



# The Catharine Maria SEDGWICK SOCIETY Newsletter

Volume 3, Number 2, Fall 2002

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## President's Welcome

Lucinda Damon-Bach

Welcome! For the first time, thanks to the dedicated editorship of our VP for Communications, Ellen Foster, the *Sedgwick Society Newsletter* will be published twice in one year--and a timely development it is, as there is much to report of Society activities.

Last May at the American Literature Association Annual Conference in Long Beach, California, the Catharine Maria Sedgwick Society sponsored a panel on Sedgwick's short fiction, chaired by Melissa Homestead, whose report is included in this newsletter. We also held our annual meeting, during which we discussed the increased activity of the Society since the election of officers in June 2001. The minutes of this meeting can be found on our website: <http://www.salemstate.edu/imc/sedgwick>.

This past August, presentations of Sedgwick scholarship dominated the University of Virginia's Early American Fiction Conference (edging ahead of the Charles Brockden Brown presentations, we report in friendly rivalry, by 9 to 8). Panelists at three sessions presented research on a wide variety of Sedgwickian topics, including work with archival material; representations of Native American women; the "art" of conversation; art and the Native American historian in *Hope Leslie*; Melville reading Sedgwick; and Sedgwick's domestic fiction and nonfiction. The CMS Society hosted a box lunch at the conference, which was attended by fifteen scholars and/or supporters of Sedgwick studies. Perhaps the most exciting outgrowth of the gathering is the UVA's Electronic Text Center's decision to make more of their digitized collection of Sedgwick's work available to the public. (See "Website Update," p. 9).

We are looking forward to the Sedgwick Society's first sponsored panel at the Modern Language Association's Annual Conference this December in New York City, "Soirees, Slums, and Sympathy: Catharine Sedgwick and the Cultures of Antebellum New York," which will be held at 1:45 on Saturday, December 28. (Please see the MLA Web site and the November *PMLA* for details; information about the panel was announced in the Spring 2002 *CMS Society Newsletter*). Victoria Clements and I plan to host a book release celebration after the panel, for

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## Acknowledgments

(Continued from page 1)

our forthcoming essay collection *Catharine Maria Sedgwick: Critical Perspectives* (Northeastern UP, 2003), and we welcome any Society members who are planning to attend the convention; details will be circulated via e-mail as soon as we know them.

Looking ahead, Symposium Director Melissa Homestead's plans are underway--and the call for papers is now circulating--for the third Sedgwick Symposium to be held next June 13-15, 2003 in Stockbridge, Massachusetts. (See her exciting update on p. 3.) Please help promote this conference: photocopy the call for papers from this newsletter and post it in the hallways of your college; tell your friends, students, and colleagues, and remember to submit your own proposal by January 17, 2003.

In addition to the Symposium, upcoming activities include two Society-sponsored panels--the first at the American Literature Association Conference this May, the second at the Society for the Study of American Women Writers Conference in September--as well as the ongoing expansion of the CMS Society website, which welcomes your contributions.

As this newsletter attests, Sedgwick studies continues to be a growing and exciting field. Make 2003 the year you invite a friend to join us. We look forward to seeing you in Stockbridge!

Sincere thanks to **William F. Williams**, 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 to **Nicholas Graham**, Reference Librarian and Head of Reader Services, of the Massachusetts Historical Society for his support of the newsletter's new "From the Archives" feature.

Thanks also to our supportive membership and friends, especially those who have presented their scholarship at Society-sponsored panels and served on Society committees. Your enthusiasm and participation are the life of this Society.

### The Catharine Maria Sedgwick Society Newsletter

is published at least once annually as a benefit of membership in the Catharine Maria Sedgwick Society.



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## 2003 Sedgwick Symposium Update

Melissa J. Homestead

Planning for the third Catharine Maria Sedgwick Symposium, June 13 - 15, 2003, at the Red Lion Inn in Stockbridge, Massachusetts, is well under way.

