



# Catharine Maria Sedgwick Society Newsletter Winter 2021

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“Ecologies, Survival, Change” is the theme of the Society for the Study of American Women Writers Conference scheduled for November 2021 in Baltimore, and the Sedgwick Society calls for papers for this conference (for two panels) appear inside this newsletter. The society has adapted to pandemic circumstances. We held a series of well-attended webinars over the summer about recent Sedgwick scholarship. If you missed them, you can read more about them inside.

We are in the early stages of planning additional virtual programming this spring in order to nurture our scholarly community. Watch your e-mail, listservs, and the Sedgwick website for more information, and if you have an idea for a virtual program, please contact me at [mhomestead2@unl.ed](mailto:mhomestead2@unl.ed). This newsletter also inaugurates what we hope will be a continuing new feature, a bibliography of recent Sedgwick scholarship and other scholarship by Sedgwick Society members.

As you know, we postponed our planned Symposium, scheduled for June 2020 in Capital Region of New York State. Our original plan simply to defer the seminar until 2021 has not proven feasible, but we are looking forward to holding a symposium in the summer of 2022. As it becomes possible again to negotiate with venues, we may continue with our Capital Region plan, or we may make a new plan.

We look forward to gathering with you all again, whether in person or virtually.

Melissa J. Homestead  
University of Nebraska, Lincoln

## Summer 2020 CMSS Webinar

*In summer 2020, the Catharine Maria Sedgwick Society held three webinars throughout July and August to highlight recent Sedgwick scholarship. The following scholars and their projects were presented during these webinars.*

### **Dr. Brigitte Bailey**

*American Travel Literature, Gendered Aesthetics, and the Italian Tour, 1824-1862* (Edinburgh 2018) analyzes tourist writings about Italy to explain what roles transatlantic travel, aesthetic response, and the genre of tourist writing played in the formation of the United States. The Italian tour and its textual and visual expressions were forms through which predominantly white, northeastern elites dreamed their way into national identity and cultural authority. The book's interdisciplinary methodology draws on antebellum visual culture, tourist practices, and shifting class and gender identities to describe tourism and tourist writing as shapers of an elite (and then normative) national subjectivity. Bringing perspectives from art history and aesthetics, it historicizes aesthetic practices, illuminating the depth of Americans' turn towards visual iconography in articulating social and national identities. The book investigates tourists' triangulations of the categories of "England," "Italy," and "America"; discusses authors understood as national representatives--Irving, Cooper, Sedgwick, Kirkland, Fuller, Hawthorne, and Stowe—in the context of other U.S. and European

writers and artists; and looks at tourist writing as a significant genre of the period that shaped the nation.

Publication website:

<https://edinburghuniversitypress.com/book-american-travel-literature-gendered-aesthetics-and-the-italian-tour-1824-62.html>

Brigitte Bailey is Professor of English at the University of New Hampshire. She has research interests in 19th-century U.S. travel writing, landscape and urban writings, transatlantic literary interactions, and connections between textual and visual culture. Her monograph explores the intersection of these subjects: *American Travel Literature, Gendered Aesthetics, and the Italian Tour, 1824-1862* (Edinburgh UP, 2018). She has co-edited two books—*Transatlantic Women: Nineteenth-Century American Women Writers and Great Britain* (with Beth Lueck and Lucinda Damon-Bach) and *Margaret Fuller and Her Circles* (with Kathryn Viens and Conrad Edick Wright)—and has edited a special issue of *Nineteenth-Century Prose* on Margaret Fuller. She has served as president of the Margaret Fuller Society. Her current project comes out of her abiding interest in antebellum print culture: a study of the ways in which writers (and artists) in newspapers and magazines in 1830-1860 mapped the new urban spaces of the nation.

