

University of New Hampshire

## University of New Hampshire Scholars' Repository

---

Sarah Orne Jewett: Bibliography

UNH Community Projects

---

2005

### MAINE STREAM: A BIBLIOGRAPHICAL RECEPTION STUDY OF SARAH ORNE JEWETT

Kathrine Cole Aydelott

*University of Connecticut*, [kathrine.aydelott@unh.edu](mailto:kathrine.aydelott@unh.edu)

Follow this and additional works at: <https://scholars.unh.edu/aydelott>



Part of the [Literature in English, North America Commons](#), and the [Women's Studies Commons](#)

---

#### Recommended Citation

Aydelott, Kathrine Cole, "MAINE STREAM: A BIBLIOGRAPHICAL RECEPTION STUDY OF SARAH ORNE JEWETT" (2005). *Sarah Orne Jewett: Bibliography*. 1.

<https://scholars.unh.edu/aydelott/1>

This Dissertation is brought to you for free and open access by the UNH Community Projects at University of New Hampshire Scholars' Repository. It has been accepted for inclusion in Sarah Orne Jewett: Bibliography by an authorized administrator of University of New Hampshire Scholars' Repository. For more information, please contact [Scholarly.Communication@unh.edu](mailto:Scholarly.Communication@unh.edu).

MAINE STREAM: A BIBLIOGRAPHICAL RECEPTION STUDY  
OF SARAH ORNE JEWETT

Kathrine Cole Aydelott, Ph.D.

University of Connecticut, 2005

The critical reception of Sarah Orne Jewett has oscillated dramatically over the last century. Contemporary reviews praised her as a writer whose appreciation for and deep understanding of New England and its people transcended local concerns and brought sympathetic, realistic depictions of Maine to the far coasts of the United States and Europe. Literary critics from the 1930s and 1940s, however, stereotyped Jewett as "an old-fashioned local colorist" whose writing was too simplistic to warrant critical attention. Since the 1970s, however, and particularly thanks to feminist literary critics, Jewett has been rediscovered and is now well reestablished in the canon of American literature. She has reentered the mainstream.

My project's main task has been to assemble an updated, corrected, and newly annotated Sarah Orne Jewett bibliography that accounts for all secondary critical

Kathrine Cole Aydelott—University of Connecticut, 2005

comment on Jewett's work spanning the years 1869 to 2004. This comprehensive study, consisting of over 1800 references, locates and identifies new items previously unaccounted for in earlier bibliographies, reexamines all previously identified items to provide new annotations that specifically evaluate Jewett's changing critical reception, and updates the bibliography from 1984 to the present. Each reference further includes a quotation from the original item. For early pieces written during Jewett's lifetime, this quotation acts as a snapshot: it encapsulates a period of time, captures the writer's style, and indicates his or her critical perception of Jewett's work. Reading the variety of items for this era and noting the diversity of geographical sources, voices and viewpoints provides a unique understanding of Jewett's celebrity status and popularity during her lifetime. It also solidifies Jewett's reputation as a national author and not merely a regional "local color" writer as she is so often perceived of as being. For later entries, such as those from dissertations and scholarly articles, the quotations incorporate key words that link the writer's use of Jewett to a larger critical school. A chapter-length essay that examines the continually evolving critical reception of Jewett precedes the bibliography, which evaluates the scope of Jewett's critical reception, outlines major critical trends, and projects the future of Jewett scholarship.

MAINE STREAM: A BIBLIOGRAPHICAL RECEPTION STUDY  
OF SARAH ORNE JEWETT

Kathrine Cole Aydelott

B.A., Colby College, 1990

M.A., University of Connecticut, 1995

A Dissertation

Submitted in Partial Fulfillment of the

Requirements for the Degree of

Doctor of Philosophy

at the

University of Connecticut

2005

Copyright by

Kathrine Cole Aydelott

2005

APPROVAL PAGE

Doctor of Philosophy Dissertation

MAINE STREAM: A BIBLIOGRAPHICAL RECEPTION STUDY  
OF SARAH ORNE JEWETT

Presented by

Kathrine Cole Aydelott, B.A., M.A.

Major Advisor \_\_\_\_\_  
Lynn Z. Bloom

Associate Advisor \_\_\_\_\_  
Veronica Makowsky

Associate Advisor \_\_\_\_\_  
Richard Bleiler

University of Connecticut

2005

## ACKNOWLEDGMENTS

I wish to express my sincere appreciation and respect to Lynn Z. Bloom who convinced me to pursue this dissertation. She has been generous with her time, wit, encouragement, and gifts of all sorts. It has been my great pleasure to call her my advisor and friend.

Both Veronica Makowsky and Richard Bleiler were also liberal with their time and suggestions for the improvement of this project. Their enthusiasm and support have been sincerely appreciated. Thanks, also, to Jean I. Marsden, who listened, stuck with me through my *annus horribilis*, and when things looked grim allowed me to continue my studies.

I wish also to thank the many people who have helped in what many might considerer minor ways, but without whom the completion of this dissertation would have been much more difficult: Mary Udal, Doreen Bell, Helen Smith, Thomas Recchio, Hap Fairbanks, Richard Naumann, Darlene Hull, Cally Gurley (MWWC), Wendy Pirsig (OBHS), Patricia Burdick (Colby College), and the many librarians throughout New England who kindly found, photocopied, and sent requested Jewett items from Ellsworth, South Berwick, Cambridge, and points further south.

My family has also been both patient and understanding. My dissertation is indebted to my father, David O. Cole, who dutifully ran errands to Maine libraries, and to my mother, Nancy B. Wright, who proofread this lengthy manuscript—twice. Of course, I am indebted to them personally for much more. I'm not sure they always understood the race I was running, but they were on the sidelines cheering all the way. My stepparents' support and affection should also be noted as being gratefully received.

More than anyone, however, my husband Jack R. Aydelott has been the rock on whom I have leant often during this long, arduous process. His unwavering love, generosity, trip-planning ability, and culinary skills have all sustained and regenerated me through many difficult moments. The project could not have been completed without him.

Finally, for their timeless inspiration, this dissertation is dedicated to my teachers, particularly but not exclusively those from the former George C. Soule School in South Freeport, Maine: Peter Corcoran, Gene Berg, Alan Lunt, Ruth Gruninger, Eileen (Rosenbaum) Landay, Carla Rensenbrink, and Joyce Hopkins. The George C. Soule School was founded on the principles of democracy, freedom with responsibility, and commitment to the arts and nature as central to the curriculum. Without Soule School it would have taken me much longer to find Jewett, as well as the many other scholarly and extracurricular interests around which I have built my life. As Jewett once said, "It's my birthday and I'm always nine years old." In many respects, I have Soule School to thank for that.

Thanks.



## TABLE OF CONTENTS

Acknowledgments .....	iii
Introduction .....	1
Riding the Waves: Sarah Orne Jewett and the Critics, 1869-2004	
Chronological Checklist of Jewett Books .....	55
Checklist of Key Jewett Dates .....	56
Note of Introduction to the Bibliography .....	57
Jewett References by Decade .....	62
Chart of Jewett Bibliography Citations .....	63
Bibliography .....	64
List of Theses .....	887
List of Internet Resources .....	894

## Riding the Waves: Sarah Orne Jewett and the Critics, 1869 - 2004

Sarah Orne Jewett (1849 -1909) became a published author when her first story, "Jenny Garrow's Lovers," appeared in an 1868 issue of The Flag of Our Union.<sup>i</sup> She was eighteen years old. When she was twenty, the publication of "Mr. Bruce" by the Atlantic Monthly legitimized her work and put her on the national stage.<sup>ii</sup> As more stories followed in such reputable venues as Harper's and Scribner's, and were collected in such books as A White Heron, and The Queen's Twin, Jewett developed a reputation for writing realistic stories about the Maine coast that were considered by some to be "about as nearly perfect in their way as anything in this world ever gets to be" (#15). In 1925, Willa Cather called Jewett's masterpiece The Country of the Pointed Firs one of the "three American books which have the possibility of a long, long, life," alongside The Scarlet Letter and Huckleberry Finn (#501). However, for much of the twentieth century Jewett was largely neglected, her work reduced to that of a narrow provincial spinster who wrote about a New England fading into nostalgic decrepitude.<sup>iii</sup>

Today, a burgeoning renaissance, helped largely by the explosion of feminist literary criticism, has again placed Jewett amongst America's most celebrated women writers. Several editions of her works exist in print; four biographies appeared in the 1990s; nearly one hundred-fifty dissertations have considered Jewett's writing; and literary scholars examine her work from such disparate perspectives as ecocriticism, Marxism, and psychoanalysis. Jewett's reputation, like Maine's twice-daily tide, has waxed, waned, and risen again. We watch for the next wave.

### Part One: Jewett's Literary Foundations

Examining the beginnings of Jewett's literary career provides a valuable foundation to understanding the evolution of her critical reception. Jewett was raised in

South Berwick, Maine, an inland riverport economically decimated by Jefferson's 1807 Embargo Act and the country's westward expansion after the Civil War, both of which drew population and trade away from the area. However, as a young woman in the 1860s, Jewett found herself ambivalent about the numbers of summer tourists that were beginning to invade the countryside.<sup>iv</sup> The economic benefits to the state were obvious, but her Yankee reticence towards anyone "from away" made her anxious that more sophisticated city-people would perceive as quaint or strange many long-held local customs. Speaking in the third person in an 1893 Preface, Jewett confessed that:

[She] was possessed by a dark fear that townspeople and country people would never understand one another, or learn to profit by their new relationship. She may have had the unconscious desire to make some sort of explanation to those who still expected to find the caricatured Yankee of fiction, striped trousers, bell-crowned hat, and all, driving his steady horses along the shady roads. It seemed not altogether reasonable when timid ladies mistook a selectman for a tramp, because he happened to be crossing a field in his shirt-sleeves.<sup>v</sup>

Inspired both by Harriet Beecher Stowe's The Pearl of Orr's Island, and the words of Plato that "the best thing that can be done for the people of a state is to make them acquainted with one another,"<sup>vi</sup> Jewett was determined to "teach the world that country people were not the awkward, ignorant set those [city] people seemed to think" (#321), and began to write stories in which her knowledge of the local people and the regional landscape provided readers with a roadmap to the authentic Yankee character. Who better to do so than the daughter of a country doctor with whom she used to ride during his rounds, absorbing the rustic speech of his patients, the natural lore of the forest and seaside, and the stoical decay of the abandoned wharves and farmhouses?

Accompanying her father also expanded Jewett's knowledge of the people in the broader community. She was well familiar with the townspeople and tradesmen she saw every day in the streets of South Berwick, but she also came to know the poor rural farmers, the eccentric fisherfolk, the elderly and infirm, and came to understand the challenges many faced to remain independent while maintaining a place in society. Jewett's main thematic tensions between country and city life and between individuality and community were further influenced by her studies in Swedenborgian spirituality, which inspired Jewett's optimistic aesthetic and reinforced the moral purpose of her writing. Through Swedenborg, Jewett was able to see writing as a "useful" vocation, and his emphasis on friendship, love, and teaching formed the basis for Jewett's personal philosophy as well as her literary themes.<sup>vii</sup> Jewett's access to her father's extensive library also brought her in touch with the great literary writers of both the past and present. She was well read in the English novels of Scott, Austen, George Eliot, and Thackeray, the Romantic poets, as well as the works of Dickens, Alcott, Flaubert, Tolstoy, and Turgenev, among many others.<sup>viii</sup>

But Jewett's success might have been tempered had the national taste not run toward regionalist local-color fiction. In the years after the Civil War, writers throughout the country wrote stories that celebrated the special nature of their respective regions. They reintroduced readers to parts of the country that had been isolated from one other by distance and war, wrote nostalgically about rural areas that were quickly disappearing with the encroachment of industry and urbanization, and demonstrated that in spite of local peculiarities there was a universality to American experience.<sup>ix</sup> Some writers, like Bret Harte and Joel Chandler Harris, painted their regions with broad strokes, using caricatures, phonetic spellings of colloquial speech, and outrageous tall-tale adventures; however, William Dean Howells (1837-1920), both in his fiction and in his "Editor's Study" column in Harper's, openly advocated the development of American literature

through realism. Hamlin Garland similarly felt that only through localized realism, which he termed "veritism," could an "authentic national literature" emerge (#560). Many of the most popular authors, such as Cable, Eggleston, Wilkins [Freeman], and Murfree, presented realistic portraits of life in a particular community.

The words of Flaubert on Jewett's desk, "Ecrire la vie ordinaire comme on écrit l'histoire" (Write ordinary life as if writing history), and her father's maxim to not "write *about* people and things, tell them just as they are,"<sup>x</sup> instructed Jewett to carefully portray her rural characters with individuality and authenticity and their surroundings with a naturalist's eye for observation and detail. In doing so, her work manifested the same kinds of realistic themes and qualities that Howells and Garland encouraged. Earlier, as assistant editor, it was Howells who accepted "Mr. Bruce," Jewett's first story for the Atlantic, and throughout his tenure there he publicly praised Jewett and encouraged others to model their writing after hers, saying in an early review: "Miss Jewett here gives proof of such powers of observation and characterization as we hope will some day be turned to the advantage of all of us in fiction. Meanwhile we are very glad of these studies, so refined, so simple, so exquisitely imbued with a true feeling for the ideal within the real" (#6).