I am pleased to announce that Susan K. Harris, Hall Distinguished Professor of American Literature and Culture at the University of Kansas, will offer the Symposium's keynote address. Sedgwick is among the authors included in Professor Harris's influential study, *Nineteenth-Century American Women's Novels: Interpretive Strategies* (Cambridge University Press, 1990). Penguin will issue her edition of *A New-England Tale* in 2003. Professor Harris's most recent book is *The Cultural Work of the Late Nineteenth-Century Hostess* (Palgrave, 2002).

The Symposium call has been distributed electronically through the University of Pennsylvania English Department CFP site, H-Net, and the following listservs: H-Amstdy (American Studies), SSAWW, and uuhs-chat (Unitarian Universality Historical Society). The Margaret Fuller Society, the James Fenimore Cooper Society, and the Nathaniel Hawthorne Society, have also agreed to help publicize the call. Suggestions for further venues for distributing the call are welcome.

Proposals are due January 17, 2003 (complete

call for papers on p. 4), and the program committee hopes to issue official invitations to presenters by March 1, 2003. If you need to apply for funding before March 1, please alert me when you submit your proposal so that we can accommodate you. If you will not be submitting a proposal but would be available to chair a panel or otherwise participate, please let me know.

A block of rooms has been reserved at the Red Lion Inn at a reduced conference rate (\$95/night with shared bath; \$195/night with in-room facilities, single or double). As the number of rooms is limited, you may wish to reserve now (413/298-5545; [www.redlioninn.com](http://www.redlioninn.com)). A block of rooms will also be reserved at a nearby, less expensive motel; please watch the Sedgwick Society website for details. If you are seeking a roommate to share lodging expenses, please let me know.

Barbara Allen and Ellen Foster are planning a pre-Symposium volunteer opportunity to process Sedgwick family archival materials held by the Stockbridge Library Association. Barbara's article, below, offers further information about this opportunity; additional details will be provided to Symposium registrants in the spring.

## Stockbridge Library Association Projects

Barbara Allen

The Stockbridge Library has long been the home of many of the papers created by and books published by members of the Sedgwick family. As early as the 1870s (the library opened in 1864), the Board of Directors mentioned the importance of maintaining Miss Catharine's books. Today, the library has plans that will affect these historical records in two ways.

The first project will provide improved long-term care for the collection. We intend to renovate the historical room and upgrade the environmental controls. This \$281,000 project will result in a new electrical system, temperature and humidity controls that meet museum standards, protection against water intrusion, and compact storage units. We plan to close the room by February 1, 2003, and begin installing the new systems.

This coming June, we invite volunteers from the Catharine Maria Sedgwick Society to work with me to organize and catalogue the Sedgwick Collection. After a brief introduction about archival processing,

we will survey all the books and papers held in the Historical Room that pertain to the Sedgwick family and then arrange them so that they are more accessible to researchers. Please keep in mind that the Sedgwick Collection deals with many more people than just Catharine. In the event that the renovations are not complete by the time of the Symposium, we will arrange to hold the cataloging project off-site.

If you can join us on June 10-12, prior to the Sedgwick Symposium, please contact Ellen Foster ([efoster@pathway.net](mailto:efoster@pathway.net)) or me ([ballen@cwmares.org](mailto:ballen@cwmares.org)).

We have already raised over \$170,000 toward the historical room renovations but still have a ways to go. If you would care to help us, please send donations to the SLA (Stockbridge Library Association) Historical Room Project, PO Box 119, Stockbridge, MA 01262. If you have any questions about either project, please contact Barbara Allen, curator of the SLA Historical Collection, at [ballen@cwmares.org](mailto:ballen@cwmares.org) or by telephone, 413/298-5501.