## Dr. Lydia G. Fash

*The Sketch, the Tale, and the Beginnings of American Literature* (University of Virginia Press, 2020) offers a new account of the rise of a self-conscious American literature and its concomitant projection of an American people. Embracing brevity because of market conditions and aesthetic possibilities, Washington Irving, Sarah Hale, Catharine Sedgwick, Nathaniel Hawthorne, and Edgar Allan Poe reflect the growth and decline of a culture of beginnings, in which a unifying US past was created through innovations with narrative time. As these experiments with temporality—for example, Poe’s relocation of the beginning (the murder) to the end (the revelation of the murderer) in the whodunit—invited some readers into the US story, they also underscored the racially-restricted projection of America produced through sketches and tales, the two most popular short fiction genres. For her part, Sedgwick leveraged the relational exchange inherent to literary annuals, which men gifted to women, to position the white women of her multivocal stories as central to American beginnings and the category of “American.” Intervening in debates about temporality, genre, and nationalism, this book theorizes the sketch and the tale and explains the nineteenth-century popularity, and the narrative and political utility of short forms. It ends with an explanation of how the earliest Great American Novels—*The Scarlet Letter*, *Moby-Dick*, *Uncle Tom’s Cabin*, and *Clotel; or, the President’s Daughter*—borrow the cultural associations and narrative strategies of the sketch and the tale. Indeed within *Clotel*, adopting the sketch-writer’s stance allows William Wells Brown to move away from the confines of the slave narrative to produce the first novel by an African American.

Publication website:

<https://www.upress.virginia.edu/title/5311>

Lydia G. Fash, Ph.D. is an Assistant Professor of English Literature at Simmons University (Boston, Massachusetts), where she runs the humanities internship program and teaches literature and creative writing. She is the author of articles in *Narrative*; *The New England Quarterly*; *Symbiosis: A Journal of Transatlantic and Literary Cultural Relations*; and elsewhere. Her monograph *The Sketch, the Tale, and the Beginnings of American Literature* (University of Virginia Press) appeared in 2020. She is currently working on *Popular Pirates*, a project about the ubiquity and significance of piratical characters in Atlantic basin literature.

## Dr. Martin Holtz

*Constructions of Agency in American Literature on the War of Independence: War as Action, 1775-1860* (Routledge, 2019) argues that the negotiation of agency is central not only to the experience of war but also to its representation in cultural expressions, ranging from a notion of disablement, expressed in victimization, immobilization, traumatization, and death, to enablement, expressed in the perpetration of heroic, courageous, skillful, and powerful actions of assertion and dominance. In order to illustrate this thesis, it provides a comprehensive analysis of literary representations of the American War of Independence from 1775, the beginning of the war, up until roughly 1860, when the Civil War marked a decisive historical turning point. As the first national war, it has an unquestionably exemplary status for the development of American conceptions of war. The in-depth study of exemplary texts from a variety of genres and by authors like Thomas Paine, Benjamin Franklin, James Fenimore Cooper, Catharine Maria

Sedgwick, William Gilmore Simms, and Herman Melville, demonstrates that the overall character of Revolutionary War literature presents the war as a forum in which collective and individual agency is expressed, defended, and cultivated. It uses the military environment in order to teach the values of discipline and self-subordination to a communal good, which are perceived as basic principles of a Republican virtue to guide the actions of the autonomous individual in a popular democracy.

Publication website:

<https://www.routledge.com/Constructions-of-Agency-in-American-Literature-on-the-War-of-Independence/Holtz/p/book/9780367178222>

Martin Holtz earned an MA and a PhD in American Studies from the University of Greifswald in Germany. He has published two books: *American Cinema in Transition: The Western in New Hollywood and Hollywood Now* (2011) and *Constructions of Agency in American Literature on the War of Independence: War as Action, 1775-1860* (2019). He currently teaches American literature and film at the University of Graz in Austria.

### **Dr. Ashley Reed**

*Heaven's Interpreters: Women Writers and Religious Agency in Nineteenth-Century America* (Cornell University Press, 2020) argues that nineteenth-century American women writers fictionalized theological questions as a means of imagining new forms of agency. Studies of nineteenth-century fiction have too often treated women's religious writing as evidence of an unfortunate fall, marred by feminization, commercialization, and theological decline. *Heaven's Interpreters* rewrites these

narratives, arguing that women writers used theology to vivify a wide range of literary forms, employing historical, abolitionist, sentimental, domestic, and spiritualist novels as forums for engaging in doctrinal and ecclesiastical debates. Not content with dry theological wrangling, women authors imagined new models of agency that were both legible according to longstanding religious traditions and productive of new modes of being. By claiming theology for themselves and their readers, these popular women writers transformed American Christianity over the course of half a century.