Jewett has been variously called a realist, a local-colorist, and a regionalist, but the definitions of these terms have shifted and changed over time. Howells considered Jewett a realist in the sense that she portrayed her material with fidelity and authenticity. Jewett's themes also place her in the realist school as her work was seen as nostalgically depicting a preindustrial society. But she was not a strict Realist in the sense that her work included a personal, emotional perspective; true Realist writers similarly critiqued industrialism, but did so from a more "objective" position. Nor did Jewett ever approach the extreme form of Realism, Naturalism, which relished the sordidness of everyday existence. As much as Jewett realistically depicted her material

with precision and honesty, she was distinguished from the local-colorist, whose often raucous tales of adventure, heavily spiced with dialect, tended to exaggerate regional people. But because Jewett's work was also humorous and conveyed the cadences of regional speech, when local color was in vogue it was convenient to associate her broadly with that movement, and she was widely considered to have been "the best of the local-colorists" (see #366 and #779). As the local-color school fell out of favor in the early decades of the twentieth century, this term was used insultingly to define (and confine) Jewett as a writer of limited experience and narrow appeal. "Regionalist" was similarly cast as a term that suggested that Jewett was solely concerned with local (read: provincial) issues and had nothing universal to say to a broad, national audience. However, today, "regionalism" is recognized as a movement that specifically relates the local to the universal, and the term is applied to many women writers of the nineteenth and twentieth centuries, including Jewett. The terminology often suggests the current way of perceiving Jewett, but it is essential to recognize how that terminology fluctuates with the prevailing critical trends.

Jewett's realism is characterized in part by her refusal to add drama merely for the purpose of enhancing a plot or to portray people inauthentically, and is based on the interaction between "intimate personal experience," and the "transfigured memory of the past."<sup>xi</sup> But Howells's comments above further indicate his recognition that Jewett's realism was not just composed from life but was crafted to incorporate an aura of idealism. Complaining once to Thomas Bailey Aldrich (1836-1907) that "the trouble with most realism is that it isn't seen from any point of view at all,"<sup>xii</sup> Jewett developed her own perspective called "imaginative realism,"<sup>xiii</sup> through which she suggested "a dimension beyond the real."<sup>xiv</sup> "Imaginative realism" takes into account Jewett's moral optimism in her belief that the right attitude and enough effort can improve even a bad situation. This aesthetic could also incorporate elements of the supernatural, or

imaginatively go beyond the simple facts of the story to strike an enhanced emotional level similar to Joyce's epiphanies. Other words by Flaubert reminded Jewett that the writer's job was "faire rêver": to make one dream. Jewett once complained that in Jane Austen's work "all the reasoning is done for you and all the thinking,"<sup>xv</sup> and an early diary entry has her noting her father's words that "A story should be managed so that it should *suggest* interesting things to the *reader* instead of the author's doing all the thinking for him, and setting it before him in black and white."<sup>xvi</sup> Jewett's imaginative realism demands that the reader be active and bring something to the story. Such a sunny, imaginative perspective has caused some critics to misread Jewett as purely idealistic. Even Edith Wharton chastised her for avoiding the hardships of rural New England life and writing with "rose-coloured spectacles."<sup>xvii</sup> However, poverty, hunger, illness, death, and isolation can all be found in Jewett's work; her fiction isn't less realistic than Wharton's, it just conveys a different tone. That Jewett's fiction was so popular during the span of her career proved that she was writing the right kind of stories at the right time.

Further, her natural talents notwithstanding, as a young author Jewett sought out advice that would help make her a better writer. One of her most important early relationships was with another Atlantic assistant editor, Horace Scudder (1838-1902), from whom she solicited a mentorship through letters. Admitting that she was shy about talking to her family about her writing, and that her friends weren't critical enough, with Scudder she could reveal her need for professional development, such as in an 1869 letter after "Mr. Bruce" was accepted:

Thank you sir for your kind note and especially for your criticisms on my two stories. They will help me, I know. You were right about "Mr. Bruce" and if I were talking instead of writing I would tell you of ever so many things that might have been very different. I couldn't expect it to be

perfect. In the first place I couldn't write a perfect story, and, secondly, I didn't try very hard on that. I wrote it in two evenings after ten, when I was supposed to be in bed and sound asleep, and I copied it in part of another day. That's all the work I 'laid out' on it. It was last August and I was nineteen then, but now I'm twenty. So you see you are 'an old hand' and I 'a novice' after all.<sup>xviii</sup>

Jewett's youth is plainly evidenced in the tone of the letter, and she admits to being less than disciplined with her writing; yet, she boldly responds to Scudder's criticism in such a genuine way that it is easy to see how the correspondent would have enchanted him. The two wrote often. Other early letters have Jewett asking his advice on the pros and cons of using her pseudonym, Alice Eliot, and how to retain copyright for her stories.<sup>xix</sup> With Scudder's help, Jewett determined to work harder, and in a short time her stories became less melodramatic, more carefully crafted, and even more evocative of her native environment.<sup>xx</sup> By 1873 she was able to tell him, "I am getting quite ambitious and really feel that writing is my work—my business perhaps; and it is so much better than making a mere amusement of it as I used."<sup>xxi</sup>

But her stories remained short. Scudder and Howells both felt that Jewett's "sketches" were only a prelude to the more respected, longer work of the novel. In the summer of 1873, when Scudder pressed her to write something with more length, Jewett replied, "But I don't believe I could write a long story as [Mr. Howells] and you advise me in this last letter. . . . The story would have no plot...I could write you entertaining letters perhaps, from some desirable house where I was in most charming company, but I couldn't make a story about it... And what shall be done with such a girl? For I wish to keep on writing, and to do the very best I can."<sup>xxii</sup>

Although this letter is often cited as Jewett's reason for not writing more longer fiction, it's important to recognize that in 1873 Jewett was still at the very beginning of



her 30-year writing career. Only two dozen of her stories had been published by this date, and only two, "Mr. Bruce" and "The Shore House," could be considered aimed at adult readers. While recognizing that Jewett may have been honestly assessing her strengths and weaknesses, one might also read this as Jewett asserting herself and her own method of composition, even if her wishes went against those of her mentor. Earlier she had told Scudder, "I am certain I could not write one of the usual magazine stories. If the editors will take the sketchy kind and people like to read them, is not it as well to do that and do it successfully as to make hopeless efforts to achieve something in another line which runs much higher?"<sup>xxiii</sup>

The confessional 1873 letter may also be taken as evidence that Jewett was writing against the mainstream in terms of form. When her *Deephaven* stories were collected in 1877, critics were hard-pressed to classify the work as belonging to a particular genre or category. The anonymous reviewer from the *Eclectic* finally admitted, "*Deephaven* is neither a story, nor a series of descriptive essays, nor a mere collection of character studies; but it possesses the charm of all" (#5). Scudder's review of *Old Friends and New* (1880) took his advice to Jewett into the public arena and criticized both the structure and point of view of her stories:

In *Deephaven* and in these later sketches, the author has not yet felt the confidence which would enable her to withdraw her direct support from her characters. She cautiously holds, for the most part, to the form of the story which permits her to be present during most of the action. We suggest, as a practical experiment in story-telling, that she avail herself of the method which is sometimes used in Mr. James's stories, where one of the characters, not identified with the story-teller, is charged with this duty. It might gradually strengthen her in an ability to conceive of a story which had its own beginning,

middle, and end, and was not taken as a desultory chapter of personal experience. (#21)

Scudder finds Jewett's approach as indicative of a lack of "confidence," and directs her to emulate James as the master engineer of form, but there is little evidence that Jewett concerned herself to submit to Scudder's or other critics' wishes.<sup>xxiv</sup> Self-effacing, Jewett did feel that she was somewhat lacking in creative power (as her letters quoted above indicate), and as a nineteenth-century "lady" she modestly disliked appearing in any way exceptional, yet she refused to be bullied into writing as James or anyone else would. In particular, she valued the personal perspective in writing, saying, "it is the personal contribution that makes true value in any form of art or work of any sort."<sup>xxv</sup>

Scudder's comments are also indicative of a pervasive but often couched chauvinism that held up few women writers as wholly competent. Jewett admitted such an opinion existed in the previously cited 1873 letter, saying a bit later: "I do know several literary people quite well, but whenever they read anything of mine I know that they look down from their pinnacles in a benignant way and think it very well done 'for her' as the country people say."<sup>xxvi</sup> But Jewett was not deterred. She continued to write in her own way in spite of the critics' criticism. The continuing differences of opinion between Jewett and Scudder later led to more contention, but Jewett's rising popularity soon made Scudder's growing ambivalence irrelevant.

Besides her relationships with Atlantic editors Howells, Scudder, and Aldrich, all of whom were instrumental in establishing Jewett as a prominent regionalist writer, around 1880 Jewett's personal and professional life was further bolstered by her meeting Annie Fields (1834 – 1915), wife of renowned Boston publisher James T. Fields. After Mr. Fields's death in 1881, the two entered into a "Boston marriage," a romantic friendship that lasted for the rest of Jewett's lifetime.<sup>xxvii</sup> Jewett spent part of each year with Annie at her homes in both Boston and Manchester-by-the-Sea, and benefited

broadly not only from Annie's loving support and companionship but by becoming part of her extensive network of literary friends. The salon on Charles Street entertained such authors as Holmes, Whittier, Emerson, Longfellow, Stowe, Twain, and James. Jewett also accompanied Fields on several trips abroad. The two traveled widely to such places as Ireland, England, France, and Switzerland, and met such luminaries as Arnold, Kipling, and even the increasingly reclusive Tennyson.

The interchangeability of roles was one of the signature characteristics of their relationship. Each contributed equally and roles shifted as their personal or professional needs merited. Fields, although older, often needed the emotional reassurance and comforting that the younger Jewett provided. Jewett valued the companionship and the literary experience Fields offered, but also encouraged Fields in her own writing. The resulting reciprocal mentorship that developed between the two women was invaluable to both of their creative lives.<sup>xxviii</sup> In the last years of her life Jewett became a friend and mentor to Willa Cather, encouraging her to leave her work at McClure's and focus on her own regionalist writing (#760). Cather later dedicated O Pioneers! to Jewett's memory (#435) and edited an edition of her stories (#501).

Jewett, therefore, was in a unique position to succeed. Her experiences in young adulthood provided a strong practical and moral base for her literary achievements; she wrote in an effort to bring people together both in her own state and across the country. Her fiction was inspired by the great writers of the past but was not confined by it; and her broad network of literary relationships allowed her to nurture the growth of both her writing and herself. In many ways it was a traditional success story, and by most accounts Jewett was very successful in her accomplishments.

## Part II: Publication and Reviews

In terms of her publication history, Jewett's critical reception started with promise, but was soon snapped and made to grow again. The Nation gradually warmed to her: her first story in the Atlantic, "Mr. Bruce," was called "slight and improbable" but "pleasantly told" (#1), while her next, "The Shore House," was said to be "more like talk than reading, and talk of a very fresh, unaffected kind" (#2). However, one of the worst reviews of Jewett's career came only four years later from the New York Times (#3), when her first book, Deephaven, was published in 1877:

Deephaven is a prolonged study of some New-England seaside port, like New-  
Bedford or Portsmouth, which has had former glories of West Indian or whaling  
trade, and now abounds in women, old sailors, and boys....It need hardly be said  
that the tale is not a thrilling one.... Kate Lancaster and the author... go to a  
dreary circus performance and listen to the prudently circumspect yarn of the  
superannuated sailor, gossip about the musty remains of good society still  
lingering in the ancient town and indulge in other harmless amusements. In fact,  
if condensed considerably, the book would read well in letters, and at the  
manuscript stage; it is by some mistake, doubtless, that it got into print at all.

The anonymous reviewer from this nationally recognized newspaper makes the mistake of associating the first-person narrator with the author, attempts to address the novel's lack of action by changing the genre from stories to letters, and is unaffected by the bucolic adventures of two young women in the title's seaside town. The final assessment is damning. Thus began the long history of literary assessment marked by the gap between the critics' reception of Jewett and that of her popular readership. The critics rarely understood what Jewett was doing either structurally or thematically and often criticized her work or encouraged her to conform to more traditional (read: masculine)

standards. Jewett's nationwide audience, however, seemed immune to the critics' complaints and her books were widely reprinted throughout her lifetime.<sup>xxix</sup>

Other reviews of Deephaven, were not so severe, and most, in fact, offered praise both for her realistic portrayals of place and character and for her natural, familial style. Howells lauded the book from his desk at the Atlantic (#6), and Osgood's Literary Bulletin called it "a charming little book, just suited to summer, and it ought to be popular with all classes of people" (#4). The London Saturday Review ambivalently called it "a collection of tolerably clever social sketches of New England life and character" (#9). However, the reviewer from Appleton's was more visionary, saying that Jewett "may not unreasonably aspire to the post which the death of Hawthorne left vacant in American letters" (#10). This comment would foreshadow the extent of Jewett's national renown; that many critics also called Deephaven "quaint," "little," "slight," or "delicate," hinted that as popular as Jewett would become, she would be perpetually designated a "minor" author.