## CALL FOR PAPERS

### Catharine Maria Sedgwick Symposium June 13-15, 2003 Stockbridge, Massachusetts

This symposium, the third sponsored by the Catharine Maria Sedgwick Society, is designed to call forth the most recent scholarship on Sedgwick's works, career, and historical contexts. The organizers especially invite scholarship on Sedgwick's lesser known works, but also welcome new approaches to her better known works and scholarship on her historical milieu, including scholarship on Sedgwick's life and the lives of her family members. Topics might include, but are not limited to:

- Sedgwick's "circle": connections to the writings of her American contemporaries, such as Bryant, Child, Cooper, Hawthorne, Fuller, Melville, Kirkland, Poe, Simms
- Sedgwick and her works in U.S. regional contexts: New England, New York City, the South
- Sedgwick in trans-Atlantic literary contexts: More, Edgeworth, and Scott as influences, her relationship with Harriet Martineau, her translations from Italian, connections to de Tocqueville through her nephew Theodore
- Her works in all genres: novels, tales and sketches, didactic fictions, travel writing, letters, biography, social commentary, advice writing
- Sedgwick as an influence on later writers
- Sedgwick and religious movements and controversies: Unitarianism, evangelical Protestantism, Puritanism, Shakerism, Catholicism
- Sedgwick and her family in political contexts, including slavery and the sectional crisis, Indian removal, Irish immigration, electoral politics
- Sedgwick and social reform : prison reform, Sunday schools, literacy, poor relief
- Sedgwick and the History of the Book: women's authorship, the gift books, periodical publishing, relationships with publishers
- Teaching Sedgwick: curriculum and pedagogy

The symposium will be held at The Red Lion Inn, an eighteenth-century inn built two years before Sedgwick's birth and just one house away from her family's home on Main Street in Stockbridge, Massachusetts. (Stockbridge is in the Berkshire Mountains, 45 minutes away from Albany, New York; 2 hours from Boston; 4 hours from New York City). Attendees will be able to visit sites in several of Sedgwick's novels--including *The Ice Glen* (of *A New England Tale*), the Hancock Shaker Society (in *Redwood*), and Monument Mountain and Laurel Hill (of *Hope Leslie*).

Submit your 500 word abstract (for a 20-minute presentation) by January 17, 2003 to:

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Please send *either* hard copy *or* an e-mail attachment in Word.

Symposium participation will be limited to approximately 50 people.  
Previously published material should not be submitted.

Please share this information with anyone who might be interested in participating.

## Sedgwick's Short Fiction

American Literature Association  
Annual Conference  
May 2002

*Our 2002 American Literature Association panel focused on Sedgwick's short fiction. Sedgwick's short fiction has received a great deal less attention than her novels, and the three papers admirably demonstrated the richness and complexity of single stories and the importance of short fiction to our broader understanding of Sedgwick's career and her place in early ante-bellum literary culture.*

*Two new Sedgwick scholars, graduate students Jane Gassner and Joan Varnum, presented historically informed readings of single short stories, "A Reminiscence of Federalism" and "The Catholic Iroquois," respectively. CMS Society President Lucinda Damon-Bach presented a broad overview of Sedgwick's short stories for children, an overview informed by her work on the bibliography of Sedgwick's short fiction that will appear in Catharine Sedgwick: Critical Perspectives. Susan K. Harris commented on the papers.*

*The audience was small, reflecting the sparse attendance at the ALA as a whole, but discussion was lively. Abstracts of the three papers are reprinted in the following pages.*

— Melissa J. Homestead, University of Oklahoma

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## BODY AND SOUL: Assimilation, Apostasy, and the American Woman in Catharine Maria Sedgwick's "The Catholic Iroquois"

Joan Varnum, New York University

Catharine Maria Sedgwick's tale "The Catholic Iroquois," as published in *Tales and Sketches by Miss Sedgwick* in 1835, exemplifies what has become the hallmark of her early works: her fictionalization of the violent cultural, religious, and political conflicts of colonial America. Sedgwick's project was to contribute to the development of a literature native to America, and the drive behind her early fiction (published from 1822 through 1835) was in her representation of individuals (especially women) as they negotiated their own agency amid the multitude of religious, political, and cultural ideologies that vied for dominance during the antebellum period. "The Catholic Iroquois" juxtaposes, conflates, and collides all sorts of social and ideological "spheres" of experience (political, cultural, public, religious, familial, tribal, private) in order to portray the struggles of the New World. An understanding of what, for Sedgwick, constituted an indigenous American literature coincides with an understanding of her broad conceptualization of "home," which is, all at once in this particular tale, as it is in her other early fiction, tribal, familial, religious, and political.