Publication website:

<https://www.cornellpress.cornell.edu/book/9781501751363/heavens-interpreters/>

Ashley Reed is Assistant Professor of English at Virginia Tech, where she teaches courses in American literature, American women writers, and digital humanities. She is the author of *Heaven's Interpreters: Women Writers and Religious Agency in Nineteenth-Century America* (Cornell, 2020) and has published articles in *ESQ: A Journal of Nineteenth-Century American Literature and Culture*, *J19: The Journal of Nineteenth-Century Americanists*, and *Digital Humanities Quarterly*. She received her PhD from the University of North Carolina at Chapel Hill.

### **Dr. Joe Shapiro**

Joe Shapiro is Associate Professor of English at Southern Illinois University-Carbondale. His book, *The Illiberal Imagination: Class and the Rise of the U.S. Novel* (University of Virginia Press, 2017), tracks the representation of class inequality and conflict in the U.S. novel from the late eighteenth century to the mid-1850s.

Drawing on intellectual, social, and labor history, *The Illiberal Imagination* offers new readings of novels by Charles Brockden Brown, Hugh Henry Brackenridge, Catharine Maria Sedgwick, James Fenimore Cooper, and Harriet Beecher Stowe. Prof. Shapiro is currently at work on a new book project that focuses on the U.S. "radical novel" from 1877 to 1917.

Publication website:

<https://www.upress.virginia.edu/title/5114>

### **Dr. Sandra Wilson Smith**

*The Action-Adventure Heroine: Rediscovering an American Literary Character, 1697-1895* (University of Tennessee Press, 2018) focuses on an underexplored character in American literature, the female hero. Using Judith Halberstam's assertion in *Female Masculinity* that "heroic masculinity has been produced by and across both male and female bodies" as a theoretical point of departure, I seek to expand the critical gaze in American studies regarding adventure tales, which has tended to focus on male narratives. The adventure tales explored in this book feature a bold heroine who, instead of remaining in the home, tramps alone through the forests, demonstrates great physical strength, enters the public sphere to earn money, and even kills her enemy when necessary. She often ventures into liminal environments, such as the frontier and the battlefield, that allow for the blurring of gender codes. The action-adventure heroine plays a central role in stories about many important cultural projects of eighteenth-

and nineteenth-century America: 1) conquering and "civilizing" the frontier, 2) helping to win wars the nation was engaged in, 3) assisting in nation building and the expansion of national boundaries, and 4) protecting the community by combating criminal elements and other menaces. These narratives demonstrate the contradictory nature of attitudes about gender during this period. Women are presented as important partners in the effort to create, expand, protect, and control the nation. However, these narratives also reveal a profound unease about women stepping out from their "natural" domestic sphere and behaving in ways that go against women's "nature." Thus, typically authors allow the heroine to undertake physically assertive or violent action during moments of crisis—attack, war, robbery, kidnapping—or in environments that have yet to be tamed, such as the frontier, but most authors reimpose the gender status quo at the close of the narrative, often by reinscribing the heroine in a domestic setting.

Publication website:

<https://utpress.org/title/the-action-adventure-heroine/>

Sandra Wilson Smith is an assistant professor of English at Temple University. Her research and publications have focused on writing pedagogy, young-adult literature, African-American literature, and eighteenth- and nineteenth-century American female adventure tales. Her articles have appeared in a number of journals, including the *Journal of American Studies*, *Southern Literary Journal*, *SIGNAL Journal*, and *E-Learning*.

## Recent and Forthcoming Sedgwick Related Scholarship

### Dr. Etta Madden

Below is a list of publications and presentations of my work connected to Sedgwick in that it focuses on 19th-century American women in Italy, and her writings about Italy factor into these. Caroline Crane Marsh and Anne Hampton Brewster, for example, are part of a book project (in which Sedgwick helps to lay the foundation). Constance Fenimore Woolson is also related because of her time in Italy. Society members have been very helpful with this work through the past several years . . . I presented on Brewster and Sedgwick at the St. Louis summer seminar.

