owned by relatives—but we don't think of any of these writers as the country cousin that we think of Sedgwick. In projecting the men as cosmopolitans, we assume that they were empowered.

If we figure Sedgwick as a cosmopolitan, she suddenly represents a class that is not only powerful (that is, her Federalist connections) but also mobile (moving easily between country and city, the U.S. and Europe)—*not*, I stress, as a binaried consciousness but as a fluid one. If we then look at the way that mobile, fluid, geographical self approaches—or constructs—issues, I think we will go a long way in making Sedgwick a figure for our day as well as for her own.

We've already shifted our association of Sedgwick from the purely domestic realm to the political, but we have tended to identify her political era as the Federalist period of her father. Theodore Sedgwick died in 1813; his daughter died in 1867. The intervening 54 years saw the United States transformed from a fledgling nation to a powerful one, survivor of internal wars, financial panics, massive population growth, and radical political shifts. We have documented Sedgwick's move from

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Calvinism to Unitarianism fairly well, but that, too, was a phenomenon of her early years. What relationship did she bear to national events after the 1820s? Was Child's complaint about Sedgwick's refusal to declare for the abolitionists a sign that Sedgwick had become conservative, or is there a way of conceiving of the many activities with which she was involved and her movements between locations as a kind of constant reconsideration—or rewriting—of her earlier ideas? Treating her as the spokeswoman for a certain class, clan, and community as that group experienced fifty years of American history is one way of pursuing this area and linking it to other ongoing critical debates.

Prying Sedgwick loose from place and politics, seeing her as a more fluid consciousness, might also help in thinking about her in terms of sex and gender. So far, we have not found much of note in Sedgwick's writings on unmarried women or even in her life. People play with Sedgwick's position on single women without having come to any clear understanding of it. The novel *Married or Single?* doesn't help us very much. Sedgwick clearly preferred a single life for herself but carefully asserted that most women were far better off married. Beyond her niece, who eventually married, she never had a live-in companion, and despite her many close female friendships, there's not a lot of evidence that she preferred women to men. As far as I can see, she didn't want to marry, but she held marriage to be an emotionally and politically better state than celibacy. The works I've read—both primary and secondary—don't offer many cracks in that logic. And yet I wonder if approaching her as a fluid consciousness—neither "either" nor "or," but capable of encompassing both—might help us understand the way she saw herself in the sex-gender system of her time. If we wish to pursue this, rather than combing her work only, I would suggest that we try studying her in conjunction with those of a number of women of her age and class, to see if we can get an idea of how the various discourses on being single were played out and what kinds of ambiguities women like Sedgwick were permitted. Work has been done on this (I don't mean on Sedgwick specifically; I mean on sex/gender systems generally) already in history, social history, feminist theory, and possibly rhetoric; we should join with those investigators to further this project. If there is more there than we discern, it's because we are still too caught up in the gender categories we have inherited, which remain mostly binaried, to unravel—or just plain "see"—the

unwritten ways that sexuality could be played out 150 years ago. Thinking about a fluid, or transitional, consciousness might help us understand how remaining single, all the while celebrating marriage, can be something more than a carefully hedged hypocrisy.

This notion of fluidity, I realize, is not unlike the idea of process that I claimed for Sedgwick's political ideology in my own contribution to the Northeastern collection. There, I was writing specifically about Sedgwick's view, very much out of the Enlightenment, of human perfectibility, and about how that view shaped her understanding of resistance to legitimate authority. But ideas of fluidity, or transitionality, are not that far from the idea of process that, after all, dominated late 18th and early 19th century thinking in the wake of Kant. I do think that this idea—of process—was fundamental for Sedgwick. It's one of the intellectual frameworks that kept her from despairing when it became clear that many of the things she had advocated had not come to pass. Unlike some of her countrymen (I'm thinking here especially of Mark Twain, who also celebrated possibility in his youth but became a bitter determinist in his old age) she remained hopeful, as I think *Married or Single?* demonstrates. As the pragmatists would later note, understanding American culture as a process rather than an end enables citizens to continue working for specific objectives even when success seems infinitely deferred.

And so I suggest that we are on the threshold of a new phase in Sedgwick studies. The incredibly hard job of recovering a forgotten writer has been done, and successfully, and I salute everyone in this room for your work. This is scholarship of lasting importance. The job we have ahead will be different. More publication is needed, and at the same time we need to make sure that what is in print remains in print.

We need to think through—and a forum such as this is the place to begin—what we want to "do" with Sedgwick, for which audiences, and for what reasons. And we need to think of ways to take Sedgwick beyond the frameworks in which we have traditionally constructed her, so that we can track her own intellectual process as she experienced the growth of the country with which she so closely identified.

Thank you.

A Note from the President

Lucinda Damon-Bach

As those who attended well know, the third Catharine Maria Sedgwick Symposium this past June was a wonderful success. Symposium Director Melissa Homestead ably orchestrated a rich variety of events, and participants came from as far away as Germany, making this our first international gathering. Melissa's report (on page 7) details the weekend's events, but I'd like to add my own personal thanks to all of those who travelled to Stockbridge to join us.

A very special thanks is due to Susan K. Harris, not only for her thoughtful and thought-provoking keynote address, but also for introducing me to Victoria at the 1996 American Women Writers Conference at Trinity College. Without Susan, there may never have been a Sedgwick Society, or the past *three* symposia! I'm also very pleased to offer thanks to first-time attendees and biography roundtable participants Mary Kelley, Ed Foster, Tim Kenslea, and Peter Drummey.

For those who missed the slide show celebrating our history as a society (presented after Saturday evening's banquet), it will soon be available on our website, along with photographs of Sunday's field trip to "Sacrifice Rock."