Appreciated as she was for her linguistic style and verisimilitude (to the point that critics and readers both wanted to know where the "real" Deephaven was), Jewett's "plotless" stories of female protagonists were not perceived as being concerned with any weighty themes and were generally considered by critics to be fluff for the common reader. Reviewers generally missed the insights into class issues associated with the lives of the leisured young women, as well as the conflicts that arise between the urban women and their rural environment. If critics noted that Deephaven suffered from structural deficiencies arising from the stories being published separately and hastily collected, this was generally forgiven as resulting either from inexperience with the hope that future books would be more structurally sound, or from the fact that Jewett was a woman and couldn't do any better, although this latter reason is more inferred than overtly stated. The Eclectic magazine called Deephaven "dainty and unpretentious" (#5),

meaning Jewett was a good girl who wrote something nice to look at and admire, and she didn't overstep her gender-defined boundaries. She was commonly appreciated for her technical skills if not respected for her overall literary achievement.

But Jewett continued to write and publish, her work improved, and she remained popular. By 1879 her name was being used to advertise the Atlantic Monthly (#13), and with the publication of her collection Country By-Ways in 1881, her critical reception was solidified by nearly unanimous glowing reviews. The New Orleans Times-Picayune remarked that Jewett "makes common places attractive and common people interesting" (#27). The Independent said: "Sarah Orne Jewett has achieved for herself an enviable reputation in American literature, and each new book that comes to us from her leaves with us the impression that she has not yet touched the high level of her capacity" (#33). The notable exception to these positive reviews came from the Boston Literary World, the reviewer for which called the collection "not, as a whole, so choice a quality as her previous work" (#26); the critic recognized Jewett's power and skill, but was bored with what he saw as her limited range. Jewett was already being pigeonholed by critics who wanted all things: plot *and* action, excellence *and* innovation, and they broadly overlooked Jewett's structural and thematic originality, and missed her messages.

Seven more books were published as the decade progressed, and her career continued to thrive and mature. In 1883 the Independent recognized her broader range of subject and character (#37), and the California-based Overland Monthly called her collection The Mate of the Daylight "irresistibly charming" (#40). Jewett's first novel A Country Doctor (1884) was written as a tribute to her physician father, and was generally well received, with Harper's calling it "an exquisitely delicate and very subtle delineation" (#66). Some, however, felt it was merely "an expanded sketch" (#52), and William Morton Payne of the Chicago Dial said Jewett "has not attempted to do more than lay fully within her power" (#54). Further, the book raised some controversy by depicting a

woman doctor who chooses her career over marriage, and it was not uncommon for reviews to mention "the woman question." Such discussions initiated a broader, more in-depth analysis of her work. The following year, Jewett's novel A Marsh Island (1885) was looked at as "a great advance upon A Country Doctor" (#82): the New York Times compared her realism to Hardy's (#78), and the Overland Monthly called her style "well-nigh perfect" (#76). Books published in the remaining years of the 1880s included A White Heron and Other Stories (1886) and The King of Folly Island (1888).

As generally positive as many of the reviews for these books were, Jewett still had to contend with the critics' confusion over her choice of narrative structure. Individual tales were criticized for being "sketches rather than stories" (#39), and the reviews show the lengthy debate between those who favored the traditional short-story form exemplified by Hawthorne, Poe, and Twain, and the "new" form of American short story with which Jewett and others—particularly women—were experimenting.<sup>xxx</sup> Jewett was variously criticized for romanticizing New England life, and for writing stories that had no action, little humor, and unorthodox personal relationships.<sup>xxxi</sup> The reviewer of the New York Epoch said of The King of Folly Island, "Miss Jewett's writings are episodic and discursive, lacking that completeness of form and purpose that the ideal short story possesses" (#126), and James Ashcroft Noble of the London Academy claimed that in her stories "the beginning, or the end, or both, remain untold" (#125). Later, Modernist writers would claim many of these traits as hallmarks, and one anachronistically feels Jewett heeding Virginia Woolf's call that "if a writer were a free man and not a slave, if he could write what he chose, not what he must, if he could base his work upon his own feeling and not upon convention, there would be no plot, no comedy, no tragedy, no love interest or catastrophe in the accepted style."<sup>xxxii</sup> Although Jewett's novels do show her struggling against the pressures to incorporate traditional plots and structures that recall the confession in her 1873 letter, her best known works, Deephaven (1877) and The

Country of the Pointed Firs (1896) are now recognized as examples of the "composite" novel, stories which are linked around a common place, character, or theme. As such, both works can be seen as predating better-known examples, such as Joyce's Dubliners (1914) or Anderson's Winesburg, Ohio (1919).<sup>xxxiii</sup>

Only her commissioned history book from this period, The Story of the Normans (1887), stands out as receiving decidedly negative reviews. The erudite journal the North American Review called it "Hack work...[although] performed with a certain neatness and dexterity" (#109): they were offended that the editors of The Story of the Nations series commissioned the work from a popular fiction writer—and a woman—rather than a credentialed male professor, but they still couldn't dismiss the work entirely. The Dial, on the other hand, said, "The name of Sarah Orne Jewett on the title page . . . leads us to expect a narrative of blended symmetry and strength; and our expectation is perfectly fulfilled" (#107). By this time, reviewers came to expect Jewett's work to be of the finest quality, and criticized her if it at all varied from that standard. They also wanted her to stay with her New England characters and setting, and found fault with any stories that were set elsewhere, such as the Canadian "Mere Pochette" (#128) or the Southern "Miss Sydenham's Plantation" (#179). Again, the critics wanted Jewett to keep to her place: they wanted to limit her to her regional forte, even as they demanded that she innovate and expand her themes. But in spite of such critical tensions, Jewett was increasingly recognized as a gifted realist who artistically portrayed life in her native New England with evocative detail and sympathy.

Even as she ignored the critics, Jewett worked to enhance her reputation further by carefully choosing her publication venues. Her general method of publication had always been to select her best stories for placement in the well-established journals that published the majority of her work, such as the Atlantic, and Harper's.<sup>xxxiv</sup> Later these stories would be collected and published as books.<sup>xxxv</sup> For this reason, Jewett is often



perceived as writing mainly for the upper classes of the educated Northeast. But not every story could be "Miss Tempy's Watchers" or "The Dulham Ladies," two of her best known and most reprinted stories. Even one as widely anthologized now as "A White Heron" was initially rejected by Howells at the Atlantic as being too romantic, and Jewett had to wait to publish it in a collection.<sup>xxxvi</sup> It is less well known that Jewett also published in smaller journals and newspapers, which allowed her to distribute a variety of stories with the added bonus of writing for broader audiences. Those unlikely to spend seven cents for a literary magazine like Collier's Once A Week, in which "New Neighbors" appeared in 1888, might still buy a three-cent daily newspaper, like the nascent Washington Post, in which the story was later reprinted (see #1831). Jewett could thereby place stories she felt were less successful and still foster a wider readership in the general public. Charles Johanningsmeier suggests that instead of seeing newspaper publication as a less prestigious venue, it rather helped increase competition for Jewett's work (#1668). By the end of the 1880s, Jewett had become a savvy author and businesswoman, and she exercised her choice in place of publication for both literary and financial ends. In doing so she increasingly became nationally known and beloved.

The apex of Jewett's career came in the 1890s. Five collections of short stories were published in this decade, including The Native of Winby (1893) and The Queen's Twin (1899). But it was the 1896 publication of The Country of the Pointed Firs that marked her creative high point. The work was seen as the culmination of the project Jewett started with 1877's Deephaven: once again, a summer boarder travels to a coastal village to learn about an isolated community. But with the advantage of twenty years more experience, Jewett's talent finally cuts the gem perfectly. In a quintessential review, the Boston Literary World said:

Miss Jewett never disappoints us. We can always rely on her fine instincts, her singular keenness of observation, her artistic sense, her perfect literary

workmanship. Nothing crude or careless ever comes from her pen. But excellent as all her work has been nothing has been so enticing and so satisfying as The Country of the Pointed Firs. . . . The ability to bring [these characters] before us is as rare as to write the pure, English prose for which Miss Jewett is distinguished. (#262)

Critics around the country found the novel irresistible, and reviews were reprinted in papers as far away as the Los Angeles Times (#264). Alice Brown declared, "No such beautiful and perfect work has been done for many years; perhaps no such beautiful work has ever been done in America" (#281). With the critical and popular success of The Country of the Pointed Firs, Jewett was granted inclusion into the canon of American literature.

In 1901 Bowdoin College bestowed Jewett with an honorary degree, the first woman to be so honored. This was also the year her last long work, The Tory Lover, appeared. Jewett's editors had encouraged her to write the novel to take advantage of the fad for historical fiction, and this time she agreed. She set the story during the Revolutionary War at Hamilton House in South Berwick, another large colonial home near her own, using John Paul Jones as a main character. But her struggle to write the long story showed, and she admitted that "I grow very melancholy if I fall to thinking of the distance between my poor story and the first dreams of it."<sup>xxxvii</sup> There are lapses in logic, the love-story is poorly drawn, and the action is melodramatic. The literary fad was already passing when the serialized story was published in book form, and the novel received more mixed reviews than any book since 1887's The Story of the Normans. The Dial said:

We regret that Miss Jewett should have attempted to write a historical romance of the conventional sort. In delicate genre studies of New England life and character, she has few equals, and her work in this her

chosen field is artistically satisfying to an exacting taste. But in such a book as The Tory Lover she is out of her natural element, and the result is a rather poor example of a species of composition now only to be justified by extraordinary dash and brilliancy. Neither of these qualities is displayed in this story of the Revolutionary War. (#332)

Critics generally felt that the story was poorly structured and the characters less convincingly depicted. Henry James even wrote a letter to Jewett and argued that in spite of the "charming touch, tact & taste" expressed in the novel, he despised historical fiction as an effort "almost impossible" to do right. He urged Jewett to return to her strengths, to "the palpable present *intimate* that throbs responsive," and that suffers in her absence, as exemplified in The Country of the Pointed Firs (see #774). In spite of such criticisms, however, The Tory Lover remained one of Jewett's most popular books. It went into three printings in its first three months, and a bicentennial edition was published in 1976.<sup>xxxviii</sup> Once again, Jewett remained popular with readers even as she exasperated more conservative critics.

If The Tory Lover was a critical flop, surely that could have been forgiven after all of her success, and one might have predicted that her next collection of stories would have restored Jewett's stainless reputation. But on September 3, 1902, Jewett's fifty-third birthday, she was thrown from her carriage and suffered neck and spinal injuries from which she would never fully recover. Dizziness and vertigo made it all but impossible for her to write. She could maintain a light correspondence, but her career was effectively over. Only a handful of poems and "A Spring Sunday" (1904), a story about a successful marriage, were published between 1902 and her death.

If Jewett had stopped writing after The Country of the Pointed Firs in 1896, and its glowing reception, or if a later collection of stories had found the success of 1899's The Queen's Twin, it's possible later critics and readers would have remembered Jewett

more fondly even as literary tastes changed; instead, her death on June 24, 1909 initiated a gradual dwindling of Jewett's reputation that lasted through much of the twentieth century. Although an edition of her letters was published in 1911, and Willa Cather put together a collection of Jewett's Best Stories in 1925, references to Jewett became fewer, and those that appeared often reduced her to a minor local-color writer, untraveled, unworldly, unimportant.

### Part III: Criticism 1880 - 1909

Brief newspaper notices, found as early as 1882, provided audiences with gossip news on Jewett's family, vacation plans, and charity work (#34). These appeared regularly in the New York Times and were syndicated across the country, suggesting the same kind of superficial interest in literary and social celebrities that we see for movie stars today. Although no figures are given, in 1891 Jewett and Kipling are listed as leading authors in popular sales (#175).

Early critical writing on Jewett began with biographical sketches and gossip briefs published in literary magazines and newspapers. The earliest of these is a "World Biographies" article in an 1881 issue of Literary World that notes that Jewett is "always simple, natural, and unaffected," and that she "probably" has made a place for herself in her literary vocation (#25). Other prominent biographical sketches from the 1880s appeared in Every Other Saturday (1885 [#92]), Cottage Hearth (1888 [#116]), and the Philadelphia Book News (1889 [#135]). Occasionally these were reprinted more widely, appearing in the New York Times or in smaller papers across the country. They invariably mentioned Jewett's good looks, her intellectual debt to her father, New England heritage, main literary themes (nature, community, the New England decline) and her intimate connection to the Maine landscape. Apparently, even her pets were of interest, with a biography of Jewett's dog appearing in 1889 (#133), and one of her cat in

1900 (#310). Often accompanied by an engraving of Jewett herself, articles of this type introduced Jewett as an author and celebrity to the reading public and encouraged readers to view her as a paragon of American womanhood: she was beautiful, approachable, intelligent, creative, and (importantly) not too radical or controversial. In 1890, when the New York Critic held a nationally syndicated contest to find the "Twenty Immortelles" of "American womanhood," Jewett came in sixth (#156 and #158).