Publications on Caroline Crane Marsh (1816-1901), who lived in Italy from 1861-1882 as wife of US Minister Plenipotentiary George Perkins Marsh. She also traveled in Italy periodically in 1850-54, during her husband's appointment to the Ottoman Empire. She wrote sketches of those travels, which appeared in letters published later, which read similarly to Sedgwick's *Letters from Abroad*.

[“Travels, Translations and Limitations: \*Ambasciatrice\* Caroline Crane Marsh.”](#) *Transatlantica: American Studies Journal*. Special issue on Transatlantic Women Writers. 2018.1  
(posted 16 September 2019). <https://journals.openedition.org/transatlantica/12574>

“Caroline Crane Marsh (1816-1901).” [The Bluestocking Bulletin](#). June-July 2019. Ed. Anne Boyd Rioux.

[“\*Ambasciatrice, Activist, Auntie, Author: Caroline Crane Marsh\*.”](#) New York Public Library, Short Term Research Fellows. December 19, 2018.  
<https://www.nypl.org/blog/2018/12/19/archive-letters-activist-author-caroline-crane-marsh>

### Related Presentations:

[“\*Mediterranean Quarantine: Perspectives of a Person of Privilege\*.”](#) Fireside Chat. Library Company of Philadelphia. April 23, 2020. On Philadelphia newspaper correspondent Anne Hampton Brewster's writings from Rome about the cholera epidemics. Brewster wrote from abroad from 1868-82.

“Soaring Above Zoar: Constance Fenimore Woolson’s Utopian Visions & Discourses.” 25<sup>th</sup> Anniversary Conference of the Constance Fenimore Woolson Society, Winter Park, FL, April 2019. Focuses on Woolson's reflections from Italy on time at Zoar and the imaginative visions of her writings about the alternative religious community in rural Ohio.

“Another Corinne? Staël, Fuller & Caroline Crane  
Marsh’s Transformative Translations.” In *the Company of Margaret Fuller: Unexpected Genealogies of Feminism*. Society for the Study of American Women Writers, Denver, October 2018.

### **Dr. Gretchen Murphy**

*New England Women Writers, Secularity, and the Federalist Politics of Church and State*. Forthcoming from Oxford University Press, 2021.

Drawing on novels, poetry, correspondence, religious publications, and legal writing, this book offers a new account women’s political participation and the process of religious disestablishment. Scholars have long known that eighteenth- and nineteenth-century American women wrote pious, sentimental stories, but this book uses biographical and archival methods to understand their religious concerns as entry points into the era’s debates about democratic conditions of possibility and the role of religion in a republic. Beginning with the early republic’s constitutional and electoral debates about the end of religious establishment and extending through the nineteenth century, Murphy argues that Federalist women and Federalist daughters of the next generation adapted that party’s ideals and fears by promoting privatized Christianity with public purpose. Harriet Beecher Stowe, Catharine Sedgwick, Lydia Sigourney, Judith Sargent Murray, and Sally Sayward Wood authorized themselves as Federalism’s literary curators, and in doing so they imagined new configurations of religion and revolution, faith and rationality, public and private. They did so using literary form, writing in gothic, sentimental and regionalist genres to update the Federalist concatenation of religion, morality, and government in response to changing conditions of secularity and religious privatization in the new republic. Their project is shown to complicate received historical narratives of separation of church and state and to illuminate problems of democracy and belief in postsecular America.

### **Dr. Ashley Reed**

“*Hope Leslie* and the Grounds of Secularism.” *ESQ: A Journal of Nineteenth-Century American Literature and Culture*. 66.1 (2020): 89-132.

This essay brings together scholarship on North American settler colonialism and US Protestant secularism to argue that the early national historical novel provided one of the primary discursive technologies of settler colonial secularism. In the early nineteenth-century United States, Protestant secularism and white settler colonialism worked hand in

hand to efface the centuries-long history of violent dispossession that had marked the colonial period and to ensure a future for the new and ever-expanding nation that would rest firmly on a Protestant Christian claim to North American territory.

### **Dr. Susan Roberson**

"Geographies of Expansion: Nineteenth-Century Women's Travel Writing." In *Inventing Destiny: Cultural Explorations of US Expansion*, edited by Jimmy L. Bryan, Jr. University of Kansas Press, 2019. 118-136.