As Melissa notes in her report, at the Sedgwick Society meeting during the symposium, founding member Victoria Clements announced her resignation as Vice President of Membership and Finance. We will miss her vision, leadership, and energetic presence on the Executive Committee and count on her as an active member at large! Thank you, Victoria, from all of us, for your many hours dedicated to co-directing the first two symposia and to co-editing *Catharine Maria Sedgwick: Critical Perspectives*, which features work from those two gatherings. Deborah Gussman, also a founding member of the society, was elected to complete Victoria's term. Welcome, Deborah, and thank you for your willingness to serve on the Executive Committee!

In other Society news, thanks to a generous gift by Ed Foster, we are inaugurating the Catharine Maria Sedgwick Archives, which will include Ed's biography

of Sedgwick as well as, of course, all of our newsletters to date. Ed has donated nine copies of his book to the Society—one for the archives and the others to sell at future symposia as a fund raiser. While we have not yet chosen a location for the materials we collect, we welcome donations of books, photocopies of out-of-print materials, and other documents and research aids relevant to Sedgwick studies or to the teaching of her work.

Speaking of teaching, Advisory Board member Judith Fetterley encourages all of us in the Sedgwick Society to promote the use of *The Linwoods* in the classroom—not only for its own merits, but also to continue to create an audience for all of Sedgwick's works, including those not yet in print. Publishers need to know that there's a market for Sedgwick beyond the excerpts in anthologies and the three novels already available.

For those who want to teach and research the out-of-print novels, Matthew Gibson, Associate Director of the Early American Fiction E-Text Project at the University of Virginia, has advised me that digitized versions of several of Sedgwick's works are now available online to non-UVA users. It's taken a year to arrange, but the wait is worth it, to have these portable texts available. Thank you, Matthew! To access these texts, visit <http://etext.lib.virginia.edu/eaf/pubbrowse/>.

And thanks to the nimble typing of Katrina Sealey at Salem State College, two additional Sedgwick texts will soon be available on the website: "A Voyage Across the Atlantic" (1841) and "Varieties of Social Life in New York" (1846).

A reminder to all: please send your abstracts for any Sedgwick presentations (including any of the Sedgwick Symposia to date), course syllabi, Sedgwick assignments, and requests for additional texts for inclusion on the ever-expanding website.

Finally, thanks again to all who travelled to Stockbridge for the symposium in June. Help spread the word!

Report from the Third Catharine Maria Sedgwick Symposium

Melissa J. Homestead

The Catharine Maria Sedgwick Society held its third tri-annual Sedgwick Symposium June 13-15 in Sedgwick's hometown of Stockbridge, Massachusetts. Thanks to the assistance of my fellow officers of the Sedgwick Society and especially to all of those who attended, the third Catharine Maria Sedgwick Symposium lived up to the high expectations established by the first two symposia, directed by Lucinda Damon-Bach and Victoria Clements. Nearly fifty people, including one who traveled from Germany, attended this symposium, which featured seven regular panels and several special sessions.

For three days before the symposium's official opening, a volunteer archiving project, coordinated by Barbara Allen, Curator of the Stockbridge Library Association's Historical Room and CMSS officer Ellen Foster, focused on examining and describing numerous boxes of the Library's substantial collection of Sedgwick family materials. Jenifer Elmore and I joined Barbara and Ellen in this effort; see Jenifer's article on page 9 to learn more about our finds. Thanks to Barbara's efforts, a public exhibit of items from Catharine and other members of the Sedgwick family was on display at the Library during the Symposium weekend.

Susan K. Harris of the University of Kansas set the bar high with her keynote address, "Means and Ends; or, The State of Sedgwick Studies," challenging the audience to do some hard thinking about the future of scholarship on Sedgwick and on recovered women writers more generally. (Please see Harris's address, beginning on page 1 of this issue.)

Another highlight was the Sedgwick Biography Roundtable, which featured Sedgwick biographers Mary Kelley of the University of Michigan and Edward H. Foster of Stevens Institute of Technology, author John Sedgwick (a direct descendant of one of Catharine Sedgwick's brothers) on his family memoir in progress, Timothy Kenslea on his research into courtship and marriage in the Sedgwick clan, Melissa J. Homestead on Sedgwick's professional career, Jenifer Banks of Michigan State University on editing Sedgwick's correspondence, and Peter Drummey of the Massachusetts Historical Society on research opportunities in the Sedgwick collections.

In addition to the regular sessions, participants enjoyed a number of other opportunities. Thanks to the generosity of the Sedgwick Family Foundation, symposium attendees were also able to tour the historic Sedgwick family home on Friday, just prior to the Symposium's official opening. On Saturday, Ellen Foster facilitated "Approaches to Teaching Sedgwick." Sedgwick Society president and co-founder Lucinda Damon-Bach presented a slide show of images related to Sedgwick's life and career following the banquet on Saturday evening, then led an outing to Laurel Hill (thought to be the model for the sacrificial rock in *Hope Leslie*) on Sunday afternoon.

The Society's annual business meeting, held on Saturday afternoon, brought reports from the officers on the past year's achievements (such as our well-received panels at MLA and ALA) as well as a change in leadership. After years of dedicated service, Sedgwick Society co-founder Victoria Clements of the College of Southern Maryland announced her resignation as Vice-President for Membership and Finance; we offer our sincere thanks for her energy and commitment. The Sedgwick Society warmly welcomes its newly elected Vice-President, Deborah Gussman of Richard Stockton College of New Jersey.