Such biographical articles culminated in Jewett's inclusion in a variety of handbooks and author lists. Oscar Fay Adams included her in the seventh edition of his Brief Handbook of American Authors (1884), and called her "[t]he possessor of an exquisitely simple, natural, and graceful style" (#38). A more detailed essay in Charles M. Barrows's Acts and Anecdotes of Authors (1887), noted that Jewett "devotes the latter part of the day to writing . . . does all her literary work in the afternoon, between luncheon and dinner, and finds it hard to resist the temptation to write at night" (#102). George Bainton, in his 1890 book The Art of Authorship called Jewett "one of the best literary artists among the American writers of short stories" (#140), and in 1894 Harriet Prescott Spofford in the New York Book Buyer said, "[t]he secret of Sarah Jewett's great success in her work, outside of its artistic perfection, is the spirit of loving kindness and tender mercy that pervades it" (#226). Charles Dudley Warner, in his Library of the World's Best Literature Ancient and Modern (1897), perceptively said of Jewett. "[i]f artist may be compared with artist, Miss Jewett may be described as a water-colorist; her sketches resting for their value not upon dramatic qualities or strong color, but upon their pure tone and singleness of effort. And she is not sensibly in her story, any more than a painter is in his picture. It is in this that her engaging modesty and admirable self-restraint lie" (#266). Jewett was included in the inaugural editions of National Cyclopedia of American Biography in 1898 (#286), and Who's Who in America in 1899 (#292). These works portrayed Jewett almost exclusively as the model of womanly virtue with an

artistic bent who looked nostalgically backward rather than as a fully realized and proficient artist with new ideas to express; however, it is important to note the attention paid to Jewett's style and sympathetic tone.

One step up from the biographical and gossipy articles came the broader "visit with the author"-type interviews. The most widely distributed of these was Eliza Putnam Heaton's lengthy 1895 article for the Boston Sunday Herald titled, "The Home of Miss Jewett: Ancient Mansion in Quaint Old Berwick Town" (#235). Under the auspices of detailing the historical significance and impressive interior of Jewett's ancestral home, the article goes on to describe a conversation Heaton had with Jewett in which she identifies her favorite books by her own hand (A Country Doctor and A Marsh Island), and her opinions of the "new woman," about which Heaton says, "Jewett isn't at all worried about her. She believes in the natural evolution of things." Although there are few quotes by Jewett herself, one is left with the impression of a cultivated and educated woman who is approachable and genuine. This article was variously edited and reprinted in papers ranging from the Philadelphia Press (#236) to the San Francisco Bulletin (#237) and the Daily (Reno) Nevada State Journal (#242). A similar article by Annie C. Muirhead, published in the Boston Evening Transcript in 1899, reports that Jewett "writes unconsciously, and looks upon herself simply 'as a pen-holder.' She does not write her stories, but they take possession of her and guide her pen" (#295).

Such articles, almost exclusively written by women,<sup>xxxix</sup> continued to represent Jewett as a genteel lady whose hospitality was natural, whose art was "unconscious," and whose opinions, while informed, were inoffensive and nonthreatening. In these ways, Jewett mirrored her fictional characters: both exhibited a strong connection to the land, were always amenable to a friendly visit, a bit of tea and gossip, and were maintainers of the social order. That Jewett and her work were equivalent made both seem more sincere, and at a time when women were beginning to fight for broader

rights, Jewett's perceived acceptance of the status quo (supporting the *evolution* of the New Woman, for instance, rather than her spontaneous appearance), reflected the nostalgic perspective of her fiction, even if this was to some degree a persona.<sup>xi</sup> Unfortunately, Jewett's perception of herself "simply 'as a pen holder,'" while implying she was the recipient of artistic inspiration, perpetuated the nineteenth-century stereotype of women's inability to fully express herself artistically (or politically, or sexually, etc.) and further contributed to the perception that she was innocuous and passive, and thereby safe. After the political and social revolution brought about in part by Harriet Beecher Stowe's Uncle Tom's Cabin, America was just as pleased to promote a pretty, modest, and competent writer who didn't intend to change American society with her writing.

Outside of book reviews, which were generally short and varied in critical quality, recognizable literary criticism of Jewett's work began with French writer and critic Madame Blanc, who wrote for the Revue des Deux Mondes under the name Th(erese) Bentzon and later translated the work of several American authors, including Jewett. Particularly interested in presenting to the French public the progress American women have made in society and the arts, she was drawn to Jewett's work as being both authentically local as well as national, by which she meant uniquely indigenous to and reflective of the United States (one critic's term was "racy of the soil"; see #204). Her 1885 article "Le Roman de la Femme-Medecin" first examined Jewett's Country By-Ways, and to a lesser degree Deephaven; her eponymous treatment of A Country Doctor, which comes much later in the article, is briefer and contains both criticism and plot summary. The value of Madame Blanc's work is that she *does* criticize, recognizing not only Jewett's strengths, such as her precise descriptions of the Maine landscape and the combination of humor and puritanical morality unique to the New England spirit, but her weaknesses, such as a lack of argument adequate to persuade readers that Nan's

choice of her medical career over marriage has been thoroughly considered. Bentzon concludes this essay by recommending the book, however, as one that is—if not a conventional novel—"a very interesting gallery of portraits and landscapes, a magic lantern with multiple pictures of singular newness" (Biron's translation; see #72 and #967). Her 1887 article "Le Naturalism aux Etats-Unis" included Jewett in the Naturalist school with Thoreau and Lowell and contained a brief discussion of "A White Heron" (#113). Jewett appeared in other critical work by Bentzon in 1895 (#228), 1897 (#285), and 1899 (#293). Jewett respected her as an observant and balanced literary critic, and the two developed a friendship that included the Frenchwoman visiting Jewett in South Berwick, and together visiting the Shaker colony in Alfred, Maine. They corresponded until Madame Blanc's death in 1907 (see #969).

The next major critical articles on Jewett's work appeared in 1903. Edward Garnett's "Books Too Little Known: Miss Sarah Orne Jewett's Tales," published in the July issue of the London Academy (#356), is a lengthy, honest, and balanced assessment of Jewett, whom he ranks second only to Hawthorne in exemplifying "the spiritual interpretation of the New England character." Garnett first outlines Jewett's weaknesses, such as her subtlety in comparison to "most modern novelists," a tendency toward monotony in her subject matter, and an "undeniably restricted" range of insight as reasons why the English public isn't more aware of her. He then analyzes the strengths he finds in her "thirty little masterpieces in the short story," including her sense of humor, her "innate precision of language," her "gift for characterization," and her "peculiar spirituality [that is] inseparable from her unerring perception of her country-people's native outlook and instinctive attitude to life." This combination of assets he comes to define as "exceedingly feminine in the sense that she has that characteristically feminine patience with human nature," without which "the most interesting side of life would become a mere darkened chaos to the isolated masculine



understanding." This description is less one that denigrates and limits the woman's perspective than one that venerates it as natural, sympathetic, creative, and intuitive—a Modernist view.

Julia Tutwiler's "Two New England Writers," in which Jewett is compared to Mary E. Wilkins [Freeman], followed in the November 1903 issue of New York's Gunton's Magazine. Tutwiler is perceptive in elucidating the differences between these two icons of New England short story writing: both are called realists (and have failed at the historical novel), and Tutwiler, like Garnett, also finds a unique spirituality to Jewett's work that distinguishes it from Wilkins':

She discerns and describes what escapes Mary E. Wilkins' perception or interest, and gives a sense of space composition and full, quiet breathing to the most restricted life and situation. This may be because her vision is colored by the large and tender spirit that sees beauty and matter for rejoicing in people and lives unconscious of either; and because she explicitly portrays character and situation where Mary E. Wilkins leaves them to utter their own speech. (#359)

Jewett is noted for her optimism and "sympathetic subjectivity," a "spiritual distinction" that makes her best work unique: "any tyro might catch her phrase of expression, but no amount of copy could reproduce the soul that makes the phrase individual." Like other critics before and after her, Tutwiler finds Jewett's reverence for her subject matter and the power of style to express her vision central to her success.

Two of the most significant critical pieces published in Jewett's lifetime came in 1904. In The Women of America, Elizabeth McCracken, in almost case-study fashion, demonstrates Jewett's national popularity and her stories' power in bringing together people in sympathetic understanding. When people from different regions asked her "what's New England really like," McCracken responded by asking them if they had read Jewett's The Country of the Pointed Firs, and by giving them copies if they hadn't. They

invariably responded that they now understood New England because of Jewett's truthful, natural descriptions and characterization. McCracken stated:

I was more than once amazed to find, not that Miss Jewett's books were read more widely than those of any other woman of letters in America, but that they were read with a certain fullness of appreciation by persons to whom their peculiarly local background was utterly unfamiliar; by Westerners, to whom the East was at most but a tradition; by Southerners, to whom the actual New England . . . has been by no means easy of comprehension. How shall we explain this, except by saying that the New England of Miss Jewett's stories is in America, not 'somewhere else'? And, however we may chance to differ in that we are Northerners or Southerners, Westerners or Easterners, we are all alike in that we are Americans, possessing more mutual grounds of understanding and sympathy than we always quite realize. If other writers of America are at times prone to forget this, Miss Jewett never is; her exquisite pictures have for us all a sweet and subtle familiarity, whether we see them from the West or from the South, or with native New England eyes. (#363; see also #368)

There is a danger in dismissing McCracken's words as being merely appreciative; they are indeed some of the most important words to discuss the scope of Jewett's popularity at any point during her career or since. Granted that McCracken's sample was largely middle-class women she met on the trains—certainly a narrow segment of the population in the early 1900s—nevertheless, McCracken's words reveal the breadth of Jewett's readership to areas far outside her perceived narrowly inscribed region; they demonstrate the quality of Jewett's writing to capture and captivate such a geographically diverse audience; and they establish Jewett's importance as a national author: as she had originally intended, Jewett demonstrated to non-New Englanders the value and the nobility of rural life, and did so in a compelling way that extended from

coast to coast. By thus establishing a spirit of understanding and sympathy across cultural boundaries, McCracken found that Jewett represented what was best in American literature.

Charles Miner Thompson's overview of Jewett's work, "The Art of Miss Jewett," published in the Atlantic Monthly's October 1904 issue (#364), examined Jewett's development as a writer by outlining the various influences on her life and character, then providing a retrospective of most of her best-known works seen in light of this analysis. Unable to fully separate Jewett's "gentlewoman" persona from her art, Thompson is nevertheless critical, finding that she wrote from the limited point of view of "the summer visitor," and was too aristocratic in her approach to her material. But he praised her "technical excellence," saying, "it seems to have been born perfected: I can see little difference in it from the day of Deephaven to the day of The Tory Lover," and recognized the democratic perspective she achieved in her characters. Thompson calls Jewett's The Country of the Pointed Firs "a classic," and that it marks "the floodtide of her achievement." Jewett later wrote to thank Thompson for his frank opinions, and to debate his "summer visitor" assessment.<sup>xlii</sup> That Thompson's essay appeared in the Atlantic, what one could call Jewett's home journal, at a time after the publication of her last major work and just five years before her death, makes this an important transition piece between evaluation of Jewett during her lifetime and posthumous critical assessment.

Although Jewett was not actively writing after 1902, she was still watched as a celebrity. Her charity work with Annie Fields was noted in many newspapers, and she was made a member of the prestigious intellectual group, the London Lyceum (#365). Nevertheless, by 1909, more than ten years had passed since the triumph of The Country of the Pointed Firs, with only the disappointment of The Tory Lover in the interim. Younger writers, such as Kate Douglas Wiggin and Edith Wharton, were

ascending to replace Jewett as literary stars, and the tenor of the country had already changed from one that valued the unique character of regional and often rural stories to one that was drawn to the energy and industry of the cities.<sup>xlii</sup> Jewett was at risk of being forgotten. Nevertheless, her death on June 24, 1909, produced obituaries in every major American newspaper, and Jewett was mourned as a writer of national distinction.<sup>xliii</sup> Remembrances of her were further published in the prestigious literary journals for more than two months afterwards. The Dial began its commemoration by saying, "A favorite New England story-teller has been taken from us, and readers of New England tales of the good old kind that numbers now but very few writers will mourn" (#398). The Chicago Standard observed, "[Jewett] was the product of a simpler, healthier, more serene, more modest, more believing and more polite age than the present. She was good; she saw good where it was latent and kindled it into vigor" (#399). And at the conclusion of a moving tribute, Mark A. DeWolfe Howe in the Atlantic Monthly remarked, "What she was cannot perish from among men, for her books ensure the tangible continuance of her spirit. If it is to be an immortality, we are doubly fortunate who saw its beginnings in her mortal life. What the books are, she herself preeminently was" (#402). To readers and critics, Jewett, like Jane Austen or F. Scott Fitzgerald, had perfectly captured the spirit of her age: in this case, an idealized vision of America, glorified in nostalgic memory, of a time when gentlewomen wrote graceful stories about hardy rural communities that worked together in a vein of sympathetic understanding. For many, Jewett's person and persona, and her "imaginative realism," had sustained these dreams; her death crystallized the paucity of their visions.