This essay pairs Catharine Maria Sedgwick's "The Great Excursion to the Falls of St. Anthony" with Caroline Kirkland's *A New Home, Who'll Follow*, Margaret Fuller's *Summer on the Lakes, in 1843* and Constance Fenimore Woolson's "Round by Propeller." Tempering their faith in progress with ideals of Christian republicanism, community building, and thoughtful stewardship of the land, these writers were also poised to critique the consequences of expansion on the settlers, Native Americans, the environment, and the nation.

### **Dr. Jordan L. Von Cannon**

"Dreams of Youth: The Girl, the Writer, and the Nation in Catharine Maria Sedgwick's *Letters from Abroad*." *Reading Transatlantic Girlhood in the Long Nineteenth Century*. Eds. Robin L. Cadwallader and LuElla D'Amico. Routledge, 2020. 148-60.

Catharine Sedgwick was nearly fifty years old when she first traveled abroad to Europe in 1839. With the alacrity of one of her heroines, she discovered that the journey ignited in her a profound sense of "girlhood." Sedgwick chronicles this experience in the neglected book, *Letters from Abroad to Kindred at Home* (1841). Initially exploring how her renewed girlhood becomes palpable through transatlantic travel and in numerous letters, this essay probes the intersection of age, gender, and U.S. identity that emerges in Sedgwick's literary nation-building. *Letters* echoes, and strikingly revises, the 19<sup>th</sup>-century campaign of American exceptionalism—a pointed display of one adolescent nation rebelling against an older, seemingly wiser, counterpart—which Sedgwick adapts into her own epistolary project of renewed female empowerment. By considering Sedgwick's return to girlhood through her travels abroad, we can better understand youth and the female writer's role within the emerging nation.

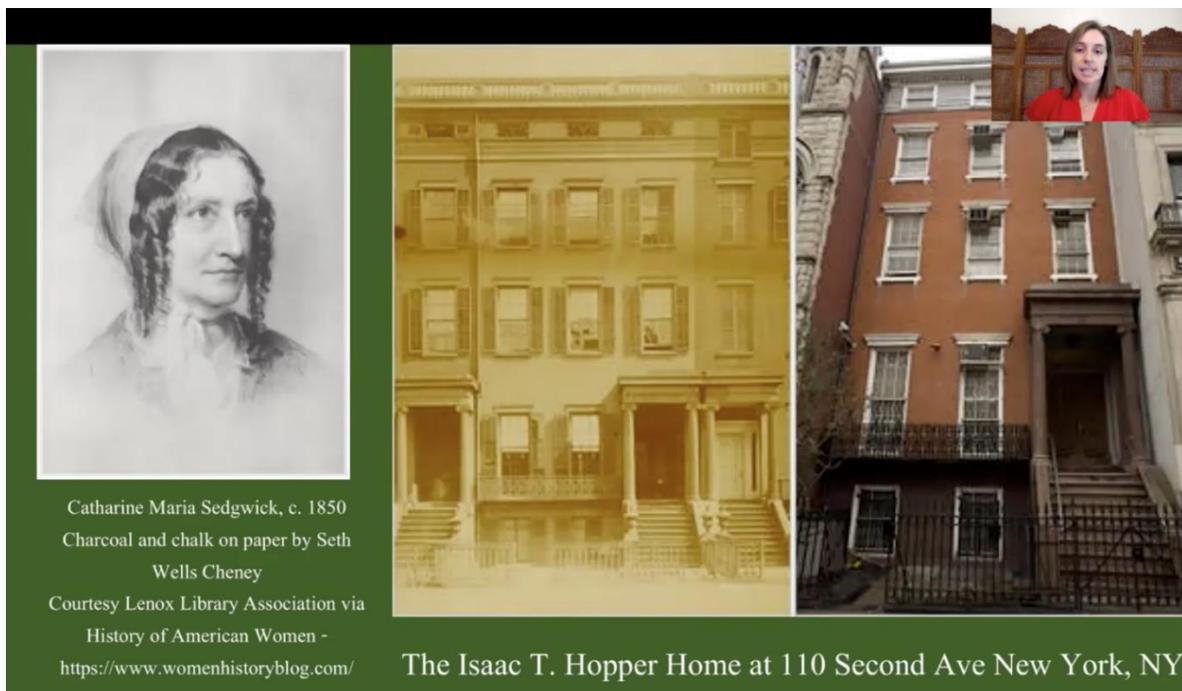
"Hidden Legacy: Catharine Maria Sedgwick and the Women's Prison Association." C-19 Sixth Biennial Conference, Video Conference, October 2020.