Nearly half of the registrants completed the evaluation forms, and their overwhelmingly positive comments ratify the success of our third Symposium. Almost every respondent praised the overall high quality of papers and the high level of collegiality. The individual events most praised were Susan Harris's keynote address Friday night and the biography roundtable Saturday night. Like all conference organizers, I struggled with the issue of scheduling, weighing the desire to include as many presenters as possible against the need for adequate time for discussion and breaks. Respondents were about evenly split between those who found the balance ideal *versus* those who thought we had inadequate time for discussion and breaks. Many praised the atmosphere and facilities of the Red Lion, especially its sense of history, but some felt that the price was high for the level of service provided.

I asked specifically whether the next symposium,

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like the first three, should be held in Stockbridge or in some other location. Many voted emphatically for Stockbridge, praising the “feeling of historical immersion” and the ways that the setting “brings the novels to life.” Despite the strong support for Stockbridge, a number of people noted the difficulty of getting to Stockbridge for those travelling a considerable distance, and others alluded to the implications of Susan Harris’s keynote address for our choice of venue. Wrote one respondent, “[G]iven our discussion of the need to take Sedgwick’s domesticity out into the world, to consider her in her in an urban setting, I see convincing arguments for meeting in a more urban setting, perhaps New York or Boston or a smaller city (Albany? Hartford?)” Other respondents echoed these sentiments, most often mentioning a pref-

erence for

New York City, with Boston a close second, although many recognized the financial challenges that either location, but especially New York City, would represent.

Such important decisions regarding the next Symposium (in 2006) rest with the next director. As a last-minute surge in paid registrations created a modest surplus in our Society funds, the next Symposium director should be able to take modest financial risks in planning the symposium offerings, or the Society may be able to provide some financial assistance for graduate student travel to the Symposium.

As I think of the many successes of our third symposium, I again thank all those who participated, and I look forward to the continued vitality of our

Sedgwick Society Announces Advisory Board

At the Symposium’s business meeting on June 14, 2003, Society president Lucinda Damon-Bach formally announced the Society’s Advisory Board and their years of appointment:

Robert Daly, University at Buffalo (2001)

Judith Fetterley, University at Albany (2001)

Susan K. Harris, University of Kansas (2002)

Mary Kelley, University of Michigan (2002)

We thank these distinguished scholars for their willingness to guide our Society and share with us their expertise and abilities.

Searching for (and Finding) Treasures at the Stockbridge Library Association

Jenifer Elmore

This past June I was one of three Sedgwick Society members to work with the Stockbridge Library Association's Sedgwick collections. While Sedgwick scholars are already familiar with the Library's substantial cataloged collections, numerous additional boxes of manuscripts, books, scrapbooks, personal items, and correspondence remained unindexed and largely undescribed. Recognizing the potential value of these materials (and the benefits of easier access to them), Barbara Allen, Curator of the Library's Historical Room, and Ellen Foster of the Sedgwick Society envisioned a joint cataloging project.

Earlier this year, Ellen asked Society members to join her as volunteer archivists for three days prior to the third Symposium. With our curiosity piqued, Melissa Homestead and I answered the call. After giving us some pointers on the fine arts of handling and sorting archival materials, Barbara divvied up the boxes and the white cotton gloves, and we dug in like dogs after buried bones.

A day's survey of the materials led us to divide the boxes into three main groups—items related to Catharine Sedgwick's close relatives, items predominantly related to the Ashburner family (who were related to the Sedgwicks by marriage into Catharine's eldest brother Theodore's family as well as by numerous close friendships), and items relating to more recent branches of the Sedgwick family tree from the late nineteenth to late twentieth centuries.

After focusing my intellectual efforts on the life and works of Catharine Sedgwick for almost seven years, this cataloging project afforded me quite a different perspective. Where I once envisioned a nineteenth-century web of relationships and influences with a single impressive woman's career at the center, I now see a fabric spreading continuously forward and outward—the unfinished story of a living family. This impression only strengthened after meeting author John Sedgwick and hearing his remarks during the Sedgwick biography roundtable at the symposium. Just a few days before the roundtable session, Ellen, Melissa, Barbara, and I had become acquainted, in a limited yet oddly intimate way, with John's own grandfather, Henry Sedgwick. Familiarly known as "Babbo," this third-generation direct descendant of Catharine's brother Harry came to life for us through the many boxes that his survivors deposited with the Stockbridge Library Association. As John introduced himself at the

roundtable, I caught myself thinking, "Oh, *you're* John Sedgwick! I've spent the last three days with your grandfather, and your great-great-great aunt Catharine and I go way back."

If all this sounds a little, well, *off*, remember that fetishism, illusions of time travel, and near-hallucinations of long-dead subjects are well-known occupational hazards of historical research—effects that can lead to keen insights as well as to gross distortions. For better or worse, these effects are typically short-lived in light of the subsequent description, analysis, and interpretation that are the avowed point of that research. On that note, I'll describe some of the more interesting materials:

- An incomplete volume of copies of letters from the 1820s and 1830s that CMS received from her brothers Theodore and Robert. Sedgwick. CMS glossed many of the copies with commentary directed to her nieces and nephews, and this commentary may not be preserved in any other collection of the family correspondence.
- Extensive Sedgwick genealogical materials. One chart traces Catharine's parents' lineages through the colonial period and back to England, showing her exact relationship to such famous ancestors as Anne Bradstreet and Timothy Dwight.
- Books by other authors that Sedgwick owned and inscribed.
- A library-bound copy of Dewey's *Life and Letters* with a tipped-in letter from CMS to the Putnams. (A transcription of this letter is planned for the Spring 2004 newsletter.)
- A scrapbook of Theodore Sedgwick II's published writings, including a section later completed by his son Theodore III.
- A collection of correspondence, dating from about 1806, from sisters Grace and Anne Ashburner in Bombay, India, to their grandmother in Stockbridge.
- A variety of scrapbooks, travelogues, and pressed flower books from the nineteenth century, created by various female members of the Sedgwick family.