In Sedgwick's historical and cultural fictions, the domestic plot inextricably intertwines the identity of America with the figure of woman. Embedded in this tale of a young woman and her two families (one Native American and one French Catholic) is a narrative of the sort of idealized religious conversion and cultural assimilation so fervently sought by both missionaries and the military along the frontier. By placing the Algonquian/Iroquoian sisters Francoise and Rosalie, the epitomes of "successful" Christianization and civilization who have adopted the culture of their white captors, into the spotlight, Sedgwick emphasizes the issue of pledging allegiance as being crucial to the formation of a new nation; of whether loyalties lie by law, by belief, or through blood to country, god, tribe, or family.

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## Reading the Covert Politics of Catharine Maria Sedgwick in 'A Reminiscence of Federalism'

Jane Gassner, Lehigh University

Since the recovery of her fiction, the critical attention paid Catharine Maria Sedgwick has grown at a measured pace. Sedgwick's strong female characters and often atypical plots and settings have provided fertile ground for readings that often range far beyond either the hagiographic or critical stages of feminist critique. This is especially true of Sedgwick's novels, in particular *Hope Leslie*, where contemporary scholars have allowed Sedgwick's agenda to extend beyond the strictly feminist rubric into the political arena of her time. Most typically, she is positioned as an active participant in the antebellum task of engendering and protecting essential republican values.

There is a flaw in this thesis, however, that shortchanges both Catharine Maria Sedgwick and those of us who read her today. To position Sedgwick as a perpetuator of republican values is to assume an essentialist understanding of republicanism. On the contrary, while *republicanism* is probably the single word most identified with the central ideological debates of antebellum United States, it defied a concrete and lasting definition. As John Adams complained, "There is not a single more unintelligible word in the English language than republicanism." The fact is that while the watchcry of "republicanism" was used by all factions, the ideology changed according to the particular goals of the particular group. Consequently, attempts to define the word became the reference point for the political, economic, and social debates from the signing of the Constitution through, at least, Andrew Jackson's presidency. It must be understood, therefore, that George Washington's republicanism was not Thomas Jefferson's, and Jefferson's in turn was not Andrew Jackson's.

Thus, when critics read Sedgwick as writing to engender the traditional values of republicanism, the question must be asked: whose republicanism? And the answer must be: it depends upon the political situation of the particular time in which she wrote the specific work. Once a Sedgwick text is sited within its political context, the actual agenda of the work can be clarified, revealing at times a political stance quite at odds with that she is usually assumed to hold.

Such is the case with Sedgwick's short story, "A Reminiscence of Federalism," and it is the purpose of this paper to reveal the underlying political agenda that drives the work. I will read "A Reminiscence of Federalism" against the two political situations with which the story deals: the 1790s, a time of extreme

crisis for the union, which pitted the quintessential Federalists, Alexander Hamilton and John Adams, against Thomas Jefferson, the quintessential Republican; and the 1830s in which the political debates of President Andrew Jackson and his opponent, Henry Clay, mirrored those of Jefferson and Hamilton in the 1790s. In so doing I intend to show that while Sedgwick seems to have written "A Reminiscence of Federalism" as a cautionary tale about human nature and the folly of partisan politics, she is in fact making a stunning attack on the presidency of Andrew Jackson.

This attack was, of necessity, subversive in that by criticizing Jackson, Sedgwick was criticizing the politics of her brother, Theodore. Theodore Sedgwick II was one of the four Sedgwick brothers who formed the foundation of Catharine Sedgwick's life. He was also, during Jackson's presidency, a close friend of Martin Van Buren, the architect of Jackson's presidency as well as the Democratic party machine. Theodore Sedgwick not only supported Jackson's trade policy, the critical point of contention at the time, he was so pro-labor that he was the Workingmen's Party candidate for Congress in 1834, the very year in which "A Reminiscence of Federalism" was published. That being the case, Sedgwick, I will argue as D.W. Harding does of Jane Austen, had to find a way in her fiction to promulgate her own political perspective while protecting her position within her family. She did so, my paper will show, by encoding her covert political stance well within the overt political position and purpose of her work.