Following Catharine Sedgwick's death in 1867, the Women's Prison Association released a statement mourning the loss of their first director, citing in their tribute Sedgwick's unwavering commitment to incarcerated women. Yet, Sedgwick's obituary in the *New York Times* makes no mention of her decades of service to the WPA. Even her own writings speak little of the work which occupied the latter-half of her life. Such silence feels strange in response to a famous American woman writer's activism and engagement with the pressing political issues of her time. While Sedgwick may have been too modest to acknowledge her contributions, scholars focusing on the history of female-led reform movements have no excuse for overlooking them now.

In this paper, I examine Sedgwick's legacy of reform with the WPA. When compared to her peers, Sedgwick's activism through her writing on issues like abolition and women's suffrage appear reticent at best.[1]

When considering her later works in relation to her near twenty-year tenure as the director for the WPA, her carefully crafted vision for reform and its vexed relationship with gender, race, and class become clear. I explore how the evolving nature of activism encourages a reassessment of Sedgwick's own identity as a reformer and, conversely, how Sedgwick's hidden legacy can help us appreciate in new ways female-led movements and dissent in our time.

[1] Though Sedgwick was never a voice for the abolitionist cause or discussed women's suffrage at length, she did attempt to write (but never published) the life story of Elizabeth (Mumbet) Freeman the first enslaved black woman to successfully sue the state of Massachusetts for her freedom and win in 1781. Her short stories and novels, nevertheless, showcase themes of sexual exploitation, the poverty of immigrants, mental illness, and the condition of enslaved women of color in northern states.



## Recent Scholarship From Sedgwick Society Members

### Dr. Laura L. Mielke

“Performance, Theatricality, and Early American Drama.” *A Companion to American Literature, Volume 1*, edited by Theresa Strouth Gaul. Blackwell Companions. Wiley, 2020, pp. 428-44.

“Performative Cultures of Early America.” *Cambridge History of Native American Literature*, edited by Melanie B. Taylor. Cambridge University Press, 2020, pp. 74-88.

*Provocative Eloquence: Theater, Violence, and Anti-Slavery Speech in the Antebellum United States*, University of Michigan Press, 2019.

[https://www.press.umich.edu/9958574/provocative\\_eloquence](https://www.press.umich.edu/9958574/provocative_eloquence)

*Provocative Eloquence* traces the impact of theatrical practices on anti-slavery argument in the years leading up to the Civil War. With attention to the performances and works of Edwin Forrest, William Wells Brown, Mary Webb, Harriet Beecher Stowe, Thomas Wentworth Higginson, Henry David Thoreau, Dion Boucicault, and lesser known playwrights of the era, Mielke traces how the stage’s union of heightened eloquence and spectacular violence proved terribly relevant as the nation’s debate over slavery became a bloody sectional contest.

### Dr. Etta Madden

Articles:

“Gentle Nudges and Poignant Pushes: Plasticity and Generous Scholarship.” *Festschrift* honoring Lyman Tower Sargent, *Utopian Studies* 31.2 (2020). Ed. Jennifer Wagner-Lawlor. 265-271.

“Utopia and Food: From Abundance to Scarcity, Survival and Sharing.” *Palgrave Handbook of Utopian and Dystopian Literatures*, Eds. Fátima Vieira, Jennifer Wagner-Lawlor, Peter Marks. Springer Publishing. Under contract & submitted, June 2019. 5000 words.

Reviews:

Miller, Timothy. *Communes in America, 1975-2000*. Syracuse: Syracuse University Press, 2019. *Religion, State and Society* 48.1 (2020): 74-77.