Of course, this limited list cannot begin to convey the full value of these and other significant items. When the Historical Room renovations (begun this summer) are completed, we urge scholars to begin to explore these collections more fully.

Beaux Ideals?
Masculinity in Early Nineteenth-Century Fiction by Women
American Literature Association
Annual Convention
Cambridge, Massachusetts
May 2003

Our ALA 2003 panel brought together an interesting range of perspectives. Stacy Hinthorn Van Beek, University of California, Irvine, looked at the way Sedgwick places the voices, values, and desires of her women characters into the discourses, both public and domestic, that constructed the early republic as virtuous, civic-minded, and stalwartly opposed to the manners and morals of the Old World. Lucinda Damon-Bach's paper explored the relationship between Sedgwick and Joseph Curtis, a jeweler, philanthropist, and social and educational reformer whom Sedgwick paid tribute to in her last book, *Joseph Curtis: A Model Man* (1858). Carole Policy investigated the gender complexities in E.D.E.N. Southworth's *The Hidden Hand*, in which Capitola, the heroine, embodies a vulnerable masculinity (as in the recent film *Boys Don't Cry*): she is a young girl who adopts a masculine identity in order to protect herself from "bad boys and bad men."

Abstracts of these papers appear on the following pages.

Rebecca Blevins Faery, Chair
Massachusetts Institute of Technology



ALA panelists Carole Policy, Lucinda Damon-Bach, panel chair Rebecca Blevins Faery, and Stacy Hinthorn Van Beek
— photo courtesy Lucinda Damon-Bach

Rational Romeos: Masculine Character in Catharine Sedgwick's Anti-Erotic Romances

Stacy Hinthorn Van Beek
University of California, Irvine

This paper examined *Redwood* and *Clarence*, novels of manners preoccupied by questions of what constitutes gentility and whose heroines' refined carriage is finally explained by the revelation that they verifiably share kinship with aristocratic or elite families. As is typical with Sedgwick's fiction, they also center on the virtuous exploits of these heroines who defy hypocritical custom to redeem what is best in their community's system of values. Ultimately, both narratives show that their heroines' decorous civility is the external sign of inward nobility and virtue. Thus, their magnanimous deeds express their deservingness of communal note and the position of public exemplar such note grants them. In order to assert her heroines' aptness for such a public role without offending gendered prescriptions, Sedgwick proposes a novel form of romantic male hero.

Although it may sound overly simplistic to say that her ideal men are those who adore her heroines for all the right reasons, it is nonetheless worth noting the degree to which these characters are composed as series of responses to female ones. This focus on the male estimation of female heroism inverts the typical gender roles of romance, at once allowing the feminine to move in a wider compass and demanding readerly judgment of masculine systems of appraisal. We applaud heroes like Charles Westall and Gerald Roscoe not only for their perspicacious assessments of the heroines' character, but, at least as importantly, for the kinds of political pretension their modes of appreciation express. Rather than desiring to possess or to control their heroines, Westall and Roscoe derive ethical pleasure from witnessing their virtuous – and often very pretty – displays of largesse and self-sacrifice. By combining her typical narrative of feminine heroism with this inverted romance structure, I argue that Sedgwick de-eroticizes the male viewing of feminine decorum, asking us to attend not to the customary excitements of romantic voyeurism but to contemplate, along with her heroes, the possible and the ideal. In short, Sedgwick's romantic structure attempts to imagine rule by a new "natural" aristocracy that is defined in part by a novel egalitarianism.

By labeling this form of romantic involvement anti-erotic, I intend to suggest that it avoids what Lori Merish and Marianne Noble have identified as the sado-masochistic undercurrent in the heterosexual contract and its domestic, sentimental modes. According to Merish, Sedgwick's sentimentalization of feminine influence

underpins the ideology of consumerism in which women's compensatory control over the domestic space actually helps to reproduce the rapacious market outside its walls. Moreover, according to Merish, by rooting feminine romantic desire in the urge to refine masculine behavior, this theory of domestic power actually demands masochistic discipline from its female subjects. The *feminina oeconomica*'s influence derives from her desire for and union with a potentially brutal mate and renders her essentially powerless to alter the public order that gives her sentimental home a purpose.

But in Sedgwick's hands, blatantly Gothic patriarchal villains, like the lascivious parvenu Pedrillo in *Clarence*, are made to appear structurally similar to her seemingly more benign figures of paternalist power, typified by Mr. Redwood. Although Ellen Bruce is able to convert Mr. Redwood with her sentimental gift of a Bible, his transformation merely neutralizes his pernicious control over the marital desires of his daughters. In other words, Sedgwick intimates the Gothic undercurrent in the bourgeois narrative of feminine domesticity.

I argue that she invests in a different theory of feminine influence at play in what Richard Bushman has called the "culture of refinement." Proliferating at the same time as the cult of true womanhood and sometimes blended with it, the culture of refinement nonetheless retained something of courtly culture's public ethos and installed a decorous, quasi-aristocratic, female character at the heart of the American parlor, making her the arbiter of polite decorum and charging her with promulgating virtues that would elevate the community beyond her walls. Sedgwick privileges the visibility and extra-domestic efficaciousness of her heroines in much the way refined culture did.

Neither *Redwood* nor *Clarence* is structured as the sentimental conversion of a brutish male by feminine sentiment, but as the gradual opinion-formation of an already refined male mind. Each narrative culminates in his marital ratification of her righteousness. If Sedgwick retains a notion of gendered subordination, it is politically sweet. Westall's and Roscoe's novel heroism guarantees the installation of feminine influence into a more egalitarian and idealistic social order, rescuing it from the obscurity of the female position under both Gothic tyranny and bourgeois privacy.