Sedgwick tells us in the first two paragraphs of "A Reminiscence of Federalism" that it is "the common course of human passions" to create opposition and then forget it (1). Thus, the purpose of her story, Sedgwick goes on, is to remind people of these past controversies now forgotten so as to "assuage the heat of present controversies" (1). Her tone is one of gentle irony here as she lays out the overt purpose of the story. However, the epigraph from Milton that she has selected to head her tale belies that tone: "Oh shame on men . . . [who] disagree . . . under hope of heavenly grace, and God proclaiming peace/ Yet live in hatred, enmity, and strife" (1). It is with these angry words, I will argue, that Sedgwick begins to ensconce in "A Reminiscence of Federalism" her covert purpose in writing the tale: that is, to indict the two-party partisan political system and the man whose presidency created it.

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## Not Just for Children: Catharine Sedgwick's *Love Token for Children* and *Stories for Young Persons*

Lucinda Damon-Bach, Salem State College

Nearly a quarter of Catharine Maria Sedgwick's short and long works--produced throughout her forty-year career--were apparently written specifically for young audiences. Of her twenty book-length works, eight were for children, including two novels (*The Travellers* [1825] and *The Boy of Mt. Rhigi* [1847]), three collections of short stories (*Love Token for Children* [1837], *Stories for Young Persons* [1840], and *Facts and Fancies for School-Day Reading* [1848]), and two advice manuals (one dedicated to "my young countrywomen" called *Means and Ends; Or, Self-Training* [1839], the other for both girls and boys called *The Morals of Manners* [1846]), as well as the last book of her career--a biography dedicated to "the young people" of New York's public schools entitled *Memoir of Joseph Curtis, A Model Man* (1858). Of her more than one hundred short works published in magazines, anthologies, and her own collections, nearly a fourth were specifically for young readers.

This paper considers this overlooked dimension of Sedgwick's career, providing a sense of the scope of her stories and highlighting the characteristics they share with those of her predecessors and contemporaries. Like Lydia Maria Child, who served as editor (and often principal writer) of *The Juvenile Miscellany*, Sedgwick recognized the importance of children as both readers and citizens. In her works for children, Sedgwick attempts to urge social reform and spiritual equality. Social reform, she suggests, could be initiated by and enacted through children, whose actions frequently model responsible moral behavior for adults as well.

Critics praised Sedgwick's short stories for children from their inception. Writing of "The Deformed Boy" and other early works for children, the *North American Review* lauded her stories for "uniformly inculcat[ing] the purest morality" (1826). A decade later, in an 1838 review of *Love Token for Children*, Sedgwick was championed as "the moral benefactress" of the youth of the young republic (*Knickerbocker Magazine*). Indeed, throughout her juvenile fiction Sedgwick clearly strives to reach the hearts, and thus influence the actions, of her readers--both children and adults.

In her first novel for children, *The Travellers*, as in shorter works such as "The Deformed Boy," Sedgwick shows children behaving in morally responsible ways, and she clearly implies that if more people--young and old alike--acted like these quietly heroic children, the world would be a better place. Sedgwick uses three main tactics to reach her readers. First, she establishes the "reality" or "truth" of her narrative, frequently prefacing her work with the lead, "The following is a true story," while simultaneously creating a reliable narrator--frequently a first-person aunt figure that Etsuko Taketani notes is also typical of the narrator of Child's writings for children. Second, Sedgwick focuses her stories on every day domestic experiences, many of which take place on her Berkshire home turf, and features young characters who are not beautiful or perfect but pointedly ordinary, with physical flaws that range from the superficial to serious deformity. And, significantly, she shows these children struggling with mistakes and with determining the "right" thing to do. Third, she creates an instructive sympathy in her readers, in part through direct editorial addresses.

Sedgwick's writing for children raises provocative questions about the perceived role of children's stories--for school-day reading, Sunday reading, or just plain fun--in the shaping of the new nation. Familiarity with Sedgwick's writing for children fundamentally alters not only our perception of her as a writer but also the performative function of children's literature in the nineteenth-century United States.

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## From the Archives ...