#### Part IV: Criticism 1910 – 1949

Although the prevailing opinion is that Jewett's death immediately precipitated a lengthy period of decline in her reputation, this claim is overstated. Certainly there was a

great reduction in the number of newspaper citations, but she still received a fair amount of critical attention through the end of the 1920s. A seven-volume edition of Jewett's works, Stories and Tales, "dressed for the age of endurance," was published in 1910 (#410), and in 1911, the same year that Jewett was included in the Encyclopedia Britannica (#414), an edition of her letters appeared, heavily edited by Annie Fields but well received (#413). Theodore Roosevelt cited her in his 1912 essay "How I Became a Progressive" (#434), and in the same year Willa Cather dedicated O Pioneers! (1913) to Jewett (#435), Edward Chapman's article, "The New England of Sarah Orne Jewett" came out in the Yale Review, in which he concluded that, like Austen and Hardy, Jewett evenhandedly and accurately immortalized her native New England (#441). In 1914, Edward Garnett again recommended Jewett's stories in the Atlantic (#448), and Henry James in his own superior way called Jewett the "mistress of an art of fiction all her own, even though of a minor compass, and [was] surpassed only by Hawthorne" in the creation of stories about New England (#457 and #456). These early posthumous references still generally treated Jewett's work as artistically representing an idealized New England, an area to which she would increasingly be confined as "local color" became synonymous with "limited."

By the second half of the decade, Fred Lewis Pattee had emerged as a staunch Jewett supporter. His commentary had begun tepidly in a 1901 article for the Los Angeles Times (#318), in which he called her a humorist and a realist and said that her stories "stand out like etchings, every outline distinct, every mark of individuality clearly drawn." In 1915's History of American Literature Since 1870 (#450) he said her work preserved "all that was finest in the New England that was passing, and put it into clear light that all might see how glorious the past had been, and how beautiful and true were the pathetic fragments that still remained," but he qualified his comments, saying her stories were "too literary; they are too much works of art, too much from the intellect and

not enough from the heart." But for 1918's influential Cambridge History of American Literature (#465) he found that her strengths lay in her "[l]ightness of touch, humour, pathos, [and] perfect naturalness," and that "her style has often been likened to Hawthorne's effortless, limpid, sun-clear in its flowing sentences, and softened and mellowed into a Sleepy-Hollow atmosphere--the perfect style, it would seem, for recording the fading glories of an old regime." He concluded that she was "a romanticist, equipped with a camera and fountain pen." Pattee never dissented again; his advocacy continued through the twenties and the dark days of the thirties.

The decade of the 1920s began auspiciously with Martha Hale Shackford's "Sarah Orne Jewett" in the January Sewanee Review (#487), in which she said, "[Jewett] arouses the reader to reflection, stimulates his curiosity, defies his conventionality and modernness, contributes to his faith in the worth of experience. The rugged and picturesque life of hardship is always a tonic to the jaded products of urbanity." Here Jewett is finally recognized as a serious literary artist without the diminutive qualifications and moral associations that had so often dogged her critical commentary, although she is still seen as a relic, looking backward away from Modern concerns. Edward O'Brien in The Advance of the American Short Story (#491) said Jewett "may take her place in this chronicle as the best of the New England regionalists. The body of her contribution is much greater than Cable, and exhibits a wider range of interest."

By mid-decade, Jewett's work was still praised, but there is a sense that her readership had decreased substantially and her relevance was in question. Cather's preface to her two-volume edition of The Best Stories of Sarah Orne Jewett (1925) included the famous remark that Jewett's The Country of the Pointed Firs was on a par with Hawthorne's The Scarlet Letter and Twain's Huckleberry Finn, a comment that critics took as a challenge to either defend or dismiss (#501). Many questioned such a

bold statement, including Richard Le Gallienne in the New York Times Book Review who, while admitting that The Country of the Pointed Firs was "a masterpiece of flawless art," also found that "there is no parity of comparison" between the drama and tragedy of The Scarlet Letter and the "quiet, interpretive observation and embodiment of lives, lived, so to say, in such 'low relief'" as Jewett produced (#505). Esther Forbes hoped that the appearance of Cather's edition of Best Stories would "bring something of a Jewett revival among 'average readers'" (#507). However, Waldo Frank in the New Republic found "[t]hese perfumed pictures of that land of pointed firs [are] a gross reduction of the truth," and her work "a true diet indeed for old and toothless gums" (#513). For a generation still scarred by the brutality and technology of World War I, germane literature clearly involved much more action, speed, violence, and tragedy than Jewett's works depicted, and for that she was shunned as irrelevant, sentimental, and old-fashioned.

F. O. Matthiessen produced the first Jewett biography in 1929 (#532), the twentieth anniversary of her death, and he again urged the public to take notice of this fading star; but the work received mixed reviews, largely because it was appreciative and not critical in nature. Matthiessen named Jewett alongside Emily Dickinson as "the two principal women writers America has had," and pointed to her style as her distinguishing characteristic, but his work offended critics for its familiar approach: he called Jewett "Sarah" throughout and often used flowery, sentimental language. Jewett's artistic weaknesses are glossed over and he did not provide sufficient evidence to support his biographical and literary claims. The anonymous reviewer for the Outlook felt one could *only* be appreciative of Jewett because "it seemed unlikely that any elaborate analysis of Miss Jewett's locally typical and rather easily understood character would be of interest" (#535). Granville Hicks found that the book pointed out Jewett's "unconscious prudery, her occasional sentimentality, her narrowness of perception." He did not feel the biography would bring new readers to Jewett but would "lapse into the semi-oblivion

that has been Miss Jewett's fate" (#545). On the other hand, the book prompted William Lyon Phelps to remark that Jewett "refuses to stay dead. Her quiet but truthful sincere art has a vitality all its own" (#540). Hartley Grattan's 1929 Bookman article, "Sarah Orne Jewett," balanced praise, noting her inheritance from Hawthorne and that she "approached her subject with deep seriousness and profound understanding," with a recognition of her weaknesses, such as confining her scope to "chronicles" and "episodes," and lacking "a sense of the truly dramatic" (#536). In spite of its insistence that drama and plot are necessary for great literature, it remains one of the few critical essays "worthy of retrieval" in an increasingly difficult decade.<sup>xliv</sup> Jewett's optimism seemed impossible to achieve in the years following the depression, and the idealism inherent in her work seemed far removed from America's stark realities.

New Criticism, the formalist critical approach that flourished from the 1930s through the 1960s and ostensibly removed all history, biography, authorial intention and readers' experience from textual study, didn't take kindly to Jewett. Still influential today, New Criticism focused on tracing the Western Tradition in literature (particularly poetry), and proposed a set of artistic conventions that valued unity, form, and technique in texts that primarily included what came to be called the white, male literary canon. Women were largely excluded, especially those who wrote outside of prescribed masculine structures. Jewett was denigrated as unliterary and unimportant, as were many other women writers.

John Cournos's 1930 introduction to American Short Stories of the Nineteenth Century called Jewett one of the "lesser figures" of American fiction (#549), and in Main Currents of American Thought (1930), Vernon Parrington said, "[h]er realism—if one may use the word—was as dainty and refined as her own manners—bleached out to a fine maidenly purity" (#552). Such comments initiated Jewett's dark decade, in which it was clear that her sun had set, although she was still included in every major literary



anthology of the period (see #1059). Ludwig Lewisohn, in Expression in America (1932), claimed that Jewett's "field of interpretation was excessively limited" and she was "scrupulous within the measure of [her] intelligence and reach of [her] vision." What support he found for her work came grudgingly and reluctantly (#578). In The Great Tradition (1933), Granville Hicks praised The Country of the Pointed Firs as "a kind of miracle in pastel shades," but found "[i]n other respects [Jewett] was merely a New England old maid" (#586). Kunitz and Haycraft's American Authors 1600-1900: A Biographical Dictionary of American Literature (#625), called Jewett "a true 'New England nun,'" warped by her love for her father and "robbed of the chance to live." As a writer she had "the defects of her era; she is too mild, too gentle. She could not feel passion and so she could not describe it; her love scenes are so stiff as to be funny. It is in describing the old, the odd, the eccentric—of whom her Maine was so full—that she surpasses all other writers in her *genre*." These post-Freudian assessments were at best ambivalent; at worst, they were sexist, disparaging, and dismissive.

Negative judgments by such influential critics marked the nadir of Jewett's reputation, but there were bright spots in the decade. In 1931, her nephew bequeathed Jewett's South Berwick home to the Society for the Preservation of New England Antiquities (#571), and the next year it opened to the public as a memorial (#580). Newspaper articles from the Lewiston Evening Journal and the Portland Sunday Telegram regularly discussed her house and her writings<sup>xiv</sup>; Maine certainly never forgot her favorite literary daughter. Graduate-level work on Jewett began with Jessie French Bryan's 1930 master's thesis from the University of Maine (#547), a much more astute and sophisticated work than the first doctoral dissertation done in France in 1937 by Jean Sougnac (#620). Fred Lewis Pattee continued his support in The New American Literature: 1890-1930 (#553) by arguing that the combination of intellect and emotion makes Jewett's work come alive as Cather's does not, and Arthur Hobson Quinn, in

1936's American Fiction: An Historical and Critical Survey (#605), found that "[Jewett] was right, from the very beginning of her career, in refusing to imitate any changing fashion or literary method and in cultivating her own limpid and distinctive style." He found that "her significance must be judged in terms of quality, not quantity." Walter Fuller Taylor's A History of American Letters (1936) argued that Jewett's "Marsh Rosemary" was "full of carefully restrained pathos, and illuminated with discerning sympathy" (#607), and G. B. Stern, in London's Now and Then (#622), was surprised to find that Jewett's stories weren't quaint and sentimental as he thought they might be, and that her work "reminds me less of Miss Gaskell than of Jane Austen." Critics were beginning to resist the stereotype of Jewett's insignificance.

Criticism of the early 1940s struggled to defend the relevance of Jewett's work to a fast-paced, industrial, and war-torn society. Her work was often recognized as praiseworthy; but, of course, there were exceptions. In The College Book of American Literature (1940), editors Ellis, Pound, and Spohn reported that "[Jewett] never probes very deep beneath the surface of life, does not face crucial problems, does not portray souls in moments of great crises, and does not emphasize the rage of passion and sin. The conception of art has expanded immeasurably since she wrote" (#634). In New England: Indian Summer (1940), Van Wyck Brooks thought "[h]er vision was certainly limited" (#635). But Herbert Bates, in The Modern Short Story: A Critical Survey (1941) felt that Jewett's work "has the quality of a pastoral, for all its reticence and delicacy quite strong and realistic" (#642). Warfel and Orians, in their landmark study American Local-Color Stories (1941), admit that "[n]o turbulence or melodramatic action intrudes into the peace of [Jewett's] sketches," but find that "common, everyday activities acquire a romantic beauty" (#640). A split remained between critics who recognized Jewett's power to realistically evoke place and character and those who considered her work weak for what it did not include: overt conflict, violence, and industry.

By the middle of the decade one could sense a sea change in Jewett's recognition. A steamship was named for her in 1944 (#695), and whereas Jewett was never as forgotten by the critics as she was by readers, this was soon to change. Bennett Cerf, in 1945's Modern American Short Stories (#664), felt that "[s]igns are not lacking that a host of readers, tired of chaos and cruelty, are turning back with gratitude to the comforting and homely philosophy of writers in Miss Jewett's tradition." A 1947 Times Literary Supplement article agreed (#688). Babette Levy's "Mutations in New England Local Color" in a 1946 issue of the New England Quarterly argued that Jewett saw that "somehow the tragedy of life lay in the innate loneliness of people of all ages, even children; and in this realization her genius rose above regionalism" (#675), and W. Tasker Witham, in Living American Literature (1947) found that "so great was her skill that she surpassed many who used more sensational subject matter" (#683). This nostalgic return to Jewett's New England was undoubtedly a response to the horrors of World War II, just as her original popularity surfaced in the aftermath of the Civil War, but this return precipitated a new recognition of the depth of Jewett's work.

The mid-1940s also saw the emergence of Colby College as a hotbed of Jewett scholarship. Carl J. Weber, curator of Special Collections at the College, began to solicit additions to Colby's collection of Jewett letters, and by 1947 was able to publish a small volume (#682). Weber stated in his foreword, "[t]he interest which the reading-public continues to show in some of the books written by Sarah Orne Jewett supports and encourages those critics who have all along insisted on the permanent value of her pages." He published an article on Jewett and Whittier in the New England Quarterly in 1945 (#669), and in 1949, Jewett's centennial year, Weber, with his wife, published the first bibliography of Jewett's published writings (#705). This work anchors a steady resurgence of interest in Jewett that, although gradual, has never abated.

## Part V: Criticism 1950 to 1979

After World War II, colleges and universities saw increased student enrollment, partially as a result of the G.I. Bill. More students initiated changes in the tenure process, which led to the "publish or perish" frenzy of scholarship, which was further enhanced by the need for humanities departments to compete for funding against the sciences. These changes, coupled with increasing literacy rates in the population at large, continued to buoy Jewett's reputation forward.