Catharine Sedgwick's Model Man: New York Philanthropist-Mechanic Joseph Curtis

Lucinda Damon-Bach
Salem State College

Writing from New York City in February 1833 to her niece Kate Minot in Boston, Catharine Sedgwick notes that she has recently spent an evening with Mr. Joseph Curtis, "a mechanic, a jeweler," "who is a kindred spirit of Mr. Tuckerman" (a well-known Boston philanthropist and missionary [Dewey 229]). Her letter details her admiration of Curtis' progressive care of his thirty boy apprentices—who live in a self-governed house next to his own, receive tutoring in several subjects (to become not "mere machines, but thinking beings" [*Memoir* 133]), and are provided physical education to offset their sedentary work. She concludes, "He is one of the most interesting philanthropists I ever met with. Simple, apparently *quite* free from vanity, benignant, and acute, but uneducated, which he deeply regrets. I have enough to fill a folio about him" (emphasis Sedgwick's, Dewey 230). Over the next twenty-five years of their acquaintance, she did just that.

This paper considers an aspect of Sedgwick's oeuvre that current scholarship has not yet addressed—her fascination with the life and work of education and labor reformer Joseph Curtis. Curtis figures not only in Sedgwick's private correspondence, but also in her public prose, most notably her last book, *The Memoir of Joseph Curtis: A Model Man*, published in 1858. In 1847 she dedicated *The Boy of Mount Rhigi* to Curtis; it features a boy whose story suggests Curtis' own. Her first published description of Curtis' work is likely the coded reference to him that appears in a sketch called "Varieties of Social Life in New York" (*Columbian Lady's and Gentleman's Magazine*, 1846).

A curious double-removal separates the author from her direct admiration for Curtis; it is expressed by an older, married, male narrator, and the letters of Curtis' name are scrambled so that he is referred to as "Mr. Ruscit." The description, however, is unmistakable, and the narrator, after visiting three other "social circles . . . as distinct as if the walls of caste were built around them," including a gathering at a lawyer's home, a Parisian-style artists' soiree, and an extravagant party hosted by one of New York City's elite, declares his preference for "my philanthropic friend Ruscit, his large-hearted wife, and their generous and modest hospitality" (13, 16). In concluding this treatment of New York social strata, the narrator wonders if "elevation [is] not rather apparent than real," and adds that "in actual enjoyment, and in what most marks the advancement of man and society," the smaller, more thoughtful gatherings like Ruscit's have "superiority" (16).

By the end of Curtis' life in 1856, Sedgwick's admiration for this "superior" man was no longer encoded but wholly revealed. In her biography of Curtis, which includes interpolated letters, stories, and editorial asides,

Sedgwick highlights particular events in his Franklinian life story and in so doing discloses her own biases. She notes, for example, that Curtis received an award for his contribution to passing the 1817 Act of Universal Emancipation, but "was so strenuous a believer in the sacredness of law, that his anti-slavery sympathies never went along with the abolitionists"; in thus quoting Dr. Bellows' funeral sermon, Sedgwick forwards her own moderate stance on the issue of slavery.

In pointing out that Curtis founded the first Society for the Reformation of Juvenile Delinquents in 1825 but eighteen months later resigned his superintendence of the Society's House of Refuge when required to lash his charges, Sedgwick reveals her own agenda for loving rehabilitation of those who run afoul of the law (seen in her service to the New York Women's Prison Association).

Her commitment to children and her advocacy of education are shown in the detailed presentation of Curtis' own educational "mission" and methods—a lifelong teacher, Curtis was for the last two decades of his life an active member of New York City's Public School Society and Board of Education.

Sedgwick's ultimately Republican commitment to upper-class responsibility for the worker is seen in her emphasis on Curtis' care for the physical as well as intellectual health of his charges. She makes particular note of his school and workplace inventions, including posture-supporting school chairs and desks and a plumber's trap that keeps "nauseous fumes from our domestic waste-pipes and public sewers" (Sedgwick's emphasis). Curtis' redesign of ventilation systems in both the schools and his own factories is also given special attention, showing Sedgwick's own firm advocacy of fresh air, a theme that appears with some frequency in both her public and private writing (such as in *Home* and *Means and Ends*; 20, 58-60, 62, 141, 181).

Perhaps most importantly, Sedgwick's approval of Curtis' religious independence and moral integrity reveals her own lifelong commitment to religious tolerance and universal moral responsibility. Noting that Curtis rejected communion and never, "in the technical sense, 'belonged to a church,'" she proves that "his whole character was devout" (193, 198).

This paper examines Sedgwick's two most male-oriented texts, her biography of Curtis and *The Boy of Mt. Rhigi*, a book that arguably prefigures the popular Horatio Alger stories and Twain's iconic *The Adventures of Huckleberry Finn*. In addressing this as yet unexamined relationship and its influence on her work, the paper offers a more complete picture of Sedgwick's oeuvre and provides a fuller consideration of her own philanthropic principles and practices in the last thirty-five years of her life.

**B'hoys will be b'hoys, and so will girls:
Class and Masculine Ideology as Performance
in E.D.E.N. Southworth's *The Hidden Hand***

Carole Policy
Palm Beach Community College

E. D. E. N. Southworth's body of work has been both praised and blamed by contemporary and twentieth-century critics. Southworth's stylistic excess, sensational images, and, at times, overwrought stereotypes have given rise to comparisons to pop culture creator of strong women characters Danielle Steele as well as to prolific chronicler of dysfunctional familial relationships Joyce Carol Oates. By her own admission, Southworth wrote not just for women readers over her long career but for a heterogeneous readership, hoping to connect the dots between high and low positions of status for both sexes with her abundance of logos. To her friend and publisher Robert Bonner, she writes:

I have always tried to please the multitude and satisfy the cultured. I know that I number among my readers some professors of colleges, ministers of the gospel, and senators on the one hand—School boys and girls and little street gamins on the other—& a vast multitude between.