Bitar, Adrienne Rose. *Diet and the Disease of Civilization*. New Brunswick, NJ: Rutgers University Press, 2018. *Utopian Studies* 29.2 (2018): 275-80.

Presentations:

“Traacherous Thresholds in Samuel Delany’s Speculative Fiction.” Italian Association of North American Studies (AISNA) Conference, Ragusa, Italy, September 2019.

“Plant Science in Gilman and Ozeki: Tendrils of Luther Burbank’s Utopianism.” Utopian Studies Society (USS) Conference, Prato, Italy, July 2019.

**Dr. Karen Woods Weierman**

*The Case of the Slave-Child, Med: Free Soil in Antislavery Boston*, University of Massachusetts Press, 2019.

*The Case of the Slave-Child, Med* restores the complicated history of antislavery Boston’s greatest legal victory and most devastating failure. Following a successful freedom suit on her behalf, little Med became a trope, discarded after her test case and forgotten when her death disrupted the triumphalist antislavery narrative.

## **Catharine Maria Sedgwick Society at SSAWW 2021**

### **Gender and Genre in the Long Nineteenth Century**

The Catharine Maria Sedgwick Society seeks papers that explore intersections of gender and genre in American writing from the early republic through the postbellum period. As women writers increasingly entered the literary marketplace after the American Revolution, they embraced a broad array of fiction and nonfiction genres. Economic and social pressures often—though not always—pushed women toward domestic romance and religious narrative and away from genres considered masculine, even as male authors participated in sentimental and reform discourse in genres like the temperance novel and the escaped slave narrative. Meanwhile, anonymous and pseudonymous publication sometimes enabled authors to step beyond the gendered boundaries patrolled by editors and publishers. This panel will showcase recent work that explores gendered aspects of literary genre—or literary aspects of gender—in the nineteenth century. Pedagogical approaches to gender and genre are welcome.

Send 200-word abstracts to Ashley Reed ([akreed@vt.edu](mailto:akreed@vt.edu)) by **February 15, 2021**.

### **Illness, Disability, Death, and Survival in the Writings of Catharine Maria Sedgwick and Her Contemporaries**

Though the times we are living in may be unprecedented for us, financial crisis, political instability, and epidemic disease were regular occurrences for Americans of the early nineteenth century, who experienced debilitating illness, lifelong disability, and early death as everyday facts of life. The Catharine Maria Sedgwick Society seeks papers that address these and other questions as they are explored in the work of Sedgwick and her contemporaries:

- How did the experience of illness produce, shape, or inhibit authorship in the nineteenth century?
- How did nineteenth-century authors thematize illness, disability, death, and survival in their writing?
- How do nursing and other forms of caregiving figure in the writing of nineteenth-century Americans?
- How has recent scholarship on disability changed our understanding of nineteenth-century writing?
- As teachers of nineteenth-century texts, how do we treat illness, disability, and death in the college classroom?
- Does nineteenth-century writing on illness and death offer resources for us as readers, scholars, and teachers living through COVID-19?

Send 200-word abstracts to Ashley Reed ([akreed@vt.edu](mailto:akreed@vt.edu)) by **February 15, 2021**.

## **Sedgwick Society Membership**

It is now easier to renew your annual membership with the Sedgwick Society! Visit our membership page and complete the form with your contact information, then pay your membership dues via PayPal.

<https://cmsedgwick society.org/membership/join-renew-membership/>

The membership year runs from July 1 to June 30. One-year membership fees are as follows:

Regular: \$10

Student: \$5

Institutional: \$25

You can also become a Lifetime Member of the Society for \$200

## **Newsletter Items**

Please send items for the newsletter to the VP of Communications: Cynthia Smith (casmith1800@gmail).

- Short essays about Sedgwick and her contemporaries
- Notes and discoveries from the archives
- CFPs
- Descriptions of recent conference presentations on Sedgwick
- Experience teaching Sedgwick
- Just Read One Sedgwick Story Challenge.

## **Have You Seen Us Online?**

Visit <https://cmsedgwick society.org/> for the most up to date information on Sedgwick Society happenings, upcoming symposia and conferences, and other events. Our website also includes an extensive timeline and bibliography for everything Sedgwick, as well as pedagogy resources for teaching Sedgwick in the classroom.

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