Whereas only one dissertation considered Jewett in the entire decade of the 1940s (#637), seven were done in the decade of the 1950s, beginning with Margaret Wyman's 1950 "Women in the Realistic Novel, 1860-1893: Literary Reflection of Social Fact" (#721), the first doctoral dissertation to consider Jewett written by a woman. Dissertations also appeared in this decade from scholars Perry D. Westbrook (#732), John Eldridge Frost (#755), and Ferman Bishop (#770), each of whom went on to publish prominent books and articles on Jewett. Local scholars Marie Donahue (#771) and Burton W. F. Trafton, Jr. (#800) also produced master's theses on Jewett while at the University of New Hampshire, located just miles from Jewett's birthplace.

Although American literary historians had never really forgotten Jewett, critics of the fifties appeared to rediscover her narrative power and broad appeal. The second generation of New Critics, working from the 1950s forward, evolved from reading texts in a contextual vacuum and began to focus more generally on close textual reading. Those who considered Jewett's work from this perspective found much more literary value than had been overlooked by previous critics. Henry Steele Commager distanced Jewett from the local colorists and their "exercises in nostalgia," and said her characters rise above their frustrations and inhibitions to retain "their pride, their self-respect, and their integrity" (#717). The two-volume Heritage of American Literature (#726) stated that she "accomplished what few local colorists ever did—she portrayed the universal in the

local." Clarence Gohdes called her a "more accomplished realist" than most of her contemporaries (#730). Grant C. Knight reminded readers that Jewett could use "the language of wharf and curb" when necessary to depict "veracity" (#731), and Edward Wagenknecht said that Jewett's "indescribable" novels Deephaven and The Country of the Pointed Firs contained "unspectacular and perfect symmetry," and that "their value for the historian is nearly as great as for the *litterateur*" (#743). The two-volume Literature of the United States (#750) stated that Jewett's stories show "the knowledge that comes only with long saturation, and the fine selective process of the artist," and called her stories of New England "the best that have been written since Hawthorne." The two-volume Growth of American Literature (#779) found that her stories rely "upon the very genuine sense their author has of the precise detail of her subject," and in The Quest for Nationality: An American Literary Campaign (#799), Benjamin Spencer stated that in terms of regionalism, "[i]ts finest flowering came before the end of the century in the work of Sarah Orne Jewett and Mary Wilkins Freeman."

Critical articles of the 1950s appeared in more significant journals and included more analysis than those from previous decades. They praised her techniques as well as her realism (#727), considered her influences and her aesthetic principles (#752, #796) and printed new stories (#831). Warner Berthoff's "The Art of Jewett's Pointed Firs," in the New England Quarterly (#824) and Hyatt H. Waggoner's "The Unity of The Country of the Pointed Firs," in Twentieth Century Literature (#826), offer the most evaluative literary criticism on Jewett to date. To Berthoff, still locked in the grip of the most formalist New Criticism, the majority of Jewett's work amounted to failure: "her stories, even the most accomplished, are deficient precisely as stories; she simply does not manage narrative well." Only The Country of the Pointed Firs succeeds, he argued, because of the balance Jewett achieves between "intense and contradictory emotion--a balance or tension which...will barely submit to argument or rational analysis." Jewett's

masterpiece was reluctantly praised, but at the expense of Jewett as a woman and as a writer. Waggoner, too, found that Pointed Firs meets the criteria for criticism because the work exhibits a "singleness of vision" that has been implied before but never adequately explored. Although a few stories are "sentimental," "they fall into place in the total unity of the work and are almost completely redeemed by their context."

Several important books were published in the 1950s as well. Anchor printed a new edition of The Country of the Pointed Firs in 1954, which reintroduced Jewett's masterpiece to a new generation of readers. In his review of the book for the New Republic (#766), Irving Howe stated that the work "gains its organic structure from its relaxed loyalty to the rhythms of natural life." And in 1956, Richard Cary, of Colby College, published a new volume of Jewett's letters (#780).

Cary, who became curator of Colby's Special Collections department on the retirement of Professor Weber, would become one of the most ardent and prolific Jewett critics of the twentieth century, publishing another volume of Jewett's letters, several books, including a Twayne biography, a collection of critical essays, and a volume of uncollected stories. He also produced numerous scholarly articles, including the Jewett entry for the 1962 edition of the Encyclopedia Britannica (see #1045). More than anyone else, Cary removed Jewett "from her cubicle of local color and set her properly in the larger American frame,"<sup>xlvi</sup> bringing Jewett back to the attention of scholars after a generation of critical neglect. Cary's strength was in placing Jewett within a literary and cultural framework through which she can be seen as the popular and significant storyteller her contemporaries knew her to be, and not the "one-book wonder" that critics so often depicted. The fifties and sixties further showcased the Colby Library Quarterly as the premiere journal publishing letters by and scholarly articles about Jewett. Fourteen articles appear in the journal in the 1950s, and 17 in the 1960s.

The 1960s continued to solidify Jewett's critical resurgence with the appearance of new bibliographical work (#915, #968, #983, #1001), new editions of The Country of the Pointed Firs (#867, #974) and Deephaven (#941), and a new volume of Jewett letters (#952). The decade opened with the appearance of John Elbridge Frost's biography, Sarah Orne Jewett (#835). This volume relied on letters to and by Jewett for biographical details, and supplied some of the much needed distance and critical assessment lacking in Matthiessen's 1929 attempt. Cary's 1962 Twayne edition of Jewett (#865) marked the first time her entire *oeuvre* had been considered in a single work. Graduate study of Jewett increased: nine doctoral dissertations and several other theses appeared from schools such as Harvard (#910), Yale (#849 and #907), Columbia, (#908 and #909), and Duke (#999), and considered topics ranging from writers of the New England decline, to the depiction of female physicians, to studies of the pastoral, to universality in Jewett's fiction. Significantly, several were single-author studies.<sup>xlvii</sup>

Significant critical articles from the 1960s included arguments against Berthoff's critical interpretations (#858, #859), reevaluations of Jewett's realism (#933), and considerations of Jewett's methods and motivations (#948, #960). Other notable studies involved early psychoanalytical criticism (#970) and Jewett's treatment of setting (#986).

The literary histories of the period spoke highly of Jewett, respected her literary contributions and elevated her to artistic excellence. In a typical assessment, The American Literary Record said, "[Jewett] surpasses all the other so-called 'local colorists' of the day....Our emotions are never betrayed because she knew so exactly whether the scene should be touched with humor or pathos or tragedy" (#844). Marcus Cunliffe in The Literature of the United States said Jewett would have seemed to be at a disadvantage in writing about the reticent people of New England, but they are "exactly suited to Miss Jewett's gentle, economical talent" (#847). Milton Stern and Seymour

Gross, in the four-volume American Literature Survey said that her "poise—that quality in her writing which makes Miss Jewett the most accomplished regional writer of her time—stemmed from her refusal to expend her creative energies either in the nostalgic romanticizing of the past or in the sentimentalizing of a pathetic present" (#863). Louis Auchincloss included Jewett in his groundbreaking Pioneers and Caretakers (#918) and argued in favor of her historical realism.

In The Ferment of Realism (#920) Warner Berthoff relented, calling her "the master rather than servant of her materials, a realist after the manner sanctified by Flaubert," and Jay Martin, in Harvests of Change, called her work "[t]he portrayal of common life as history or history-becoming-dream" (#955). In 1968, The United States in Literature (#972) reprinted "A White Heron" and said her stories were "outstanding products of the local-color movement." Only Lazar Ziff, in The American 1890s (#950), felt otherwise, echoing Berthoff in saying, "in The Country of the Pointed Firs [Jewett] appeared to have gone as far as she could along the road she had chosen. Twenty years of writing were, it appeared, an apprenticeship for this one modest masterpiece." That American Literary Scholarship (1968) noted that Jewett has an "increasingly elevated rank among local colorists," and "she should now be graduated from that school" and recognized as a mainstream American author (#1009), however, more accurately reflected the swelling critical tide.

Jewett references continued to increase throughout the 1970s, which proved to be a watershed decade. Twenty dissertations considered Jewett—five examined her work exclusively—on topics such as the pastoral, failure and regeneration, Maine coast dialect, cosmopolitan figures in local color fiction, the New England regionalist and historical change, and Jewett's unifying vision. More letters were published (#1108) and a new story was discovered (#1127). And bibliographic work continued with James and Gwen Nagel's Sarah Orne Jewett: A Reference Guide (#1155), the first hardbound



bibliography of Jewett's work since the Weber bibliography of 1949. The Nagels' introduction is significant, although now out of date, and the work is a more user-friendly resource than the 1969 Eichelberger bibliography (#1001), although prone to error in the early entries.<sup>xlviii</sup>

In 1971, Cary published The Uncollected Stories of Sarah Orne Jewett (#1031), which increased the availability of 44 stories rarely seen since their first publication, and in 1973 he published a collection of critical essays, Appreciation of Sarah Orne Jewett (#1059), which reprinted critical commentary from the 1880s through the early 1970s; the foreword to each work is an excellent introduction to Jewett's literary career and critical reception although each says essentially the same thing: that Jewett has been unduly overlooked and must be recognized for the true artist that she was. Warner Berthoff wrote Jewett's entry for inclusion in Notable American Women (#1094), in which he said, "[i]t is with The Country of the Pointed Firs that her talent flowers most perfectly," and he named the work "one of the unquestioned classics of American prose writing."

Literary histories of the 1970s included American Literature: The Makers and the Making (#1060), edited by New Critics Cleanth Brooks, Robert Penn Warren, and W. B. Lewis, who called Jewett "markedly superior" to her rival New England regionalists, and said, "Miss Jewett is a 'minor' fiction writer only in the European sense of the serious and important literary artist whose accomplishment, however enduring, is somewhere below that of the undeniably great." The fourth edition of The American Tradition in Literature (#1081) called Jewett a realist, not a local colorist, and said of Deephaven and The Country of the Pointed Firs, "a unity of atmosphere or mood as a structural element" provided the "consecutive sketches" with "something like the impact of a novel." Callow and Reilly's Guide to American Literature from Emily Dickinson to the Present (#1138) said, "[Jewett's] art appears artless, yet is eminently artful....On page after page of her

writing we find insights into humanity that generally go as deep as anything in American fiction, regional or otherwise." And in Westbrook's entry for Jewett in Great Writers of the English Language: Novelists and Prose Writers (#1177), he said, "[i]n her dialogue she succeeds better than any other New England writer in reproducing the accents and, especially, the rhythms of speech of her region....The result is not only readable but authentic." Perhaps for the first time Jewett was recognized for the depth and sophistication of her writing as well as for her exceptional artistic ability and style.

But the most significant development in Jewett's critical reception was the advent of feminist literary criticism, which significantly broadened the scope of Jewett criticism and seemed to emerge fully formed in the early seventies. In some ways it was heralded by Auchincloss's Pioneers and Caretakers (1965), but certainly materialized in Ronald Lee Lycette's 1970 dissertation, "Diminishing Circumferences: Feminine Responses in Fiction to New England Decline" (#1007). Influential articles considered age in Jewett's fiction (#1037), compared Jewett with the other local colorists, and the enumeration of their various but similar themes and motifs, including domesticity and witchcraft (#1054); compared the male and female *Bildungsroman* (#1063), reexamined her life with Annie Fields (#1136), contested Warner Berthoff's assessments of Jewett (#1135), and considered Jewett's depictions of romance (#1154). Barbara H. Solomon, in her introduction to Short Fiction of Sarah Orne Jewett and Mary Wilkins Freeman (#1176), called The Country of the Pointed Firs "America's least-read masterpiece." Citing the perpetual reasons of genre and subject matter, she suggested that the problems of urban living, "dissolving family bonds," and the youth culture were reasons why jaded readers were now returning to the work of Jewett and Freeman. Solomon's work provided a significant introduction for understanding the new upturn in interest in Jewett.

One of the boldest articles to emerge in this decade, however, was "The Unpublished Love Poems of Sarah Orne Jewett," by Josephine Donovan (#1187). In it,

Donovan became the first critic to overtly call Jewett's orientation "lesbian," although she noted that this was an "emotional" rather than a sexual orientation. Donovan examined several of Jewett's poems to argue that they were written for or inspired by women, and asserted that the poems, "together with early diaries, provide important new biographical information about this distinguished writer," and should urge a revision of "the ongoing critical image of Jewett as a passionless 'spinster.'" The article marked a new step in feminist criticism of Jewett, and in the last quarter of the twentieth century, Donovan would become one of the most prominent and prolific feminist critics on Jewett.

#### Part VI: Criticism 1980 to the Present

The explosion of references to Sarah Orne Jewett since 1980 has been so dramatic that it is difficult to highlight individual contributions for their sheer number. Thirty-one dissertations and theses considered Jewett in the 1980s; sixty did so in the 1990s. Ten have already been completed in the three years since the turn of the millennium. Topics have run the gamut from reevaluations of realism, regionalism and pastoralism, to gender issues, spiritualism, environmentalism, psychoanalysis, Marxism, historicism, issues of vocation, narrative, community, and time, to sophisticated multi-author evaluations in which Jewett is paired with such writers as Chopin, Wharton, Steinbeck, Morrison, and Gloria Naylor, to name just a few. A new set of Jewett letters was published by Marti Hohmann (#1352), and Colby's collection of letters was reexamined by Scott Frederick Stoddart (#1391).