(qtd. in Dobson Intro. xi)

A "street gamin," with the addition of an "e," Capitola LeNoir is indeed the oxymoronic female picaro in Southworth's best-selling novel *The Hidden Hand* (1859) whose appropriation of the role of Bowery b'hoys calls into question the fixity of working-class masculinity, reiterated in the form of the scrappy young fireman figure of mid-nineteenth century popular culture, as an ideological concept.

Definitely not a "g'hal," the character readers found strutting her stuff and more or less standing by her man in works by writers such as Ned Buntline and George Thompson, 13-year-old Capitola swaggers and brags, fights and connives, invading the space of what George Foster in *New*

York by Gaslight (1850) calls "the most interesting phase of human nature yet developed by American society," that of the working-class male public persona (qtd. in Reynolds 465). Drawing on the metaphor of clothes, as in "the clothes make the man," Southworth plays with light and dark "coverings"—even skin—and masks, veils, shrouds, hoods, costumes, and uniforms to complicate perceived maleness as it is linked with class and role-playing.

Gender-ambivalent Capitola LeNoir, born in a ghetto on a blustery Halloween night, the survivor of boy/girl twins delivered by a mid-wife witch, parries and thrusts both physically and verbally with men who wear, among other costumes, military garb or clerical vestments, sometimes mirroring their "performance" to defuse the "masculine" power associated with their role. Like Toto, Southworth's "Cap Black" pulls away the curtain so that we can see the little figure pretending to be the wizard. Is it male? Is it female? As Cap's adopted father, Major Warfield looks at her and gasps: "I don't know what I mean! Nor I shan't, neither, until I see the creature in its proper dress" (49).

My paper will explore the social function of masculine ideology as a mistress—read unauthorized sexual servant—of disguise in E. D. E. N. Southworth's *The Hidden Hand*.

Making a Book: *Critical Perspectives in Perspective*

Lucinda Damon-Bach and Victoria Clements

At what point does a book begin? For both of us, the year is clear—we were each, coincidentally, first introduced to Sedgwick during our second year of graduate coursework: For Cindy it was 1987, through Judith Fetterley's *Provisions* and Mary Kelley's edition of *Hope Leslie*, and for Victoria it was 1990, through Kelley's *Private Woman, Public Stage* and the excerpt from *Hope Leslie* in the then brand-new *Heath Anthology*. Though we didn't know each other then, we were each hooked, and focused in our dissertations on Sedgwick's early works. By the time we met in 1996, introduced by Susan Harris at the landmark conference on 19th-Century American Women Writers at Trinity College, Cindy had started trolling for individuals interested in a scholarly gathering in Stockbridge, and Victoria had edited the Oxford edition of *A New-England Tale*. The following year, we co-directed the first Sedgwick Symposium and began collecting potential articles for this collection.

From the outset, the volume was a wholly collaborative effort, not only in terms of our co-editing, but also in the collegial spirit of the contributors. With the help of e-mail, fax, Fed-Ex, and phone, we pooled our collective knowledge of Sedgwick, helped to correct each other's footnotes, expanded the chronology with not-yet-published research, and cross-checked our bibliographies of Sedgwick's works. We were blessed with a guardian angel in the person of Judith Fetterley, who guided us through negotiations with Northeastern University Press (a process that took over a year and included several drafts of the prospectus). One distinguished early reader of that prospectus was persuaded to become a contributor, and several other key scholars upon whose virtual doors we knocked generously agreed to add their voices to the volume.

While the two of us knew from the outset that we shared an enthusiasm and vision for Sedgwick studies, we found along the way that our respective skills and styles complemented each other remarkably well. We were able to take turns at boosting one another during particularly

stressful moments—something of genuine importance in the face of our teaching schedules (Cindy with a 4:4 course load at a new job with all new preps, and Victoria with the grueling 5:5 load common to the community college system and promotion materials due in the midst of editing). Through the many drafts of our own and the contributors' essays, the biographical and bibliographic research, the collection of images, and our involvement with the press, we learned and grew as scholars, individuals, and friends.

The laborious process—approximately two years from first proposal to final proofs—yielded some low and high moments. Lows included what felt like a slow start—the first press we approached took a year before expressing interest, but by that time we had been approached by Northeastern University Press and were already working with them. An especially low point came near the end, when we realized, after feedback from our final anonymous reader, that we would have to rewrite our introduction yet again—and this time completely from scratch.

But meeting that challenge ultimately turned out to be one of the high moments in our creative process. Despite the fact that we had been sharing and editing manuscripts for five years, it was only in the very last drafts of the introduction that our mutual voice—which we now refer to affectionately as “Cindoria”—emerged. In early drafts, friends and family had little difficulty in telling where Cindy ended and Victoria began, but when the published introduction was at last read to Victoria's mother, she pronounced it “seamless,” and we ourselves are no longer entirely sure who wrote what. This final blending of our voices and visions was especially satisfying, the icing on our collaborative cake.

Another high point—a special thrill for us—was working with the Sedgwick Family Trust to include the cover photograph of the original oil painting on which the most well-known engraving of Catharine is modelled, as well as new images of her as a child and as an adult. Yet another bright

(Continued on page 15)

Notes and Queries

CMS and the Christmas Tree

Melissa J. Homestead, recalling expressions of interest in Sedgwick's connection to the introduction of the Christmas tree to America, has found a reference that should prove useful.