As many of us know, the opportunity to read the originals of Sedgwick's and her family's correspondence opens new perspectives on her life and work. This new section of the newsletter, "From the Archives," will feature previously unpublished or hard-to-find letters to and from Sedgwick.

The letter below is an intriguing look into Sedgwick's fame among her contemporaries. To the best of our knowledge, the author of the letter is unknown. Nicholas Graham, Head of Reader Services of the Massachusetts Historical Society, examined the original (held in Catharine Maria Sedgwick Papers II of the MHS Collections) and found no clues to the sender's identity. If you can help the MHS identify the author or if you have any information related to the letter or its circumstances, please contact Nick Graham (ngraham@masshist.org) or Ellen Foster (efoster@pathway.net).

And please do send your requests for reprints of archival material, identified by correspondent, subject, and/or time period, to Ellen so that we may try to include them in a future newsletter.

Canandaigua, Ontario Co., State of New York Oct. 22, 1832

Miss Sedgwick -

Be pleased to be informed that John Grieg Esq. of this village has carved a monument to be erected to the memory of Sir Walter Scott, which is to be dedicated as soon as we hear of his death - the Mon't [monument] is a Table Rock of Granite raised upon a foundation of stones, is very lofty and exceedingly unique - enclosed in a belt of brass 12 inches broad - upon which are engraved the names of "Shakespeare - Milton - Johnson - Burke - Goldsmith - Richardson - Pope - Newton - Burns - Roscoe - Currie - Moore - Byron - De Witt Clinton - Cooper - W Irving - and others I do not recollect, of ladies - Hannah More - Mrs. Hemans - Jane Porter - and Miss Sedgwick - the only american [sic] authoress noted worthy - the latter name is engraved between Sir Walter Scott and De Witt Clintons - a splendid vase from Italy is to surmount the whole - and George Clinton, son of the late Gov [Governor] is to give by torchlight a eulogy upon the spot as soon as the fated, but momentarily expected news arrives, a band of Music will be in attendance, and His age will also be struck upon the bell of the Episcopate churches at midnight - those items are to be given at these hours, because it's voted the point of time accords most with the solemnity of funeral rites - with the hope that the preceding tributes to the fame of "Waverley" will meet your Ladyship's approbation, I remain your Obt Servt [Obedient Servant]... agent of the "Grecian Ladies"

Should "Hope Leslie" be offended by this use of her name, within this galaxy of Genius, Gov [Governor] Frank Granger must answer.

## SSAWW 2003: The Choice of a Lifetime

The Sedgwick Society will sponsor a panel concerned with marriage and singlehood in Sedgwick's life and writings at the 2003 SSAWW (Society for the Study of American Women Writers) conference, September 2003, in Fort Worth, Texas.

**Jenifer Elmore**, Wilkes Honors College of Florida Atlantic University, will serve as chairperson and moderator. Panelists and the titles of their papers are:

**Jenifer Banks**, Michigan State University, "Sedgwick--No Sentimentalist"

**Lisa West Norwood**, Drake University, "The Nature of Consent: Marriage Choices in *A New-England Tale* and Other Novels"

**Sarah Robbins**, Kennesaw State University, "Exalting Single Women as Ideal Teachers: Sedgwick's Program for an Alternative Motherhood"

### Website Update

Lucinda Damon-Bach

The CMS Society Website underwent revision this past summer, its first step toward future expansion. The homepage was reorganized to include more space for scholarly resources while maintaining the space needed for Society activities and archives. Two exciting developments are now underway: the first, increased links to Sedgwick texts nationwide; the second, a revival (and revamping) of the very useful Sedgwick website originally built and housed at Ohio State University, which had been archived this past year and so was no longer available to the public.

Partly as a result of the roundtable, "Turning a New Page in Sedgwick Studies: From Sealing Wax to Surfing the Web," independently organized by Vice Presidents Ellen Foster and Jenifer Elmore for the "New Frontiers in Early American Literature" conference at the University of Virginia last August, and partly due to the strong presence overall (and urgent requests) of Sedgwickians at the conference, the outgoing Director of UVA's Electronic Text Center, David Seaman, agreed to initiate the process of increasing public access to the Sedgwick texts in their digital collection.