Josephine Donovan's Sarah Orne Jewett (1980; #1192) was the first critical overview of Jewett's broad body of work since Cary's Twayne edition in 1962, and was significant for its inclusion of the feminist viewpoint, which stands in marked contrast to Cary's rather heavy-handed masculinity. Marjorie Pryse, in her introduction to the Norton edition of The Country of the Pointed Firs (1981; #1218) argued that this work had not

been given adequate credit for its pivotal role in American fiction as it bridges the literary gap between nineteenth-century themes and twentieth-century technique. In 1984, the same year she updated her Reference Guide bibliography to 1983, Gwen Nagel brought out a book of fifteen critical essays on Jewett (#1307), which continued the new trends in Jewett scholarship; themes included spinsterhood (#1298), women doctors (#1300), Jewett and the occult (#1293), Jewett's literary theory (#1295, #1296), the significance of place and setting (#1302), the Jewett-Fields relationship (#1305), and two newfound Jewett stories were included (#1297). A play by Nicholas Durso, Tidewater (#1212), based on Jewett's stories, toured northern New England in 1981, and independent filmmaker Jane Morrison produced a short film based on Jewett's work, Master Smart Woman, in 1984 (#1301). The inaugural Sarah Orne Jewett conference, held in 1985 at the Maine Women Writers Collection at Westbrook College in Portland, Maine, was attended by over 100 participants; papers from the conference were published in a special issue of Colby Library Quarterly in March 1986, which included themes of feminist mythology (#1351, #1357), violence (#1349), the flight-return motif (#1355), a feminist reading of Jewett's gardens (#1356), and female initiation in Jewett and Dickinson (#1358).

Jewett also prominently appeared in a number of books during the eighties, including McClave's Women Writers of the Short Story: A Collection of Critical Essays (#1190), in which she was considered an early feminist author for considering "isolated worlds controlled by older women." Wolff included her in Classic American Women Writers (#1189), where she was called prophetic for sensing that Midwesterners, represented by Cather, would come to typify America just as the New England type represented America in Jewett's time. Donovan wrote Jewett's entry in Mainiero's American Women Writers: A Critical Reference Guide (#1191), in which she noted that Jewett's "ability to fuse technique and content with her personality" has ensured the

longevity of her work. Lillian Faderman wrote about her as "a conscious and articulate feminist" in Surpassing the Love of Men (#1213), and examined her relationship with Annie Fields. Gwen Nagel wrote the Jewett entry for the Dictionary of Literary Biography (#1250), and Philip Eppard wrote about Jewett, Freeman and Murfree in American Women Writers: Biographical Essays (#1272). In 1984 Louis Renza published "A White Heron" and the Question of Minor Literature (#1304), which deconstructed Jewett's most famous nature story and argued that rather than failing to be great, the story was consciously written to subvert the hegemony of cultural hierarchies and literary canons. Renza's conclusions met with much debate in critical circles, but none could deny that Jewett's story is much richer than many early critics imagined.

The New American Library published a new edition of A Country Doctor in 1985 (#1340), with an introduction by Joy Gould Boyum, in which she observed that the work is "surprisingly modern," and the influential Columbia Literary History of the United States (1988) stated that "[m]yth, colloquial narratives, and riveting emotion animate Jewett's work, creating in her Maine landscapes an effect of natural simplicity merged with exquisite craft" (#1392). Josephine Donovan edited The Best Stories of Sarah Orne Jewett (#1382) in 1988. The decade closed with two other books: Donovan's After the Fall (#1406), which considered the Demeter-Persephone myth motif in the works of Wharton, Cather, Glasgow and Jewett; and Sarah Way Sherman's Sarah Orne Jewett: An American Persephone (#1410), a feminist examination of Jewett's life and work from a Victorian cultural perspective, which was derived from her 1983 dissertation from Brown.

Scholarly articles on Jewett were numerous in the 1980s, so only the most influential themes will be noted here: passionate female friendship (#1200), the nature of elegy (#1202), narrative structure (#1290, #1412), domestic literature (#1400), and narrative of community (#1401). Although most articles in this decade emphasized the

attraction of scholars to Jewett's masterwork, critics also discussed A Country Doctor (#1204, #1291, #1351), Deephaven (#1206), letters (#1231, #1352), and stories "The Only Rose" (#1225), "The Foreigner" (#1264, #1334), "Martha's Lady" (#1200) and "A White Heron" (#1348, #1349).

The nineties continued apace with significant dissertations on Jewett and spiritualism (#1465), Jewett's old women in Country of the Pointed Firs (#1488), feminist and modernist formal experiments in Jewett's fiction (#1491), Jewett and the newspaper syndicates (#1519), nationalism and regionalism (#1496, #1559), Jewett's Irish stories (#1623), and Jewett's feminine pastoral (#1734). A Sarah Orne Jewett Companion, a dictionary-style reference book that outlines the major characters, stories, plots and scenes of Jewett's writing was published in 1999 (#1724), and several new editions of Jewett's texts were brought to market, each with informative new introductions (see #1593, #1616).

In terms of Jewett biography, Margaret Roman's Sarah Orne Jewett: Reconstructing Gender (1992; #1494), based on her 1987 dissertation, presented a critical evaluation of gender in Jewett's work, including themes such as "Fairy Godmothers," "Paralyzed Men," "Sexual Transformation," and "The Postponed Marriage." Elizabeth Silverthorne's 1993 Sarah Orne Jewett: A Writer's Life (#1527) is the first biography to center on Jewett's life since Frost's in 1960, is the first written by a woman, and provides detailed descriptions of Jewett's illnesses, her friends and colleagues, and her relationship with Annie Fields. Paula Blanchard's 1994 Sarah Orne Jewett: Her World and Her Work (#1555) is more balanced—both more scholarly and more readable—and includes examinations of Jewett's bouts of depression, her religious and Swedenborgian interests, and her major texts, making the book useful to both students and casual readers of Jewett.

Critical evaluation of Jewett included Morgan and Renza's The Irish Stories of Sarah Orne Jewett (1996; #1617) concentrates on Jewett's sympathetic and anti-stereotypical treatment of the Irish. Joseph Church's 1994 Transcendent Daughters in Jewett's Country of the Pointed Firs examines Jewett's novel and the four later Dunnet Landing stories from a psychoanalytical perspective "to show that in working to delineate an otherwise unfamiliar region, Jewett symbolizes a woman's returning to psychological origins" (#1558).

Richard Brodhead's 1993 Cultures of Letters (#1512) initiated a critical re-evaluation of Jewett's work that moved away from the feminist mode and toward a new historical perspective. Asserting that regionalist literature was aimed at a leisured American upper class, Brodhead's treatment began a body of criticism that claimed Jewett's work is elitist, sexist, and racist.

June Howard's 1995 New Essays on The Country of the Pointed Firs (#1562) brought together the new trends in Jewett criticism in four essays by Sandra Zagarell (#1571), Michael Davitt Bell (#1554), Elizabeth Ammons (#1552) and Susan Gillman (#1560) to explore issues of racial identification, gender, and nationalism as they play out in Jewett's best known work. Howard's introduction is an excellent overview to Jewett scholarship generally, and the whole prepares the reader well for the group of essays that follow. She proves that the novel is "one of the most rewardingly complex American narratives we have."

One of the most significant books to appear in the 1990s was Kilcup and Edwards's Sarah Orne Jewett and Her Contemporaries: Reshaping the Canon (#1730), the latest book of Jewett essays by a Who's Who of Jewett scholars, including Pryse, Leder, Romines, Sherman, Easton, Littenberg and others. Kilcup and Edwards's introduction is particularly significant for identifying four periods of Jewett's critical reception: the "preliminary stage," in which she was primarily read as a New England

regionalist; the "feminist stage," in which "feminist critics contrasted their positive, even utopian, views of Jewett with the preliminary readings that depicted her as limited"; the "corrective stage," which reacted against the apparent idealization of Jewett in the feminist stages and emphasized the limitations of Jewett's work in terms of ethnic, racial, and class issues; and what they term the "present stage," which they see as bringing Jewett criticism back to "equilibrium," neither idealizing nor vilifying her. Kilcup also examined Jewett's marginalization on the grounds of genre innovation in her introduction to Nineteenth-Century American Women Writers (1998; #1690), and served as guest editor for the special June 1998 issue of Colby Quarterly that published six papers from the second Sarah Orne Jewett conference at Westbrook College, held in 1996.

Jewett scholarship remains active in the new century. Already books by Alaimo (2000; #1757), Brehm (2000; #1776), Foote (2001; #1780), Morgan (2003; #1821), and Fetterley and Pryse (2003; #1819) consider Jewett's relationship to nature, genetic and economic inheritance as expressed in A Country Doctor, the pastoral, culture and identity, and realism and cultural history. Articles have already appeared that study Jewett's stories "Dolly Franklin's Decision" (#1769), "Tame Indians" (#1801), "A White Heron" (#1799), and "The Gray Mills of Farley" (#1803), and others consider Jewett's feminist reform writing (#1775), The Country of the Pointed Firs as gossip manual (#1794), and rural and urban modernism in A Country Doctor (#1802) and The Country of the Pointed Firs (#1804). A new Jewett story was discovered in 2004 (#1831).

## Part VII: Conclusion

From this overview it is clear that Jewett's period of critical "neglect" was much shorter than is often thought, lasting approximately a generation, between 1925 and 1950. This disregard was largely a result of the rise of New Criticism, which tended to



take a disparaging and narrow view of Jewett, as well as a changing popular readership, affected by World War II, that rather quickly cycled back to reconsideration and greater appreciation. This examination also demonstrates that throughout even the most unfavorable critical period, Jewett always had her allies; the resiliency of her work should now be appreciated. Her reputation has reclaimed much of its lost status, particularly among scholars, although she has not regained the broad national recognition among readers she had at the height of her career, perhaps because of the barrage of new media choices, in which Jewett and other nineteenth-century readers generally tend to get lost outside of college English classes. Nevertheless, there is much evidence that Jewett's stories will continue to be read and taught, and that her unique contribution to American fiction will continue to be studied and appreciated.

But there are still long-standing and significant gaps in Jewett scholarship. In spite of periodic attempts, no comprehensive critical edition of Jewett's collected work has ever been produced. Nor is there a complete edition of letters; Jewett was a prolific correspondent, and letters exist not only at Colby College, the Houghton Library at Harvard, and the Maine Women Writers Collection, but are scattered in libraries throughout the country. Many have never been published. A complete edited compilation could still reveal much about Jewett's personal and professional life. It is long overdue that such projects be undertaken.

However, Jewett's wave may already have crested again. With Jewett back in the canon—even one still partially qualified by her gender status and genre category—there are other less prominent writers to rediscover and study. Feminist scholars, who did so much to reclaim and embrace Jewett are beginning to look elsewhere for other voices to recover as scholarship continues the quest for the new and forgotten. Although it is unlikely that interest in Jewett will fall back to 1930 levels any time soon, sustaining the amount of Jewett scholarship that has been done since the 1980s over several decades

also seems difficult. It is too soon to tell whether this decade will see fewer Jewett references than in the 1990s; if such a reduction materializes, it would be the first such decrease since the 1940s. The numbers are on track, though, to still see hundreds more Jewett references—interpretations and appreciations—between now and 2010.

\* \* \*

One of the significant points made in this study has been the wide gap between critics' views of Jewett and the opinions of her popular audience who have continued to support reprintings of Jewett's works throughout the twentieth century. This introduction and the bibliography that follows mainly tracks the opinions of the critics. But at the conclusion of this project I still wanted to know, "Does Jewett still resonate with the "average reader"? What do they think about her?" Why is public opinion important in a scholarly study of Jewett? Because "living authors"—unlike dead languages—are those that are read outside of university classes. There can be little hope of Jewett's continuing resurgence in critical acclaim if she is only read by scholars.

To ascertain some sense of what people outside of academia thought about Jewett, I visited Amazon.com and viewed the item entry for the Signet Classics edition of The Country of the Pointed Firs. Scrolling down the page I was pleased to see some people had added reader reviews, comments on the book that are added voluntarily by (supposed) readers (there are no guarantees in cyberspace). The ability to add such comments makes Amazon one of the best places on the Internet to discover popular opinion of the books on offer.