Stephen Nissenbaum's *The Battle for Christmas* (Knopf, 1996), about the creation of modern Christmas customs in 19th-century America, features Catharine and the Sedgwick family. Sedgwick's story "New Year's Day," which marks the first appearance of the Christmas tree in print in America, is discussed.

Theodore Sedgwick's *Public and Private Economy*

In my doctoral research at Ohio State University, I have come across Theodore Sedgwick's *Public and Private Economy* (Harper's 1836). I'd like to know about the circumstances of the book's publication, including whether Catharine had any involvement with its publication and whether the book was circulated in some form prior to its publication. Further, is there any current scholarship on Sedgwick that deals with Theodore's book (or with the influence her brother might have had on her more generally)?

- Courtney Weikle (cweikle@yahoo.com)

Maryland Connections

Gilbert and Valerie Lewthwaite, in connection with research on Sedgwick's "Modern Chivalry" (1826, later retitled "The Chivalric Sailor"), ask: Is there any record of Theodore Sedgwick II's visit to the estate called "Plinhimmon" to visit with the Tilghman family on the Eastern Shore of Maryland, Talbot County, circa 1825? Is there any record of Catharine Sedgwick's interview with Stewart Dean in Albany, New York, circa 1825?

Please contact Lucinda Damon-Bach, who will forward information to the Lewthwaites.

Sedgwick's Command of Latin

How much Latin did Sedgwick know?

Information about her education and knowledge of Latin can be addressed to Bob Daly (rdaly@buffalo.edu) or Lucinda Damon-Bach.

Sedgwick and the Hudson River School

Is there any evidence to suggest that Catharine Sedgwick had any interest in or affiliation with any of the Hudson River School painters (e.g., Thomas Cole, Asher Durand, etc.)?

- Ginny Mastromonaco (Doclight@aol.com).

(Continued from page 14)

moment was our realization that the image we had located at Penn State (the frontispiece, showing CMS in 1852) was not only one neither of us had ever seen, but was a photograph, at that!

While contributing to and editing a volume like this is immensely gratifying, the process took a toll on our personal and professional health, showing up in illness, stressed relationships, and less-than-stellar teaching evaluations. Cindy would definitely warn others not to consider being a *contributing* editor unless one's contribution is completely finished—polished—*before* the editing of others' work begins! Victoria would urge anyone planning a book to take extra care to preserve her health—food, sleep, and

exercise really cannot be ignored without consequence.

All in all, though, we can say without reservation that creating and producing *Critical Perspectives* was an exciting and rewarding endeavor, and we offer our thanks to all who have shared and fostered our interest in Sedgwick, especially those who recovered her work in the first place and those who are now teaching it today.

Note: For a contributor's perspective, see Deborah Gussman's "blog" on the process of creating her chapter for this volume:
<http://caxton.stockton.edu/Distracted/2002/12/16>

Recent Publications

Block, Shelley R. and Etta M. Madden. "Science in Catharine Maria Sedgwick's *Hope Leslie*." *Legacy* 20.1-2 (2003): 22-37.

Brown, Harry. "'The Horrid Alternative': Miscegenation and Madness in the Frontier Romance." *Journal of American and Comparative Cultures* 24.3-4 (2001): 137-51.

Brown, Sarah Annes. *Devoted Sisters: Representations of the Sister Relationship in Nineteenth-Century British and American Literature*. Burlington: Ashgate Publishing, 2003.

Brusky, Sarah. "Beyond the Ending of Maternal Absence in *A New-England Tale*, *The Wide, Wide World*, and *St. Elmo*." *ESQ* 46.3 (2000): 149-76.

Buchenau, Barbara. "Comparativist Interpretations of the Frontier in Early American Fiction and Literary Historiography." *CLCWeb: Comparative Literature and Culture, A WWWeb Journal* 3.2 (2001).

Fick, Thomas H. "Authentic Ghosts and Real Bodies: Negotiating Power in Nineteenth-Century Women's Ghost Stories." *South Atlantic Review* 64.2 (Spring 1999): 81-97.

Harris, Susan K. Introduction. *A New-England Tale*. By Catharine Maria Sedgwick. Ed. Susan K. Harris. Notes by Emily E. VanDette. New York: Penguin, 2003.

Miller, Quentin. "'A Tyrannically Democratic Force': The Symbolic and Cultural Function of Clothing in Catharine Maria Sedgwick's *Hope Leslie*." *Legacy* 19.2 (2002): 121-136.

Oshima, Yukiko. "Injinshu no chigiri e no mihatenu yume: Hopu Rezuri kara Hakugei e." *Eigo Seinen/Rising Generation* 147.10 (January 2002): 610-13. Japanese language article concerned with interracial friendship in Melville's *Moby-Dick* and Sedgwick's *Hope Leslie*.

Pratt, Lloyd. "Dialect Writing and Simultaneity in the American Historical Romance." *Differences: A Journal of Feminist Cultural Studies* 13.3 (Fall 2002): 121-42.

Rust, Marion. "'Into the House of an Entire Stranger': Why Sentimental Doesn't Equal Domestic in Early American Fiction." *Early American Fiction* 37.2 (2002): 281-309.

Vasquez, Mark G. "'Your Sister Cannot Speak to You and Understand You As I Do': Native American Culture and Female Subjectivity in Lydia Maria Child and Catharine Maria Sedgwick." *American Transcendental Quarterly* 15.3 (2001): 173-90.

The citations above report publications since 2000 that do not yet appear on the bibliography of secondary sources on the Society's website. Please direct information regarding other recent or forthcoming publications to the editor.