At present, the three digitized Sedgwick texts that are publicly available at the UVA's ETC website are the very same texts that have been reprinted and are currently available in paperback editions: *A New-England Tale*, *Hope Leslie*, and *The Linwoods*. While these free, searchable resources are invaluable to those teaching or writing about these novels, UVA's extensive digital collection of additional Sedgwick texts has been available previously only to members of the UVA community (or to on-campus visitors to their library). This fall, Matthew Gibson, Associate Director for the ETC, confirmed that he will "migrate" all of UVA's digitized Sedgwick texts to the public domain by December. At that time, the CMS Society has permission to link to these texts directly from

our web page. This is a tremendous breakthrough, and we are deeply grateful for the generosity of UVA's Electronic Text Center in making these texts available.

A survey completed by attendees at the UVA conference on the usefulness of the website confirmed that its two most important elements are its bibliography and on-line texts. Predictably, the two areas deemed first priority in future expansion were more texts and a more complete biography of Sedgwick. Thanks to permission by the original authors of Ohio State's 1996 website on Sedgwick--Kristin Risley, Cheryl Gunness, and Gianna Marsella--the pages they developed have just been forwarded to me for updating and posting on the CMS Society site. The OSU pages will add two crucial features to the website: the long-needed brief biography of Sedgwick, and a listing of the location of manuscript holdings.

Additional expansion planned for the website includes building a second bibliography of not-yet-published research (i.e., papers presented at conferences, perhaps including abstracts, where available), and a cache of syllabi for courses that include Sedgwick. Please consider yourself invited to contribute to any of the above, but especially to type up stories that you would like to see posted (in particular, for classroom use), and to contribute syllabi and assignments that include Sedgwick texts.

The website continues to get both national and international "hits," including visits from users in Canada, Germany, the United Kingdom, Japan, the Netherlands, the Philippines, Hungary, Austria, and Italy.

Please visit the site to complete our survey, and know that your comments on the usefulness of the site are always welcome. For more information, contact Lucinda Damon-Bach at [lucinda.damonbach@salemstate.edu](mailto:lucinda.damonbach@salemstate.edu), and keep an eye on the website:

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

## Queries

### The "American Miss Edgeworth"

Jenifer Elmore has accumulated numerous nineteenth-century references comparing Sedgwick and the Anglo-Irish writer Maria Edgeworth, but she is always looking for more. She is particularly interested in additional citations of Sedgwick as the "American [Miss] Edgeworth" dating from before 1830.

Please e-mail [jelmore@gate.net](mailto:jelmore@gate.net) if you know of any such references.

### Emily Percival and Tabitha

Cynthia Cirile of the Tenth House Press seeks information about Emily Percival, writer and editor of many gift books in the late 1840s and 1850s. Cynthia is trying to find out the actual identity of Emily Percival (i.e. if this is a nom de plume, and if so, for whom, or if Percival is the author's real name) in order to definitively decide a debate about the attribution of several stories, signed E.P., in the *New York Mirror* between 1842-1844. The debate, in short: Is E.P. Edgar Allan Poe or Emily Percival? Who is Emily Percival? Scholars who work with gift books of the period or Sarah Josepha Hale (who commented on Percival) might have information to help Cynthia with this query.

Cynthia also seeks information about Ann Von Ripper Gillespie Barhyte, who published under the name of Tabitha in the early 1840s (and earlier), and poetry or stories published by Tabitha, in particular, a book of poetry published anonymously.

Please email Cynthia at [Artemislives@aol.com](mailto:Artemislives@aol.com) if you can help or if you know of other scholars who might have any information.

## Member News

Jenifer Elmore defended her dissertation, "Sacred Unions: Catharine Sedgwick, Maria Edgeworth, and Domestic-Political Fiction" at Florida State University in November, 2002. Jenifer recently began teaching at the Wilkes Honors College of Florida Atlantic University.

## New Publications

Weierman, Karen Woods. "Reading and Writing *Hope Leslie*: Catharine Maria Sedgwick's Indian 'Connections.'" *New England Quarterly* 75.3 (September 2002): 415-444.