Accepting Nominations for the 2004 Society Election of Officers

In spring 2004, the Sedgwick Society will hold its election for the officers of the executive board. The offices and responsibilities, as spelled out in the Society by-laws, are:

President: presides at the annual meeting of the membership, designates a recording secretary at meetings, convenes a meeting of the executive council, consults with the advisory board, formulates policies and projects that promote the mission of the society, in particular, creating liaisons with societies and institutions and promoting access and availability to Sedgwick's work, and assists other officers.

First Vice-President, Programs: coordinates and develops activities and programs for the Society and serves as director of the Sedgwick symposium or other Society-hosted conferences.

Second Vice-President, Programs: has primary responsibility for organizing Society-sponsored panels at external conferences such as those held by the American Literature Association (ALA) and the Society for the Study of American Women Writers (SSAWW) and assists the First Vice-President, as needed, in coordinating other activities and programs of the Society.

Vice-President, Communications: produces and distributes the Society newsletter, which is published at least annually, and communicates other matters of interest to the membership as needed.

Vice-President, Finance/Membership: maintains a membership list, solicits new members, collects dues, and pays all bills.

All officers are elected to three-year terms by simple majority of the members who vote via an official ballot distributed by electronic or regular mail.

We invite members to nominate themselves or another person (after verifying that the person is willing to be nominated and serve if elected). Participating in the leadership of the Society is an exciting professional opportunity, and we encourage all members to consider contributing their strengths and talents in service to the growth and future of our Society.

Please send nominations by February 1, 2004, to Robert Daly:
rdaly@buffalo.edu or 213 Windemere Blvd., Amherst, NY 14226.

After February 1, 2004, nominations will be closed, and the ballot, to be distributed in Spring 2004, will be prepared.

Thank you!

Romancing Revolution/Revolutionizing Romance: The American Revolution in Nineteenth-Century Fiction

Catharine Maria Sedgwick Society Session
at the American Literature Association Conference, May 27-30, 2004
San Francisco, California

How does the recently reissued novel *The Linwoods* alter or enhance our critical assessment of Catharine Sedgwick? What cultural work did Sedgwick's and other fictional representations of the American Revolution perform in the politically turbulent nineteenth century? How did such works vary according to the gender, class, ethnicity, or region of the writer? How did they vary according to the target audience--children, adolescents, general readers, educated readers?

The Catharine Maria Sedgwick Society session will address these questions. An announcement of the full panel will be made in the Spring 2004 newsletter.

Contributors to this issue

Victoria Clements is a professor of English at the College of Southern Maryland and co-founder of the Sedgwick Symposium.

Lucinda Damon-Bach is an assistant professor of English at Salem State College. She is founder and president of the Sedgwick Society.

Jenifer Elmore is the Sedgwick Society's second vice-president for programs. She teaches at the Harriet L. Wilkes Honors College of Florida Atlantic University.

Rebecca Blevins Faery is the Director of First-Year Writing at the Massachusetts Institute of Technology.

Susan K. Harris, University of Kansas, serves on the Advisory Board for the Sedgwick Society. She edited and wrote the introduction for the Penguin edition of Sedgwick's *A New-England Tale*, released in 2003.

Melissa J. Homestead is an assistant professor at the University of Oklahoma. As first vice president for Programs, she directed the 2003 Sedgwick Symposium.

Carole Policy teaches literature and composition at Palm Beach Community College. Her dissertation examined humor and class in nineteenth-century American women's writing.

Stacy Hinthorn Van Beek is a doctoral candidate at the University of California, Irvine. Her dissertation, "Polite Revolutions," is on early republican women's novels of manners.

The Catharine Maria Sedgwick Society Newsletter

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Please direct inquiries as follows:

Newsletter Submissions/Queries and Announcements for Electronic Distribution

Ellen Foster, Editor

Department of English, Slippery Rock University

Slippery Rock PA 16057

efoster@pathway.net

Membership

Deborah Gussman, gussmand@loki.stockton.edu

Sedgwick Symposium 2003

Melissa J. Homestead, mjhomestead@ou.edu

Non-Symposium Conference Panels

Jenifer Elmore, jelmore@gate.net

Sedgwick Society Website

<http://www.salemstate.edu/imc/sedgwick>

Lucinda Damon-Bach,

lucinda.damonbach@salemstate.edu

Acknowledgments

Sincere thanks to **Dr. Neil Cosgrove**, chairperson of the Department of English at Slippery Rock University. The Department of English has generously funded the printing and mailing costs of this newsletter. On the Society's behalf, I offer our thanks. Ellen Foster

Thanks also to our supportive membership and friends, especially those who have presented their scholarship at Society-sponsored panels and served on Society committees.

Submission Deadline for the Spring 2004 Issue

March 1, 2004

Membership Form

Membership in the Catharine Maria Sedgwick Society includes a subscription to the newsletter and e-mail updates of all Society activities, including calls for papers. The membership year runs from July 1 to June 30. Membership expiration date appears on the newsletter address label to remind members of when it is time to renew.

Please be careful to write LEGIBLY!!

Membership (check one):

Regular	\$10.	-----	Lifetime	\$200.	-----
Institutional	25.	-----	Student	5.	-----

Please add \$5. per year for international mailing.

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Preferred e-mail address (*only one, please*): -----

Phone numbers (H) ----- (O) -----

Would you like to receive e-mail updates from the Society? ----- Yes ----- No

Please return this form and your membership payment (by check or money order made payable to Sedgwick Society) to: Deborah Gussman, 619 Wayne Avenue, Haddonfield NJ 08033.

Catharine Maria Sedgwick Society
c/o Ellen Foster
Department of English
Slippery Rock University
Slippery Rock PA 16057