## Bylaw Amendment Approval

Victoria Clements, Vice President for Membership and Finance, reports that the proposed bylaw amendments (published in the Spring 2002 issue) were unanimously approved by the membership.

The approved amendments formalize the Society's rules for the composition of the selection committees for Society-sponsored conference panels: that such committees will consist of at least one member from the Executive Board plus two members from either the Executive or the Advisory Board whenever possible or from the general membership if necessary. The amendments also institute a blind submission process for the selection of non-Symposium panels. Further, the amendments state that the Second Vice President, Programs, is primarily responsible for organizing non-Symposium, Society-sponsored panels, and assists the First Vice President, Programs (primarily responsible for the Symposium) as needed. Finally, the title of the former Vice President, Newsletter has been changed to Vice President, Communications.

Thanks to all for casting their votes to approve these amendments.

## Contributors to this issue

**Barbara Allen** is the curator of the Stockbridge Library Association's Historical Collection.

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

**Jane Gassner** is a PhD candidate at Lehigh University.

**Melissa J. Homestead** is an assistant professor at the University of Oklahoma. As First Vice President for Programs, she directs the 2003 Sedgwick Symposium.

**Joan Varnum** is a PhD candidate in English and American Literature at New York University, a lecturer in the General Studies Program at NYU, and an instructor of English at Montclair State University.

## Get Involved!

### Seeking submissions for the Spring 2003 newsletter . . .

- **Short articles** (length negotiable, between 500—1500 words) on interpreting, researching, or teaching Sedgwick
- **Accomplishments, publications, presentations, announcements, notes, queries, and answers**
- **Proposals or submissions for future issues.**

Please contact Ellen Foster at [efoster@pathway.net](mailto:efoster@pathway.net) or at the English Dept, SRU, Slippery Rock, PA 16057.

**Please send submissions for the Spring  
newsletter by March 30, 2003.**

### Seeking volunteers . . .

- To serve on future ALA, SSAWW, and MLA selection committees. If interested, please contact Jenifer Elmore at [jelmore@gate.net](mailto:jelmore@gate.net).
- To serve on sub-committees for the 2003 Sedgwick Symposium or volunteer during the Symposium. If interested, please contact Melissa J. Homestead at [mjhomestead@ou.edu](mailto:mjhomestead@ou.edu).
- To distribute membership information within your department or at conferences you attend, whether local, regional or national. If interested, please contact Victoria Clements at [vclem@radix.net](mailto:vclem@radix.net).
- To submit ideas, material, etc. for the Society website. Please contact Lucinda Damon-Bach at [lucinda.damonbach@salemstate.edu](mailto:lucinda.damonbach@salemstate.edu).

**Thank you!**

### 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.	_____

Name \_\_\_\_\_

Affiliation \_\_\_\_\_

Preferred mailing address *(Please use home, if possible; saves us space and time!)*:  
\_\_\_\_\_

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: Victoria Clements, 3710 Chaneyville Rd., Owings, MD 20736

## Calls for Papers

The **Catharine Maria Sedgwick Symposium** will be held June 13 - 15, 2003, at the Red Lion Inn, Stockbridge, Massachusetts. See page 4 of this newsletter for the complete call for papers. More information about the Symposium appears on page 3 of this newsletter; you may also contact Melissa J. Homestead (mjhomestead@ou.edu). The Society's website, <http://www.salemstate.edu/imc/sedgwick>, also offers information about the Symposium, Stockbridge, and its attractions. Please copy and post the call for papers.

The **14th International James Fenimore Cooper Conference** will be held at the SUNY College at Oneonta from July 14 - 17, 2003. The theme of the conference is "Coming of Age: Gendered Perspectives." We are focusing on two specific texts: J.F. Cooper's *The Deerslayer* and Susan Fenimore Cooper's *Elinor Wyllys*, but welcome research on any area of Cooper or his context. For more information, please contact Prof. Richard Lee at [leere@oneonta.edu](mailto:leere@oneonta.edu). A web page is available at: <http://www.oneonta.edu/academics/english/cooper.htm>.

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c/o Ellen Foster  
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Slippery Rock University  
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