One review from Port Angeles, Washington, said, "I found this to be an extraordinary novel because it really didn't seem like fiction at all. No plot, no bodice ripping, no contrived literary conventions, nothing; Sarah Orne Jewett constructs each

episode to blend into the next as seamless as a conversation with a close friend, and the overall effect makes something like a landscape painting, only in print form." A 27-year old reader from Arkansas going through chemotherapy for metastatic breast cancer agreed, saying, "This book is in no way light. It is quiet and subtle and still and profoundly deep. It is exactly what I needed, a literary balm for the soul—taking me to a place and allowing me to meet people long lost to time, immersing me in a beautiful world I don't really wish to leave." And a man from Pennsylvania added, "this quiet book radiates peace, tranquility, warmth, and, at least implicitly, small town values. While the stories are sequential...and unified...there's no real overlying plot or climax to the book, and blessed little action. Instead, the reader is treated to a few relaxing months in the country, with nothing to do but listen to the crash of the surf, breathe in the pungent smell of the herb garden, and enjoy the nodding conversations of the sparsely-drawn and just-sufficiently-colorful locals.... When you've had enough excitement, and the toils of your savage work day are weighing heavily on you, don't forget that Mrs. Todd will still have a spare room waiting for you in her quiet New England home."<sup>xlix</sup>

These readers--from all over the country--*get* Jewett. They know that action, "bodice ripping," even plot, are not always necessary to a good story. And they are in agreement that these stories from a century ago are comforting, "beautiful," and "extraordinary" because they can take away—for a time--fear, pain, and stress as easily as does a visit from a close friend. Again, these are not merely appreciative comments. They echo those from readers and critics who have always found in Jewett a connection to other people in other places. Her stories *do* remain compelling and relevant to readers and scholars alike more than one hundred years after their composition. Jewett is not—and never will be—a major force in American literature like Hawthorne, Twain, Faulkner or Steinbeck—men who have been the benefit of decades and centuries of adulation by

critics—but like the ocean tides that gradually change the rocky coast of Maine to sand, Jewett's power, while subtle, is constant and sure.

---

<sup>i</sup> The Flag of Our Union 23:46 (Saturday, January 18, 1868), no page numbers listed. See Weber and Weber's A Bibliography of the Published Writings of Sarah Orne Jewett (#705), 29. This was a Boston weekly with a circulation of approximately 100,000 (Mott. History of American Magazines, vol. 2, p. 409).

<sup>ii</sup> The Atlantic Monthly 24 (Dec. 1869) 701-710.

<sup>iii</sup> See Granville Hicks' The Great Tradition (#586), 103-05 and Vernon Louis Parrington's Main Currents in American Thought (#552), 65-66, for examples.

<sup>iv</sup> Discussions of Jewett and tourism can be found in Amy Kaplan's "Nature, Region, Empire" in the Columbia History of the American Novel (# 1464), Richard Brodhead's Cultures of Letters (# 1512), and Stephanie C. Palmer's "Travel Delays in the Commercial Countryside" (#1829), among others.

<sup>v</sup> Text from Terry Heller's Sarah Orne Jewett Text Project:

<http://www.public.coe.edu/~theller/soj/dph/prefaces.html> June 1, 2004.

<sup>vi</sup> Ibid., from Jewett's Preface to the 1893 edition of Deephaven. Jewett refers to this Preface and to her inspiration from Plato again in a letter to Louisa Dresel dated 10 Mar 1893; see Richard Cary, "Jewett to Dresel: 33 Letters," (#1108).

<sup>vii</sup> See Donovan's New England Local Color Literature: A Women's Tradition (#1271), and "Jewett and Swedenborg," (#1547), among others.

<sup>viii</sup> The influence of Jewett's reading is discussed in detail in Donovan's Sarah Orne Jewett (#1192).

<sup>ix</sup> For examples of this argument see Kaplan (#1464), and Benjamin T. Spencer, The Quest for Nationality: An American Literary Campaign (#799).

<sup>x</sup> Jewett kept two sentences by Flaubert on her desk: "Ce n'est pas de faire rire, ni de faire pleurer, ni de vous mettre a fureur, mais d'agir a la facon de la nature, c'est a dire de faire rêver (It is not to inspire laughter, nor tears, nor rage, but to act as nature does, to inspire dreaming)," and "Ecrire la vie ordinaire comme on écrit l'histoire (Write ordinary life as if writing history)." See Sarah Way Sherman's "Introduction" to The Country of the Pointed Firs and Other Stories, (#1663) and Cary's Introduction to Sarah Orne Jewett Letters (#952).

<sup>xi</sup> Alexander McIntosh Buchan sets out Jewett's "manifesto against realism" in "'Our Dear Sarah': An Essay on Sarah Orne Jewett," (#752).

<sup>xii</sup> Fields, Annie, ed. Letters of Sarah Orne Jewett (#413).

<sup>xiii</sup> See Olive Beatrice Floyd's "Sarah Orne Jewett's Advice to a Young Writer," (#611) which cites letters from Jewett to Andress Small Floyd; also in Cary's 1967 edition of Sarah Orne Jewett Letters (#952). The literary magazine the Eclectic was the first to use the term "imaginative realism" to identify Jewett's work in the June 1877 review of Deephaven (#5).

<sup>xiv</sup> Donovan Sarah Orne Jewett (#1192), 134.

<sup>xv</sup> Cary Letters (#952), Letter 3: Jan. 28, 1872.

<sup>xvi</sup> Cited in Donovan's Sarah Orne Jewett (#1192), 4.

<sup>xvii</sup> Wharton, Edith. A Backward Glance. New York: Scribner's, 1933, 293.

<sup>xviii</sup> Cary Letters (#952), Letter 2: Nov. 30, 1869. See also Letter 6: July 13, 1873.

<sup>xix</sup> Ibid., Letter 1: Nov. 15, 1869, and Letter 5: July 1, 1873.

<sup>xx</sup> Ibid., Letter 8: Sept. 14, 1876. For more information on Scudder's influence on Jewett's later career, see Ellery Sedgwick's "Horace Scudder and Sarah Orne Jewett: Market Forces in Publishing in the 1890s," (#1497).

<sup>xxi</sup> Cary Letters (#952), Letter 5: July 1, 1873.

<sup>xxii</sup> Cary Letters (#952), Letter 6: July 13, 1873. Scudder and Howells were not the only critics to ask Jewett to write longer works. For another example see the review for 1884's The Mate of the Daylight in Literary World (#41).

<sup>xxiii</sup> Cary Letters (#952), Letter 6: July 13, 1873.

<sup>xxiv</sup> Jewett did not change her method of composition to suit editors, although she did take Howells advice in 1876-77 to collect the Deephaven sketches in book form (Van Wyck Brooks,

---

Howells: His Life and World [#819]), and Charles Dudley Warner's advice to write historical fiction in 1900, see Margaret Farrand Thorp, Sarah Orne Jewett (#948).

<sup>xxv</sup> Cited in Donovan's Sarah Orne Jewett (#1192), 132.

<sup>xxvi</sup> Cary Letters (#952), Letter 6: July 13, 1873.

<sup>xxvii</sup> It was common for two women, particularly those of independent means, to set themselves up in a relationship that came to be termed a "Boston marriage," that provided companionship and financial stability without the strict gender roles enforced in traditional male-female relationships. Jewett's and Fields's relationship is often termed a "classic" example of such a relationship, but it is best termed a "romantic friendship" rather than a lesbian relationship for there is no indication that the relationship was ever sexual in nature. See Blanchard's Sarah Orne Jewett: Her World and Her Work (#1555) and Donovan's "The Unpublished Love Poetry of Sarah Orne Jewett" (#1187) for further discussion.

<sup>xxviii</sup> Jewett's relationship with Annie Fields has been widely discussed. For more information see Margaret Roman's "A Closer Look at the Jewett-Fields Relationship" (#1305), and the various Jewett biographies already mentioned.

<sup>xxix</sup> The Weber bibliography (#705) indicates reprints for Jewett's work; in its first several months of publication A Country Doctor surpassed 7000 copies (#71); A Marsh Island, 4000 (#77).

<sup>xxx</sup> See for example the work of Freeman, Murfree, and Chopin, as well as Bierce and Crane. James Ashcroft Noble denigrates the "new American story" in his review of Jewett's The King of Folly Island (#125).

<sup>xxxi</sup> See Overland Monthly #120, Critic #123, and Nation #214.

<sup>xxxii</sup> Virginia Woolf. "Modern Fiction" in The Common Reader (New York: Harvest Books, 2002), 146-54.

<sup>xxxiii</sup> For examples, see Dunn and Morris's The Composite Novel (#1592) and Nagel's The Contemporary Short-Story Cycle (#1783).

<sup>xxxiv</sup> See Weber and Weber's Bibliography (#705), 29-48.

<sup>xxxv</sup> Jewett also had many uncollected short stories. See Cary's The Uncollected Short Stories of Sarah Orne Jewett (#1019), and the various articles on short stories that have been found since 1975, including "New Neighbors" (#1831).

<sup>xxxvi</sup> See Fields Letters (#413), 59-60.

<sup>xxxvii</sup> *Ibid.*, 180.

<sup>xxxviii</sup> Donovan Sarah Orne Jewett (#1192), 130. Donovan also notes that the book was still being promoted in the Piscataqua region in the late 1970s.

<sup>xxxix</sup> The only male-authored interview article identified is Walter Blackburn Harte's 1894 "A Rural World Has Been a Fertile Field for Sarah Orne Jewett" (#222), which I have been unable to locate in the Boston Sunday Herald.

<sup>xl</sup> Jewett was more than ambivalent about women's issues, but preferred to keep her opinions private or to work modestly behind the scenes. Evidence is only beginning to surface that details the degree of her advocacy. The most important issue for Jewett had long been the women's vocation question as Jewett strongly supported a woman's right to work and to remain unmarried (see A Country Doctor and "Boston's Bachelor Women" [#296] as examples). She rather tepidly supported the women's suffrage movement. As more newspaper evidence comes to light we might gain more insights into Jewett's political opinions.

<sup>xli</sup> Fields Letters, 194-97.

<sup>xlii</sup> The popularity of regional fiction was fading both as the century turned and as Jewett's career was effectively ended by her 1902 carriage accident. See Donna Campbell's "'In Search of Local Color': Context, Controversy and The Country of the Pointed Firs" (#1720).

<sup>xliii</sup> Hundreds of these can be found in the Jewett Collection at Harvard's Houghton Library.

<sup>xliv</sup> See Cary Appreciation (#1059), ix-xviii.

<sup>xlv</sup> See Tileston E. Woodside's "Maine's Stake in Willa Cather" (#572), and Laura E. Richards' "Memory Gates Open Jewett House in Heart of Old Berwick" (#609), among others.

<sup>xlvi</sup> Cary, Sarah Orne Jewett (#865), [7].

---

<sup>xlvii</sup> The following authors wrote dissertations and theses in the 1960s that considered Jewett exclusively: Pool (#910), McGuire (#908), Bensten (#951), Warren (#957), Fultz (#976), Horn (#978), and Parsons (#995).

<sup>xlviii</sup> The present bibliography used the Nagel bibliography (#1155), and the addenda published in 1984 (#1313), as base texts.

<sup>xlix</sup> Reader reviews. The Country of the Pointed Firs, by Sarah Orne Jewett. Signet Paperback edition. Amazon.com. 6 Sept. 2004. <[http://www.amazon.com/exec/obidos/tg/detail/-/0451527577/qid=1098501742/sr=8-1/ref=pd\\_csp\\_1/104-3478901-6455966?v=glance&s=books&n=507846](http://www.amazon.com/exec/obidos/tg/detail/-/0451527577/qid=1098501742/sr=8-1/ref=pd_csp_1/104-3478901-6455966?v=glance&s=books&n=507846)>

## Chronological Checklist of Books by Sarah Orne Jewett

1877	Deephaven
1878	Play Days
1879	Old Friends and New
1881	Country By-Ways
1883	The Mate of the Daylight and Friends Ashore
1884	A Country Doctor
1885	A Marsh Island
1886	A White Heron and Other Stories
1887	The Story of the Normans
1888	The King of Folly Island and Other People
1890	Betty Leicester
1890	Strangers and Wayfarers
1890	Tales of New England
1893	A Native of Winby and Other Tales
1894	Betty Leicester's English Xmas
1895	The Life of Nancy
1896	The Country of the Pointed Firs
1899	The Queen's Twin and Other Stories
1901	The Tory Lover
1905	An Empty Purse
1911	Letters of Sarah Orne Jewett, edited by Annie Fields
1916	Verses



## Checklist of Key Sarah Orne Jewett Dates

- |      |   |
|------|---|
| 1849 | Theodora Sarah Orne Jewett born Sept. 3 in South Berwick, Maine   |
| 1868 | Jewett's first story, "Jenny Garrow's Lovers" published   |
| 1869 | "Mr. Bruce" published in the <u>Atlantic Monthly</u>  |
| 1877 | <u>Deephaven</u> published  |
| 1878 | Jewett's father, Dr. Theodore H. Jewett dies Sept. 20.  |
| 1880 | Jewett begins friendship with Annie Fields  |
| 1881 | James T. Fields dies; Annie Fields and Jewett live together part of every year until Jewett's death and travel widely together. |
| 1882 | Jewett and Fields travel to Europe  |
| 1884 | <u>A Country Doctor</u> published   |
| 1891 | Jewett's mother dies after a long illness   |
| 1892 | Jewett and Fields travel to Europe  |
| 1896 | <u>The Country of the Pointed Firs</u> published, Jewett and Fields travel to Caribbean   |
| 1898 | Jewett and Fields travel to Europe  |
| 1900 | Jewett and Fields travel to Europe  |
| 1901 | <u>A Tory Lover</u> published; Jewett received honorary doctorate from Bowdoin College, the first woman to be so honored.       |
| 1902 | A carriage accident on her birthday injures Jewett's head and spine, and effectively ends her writing career.                   |
| 1909 | Sarah Orne Jewett dies from stroke, June 24, at home in South Berwick, Maine.   |

## Note of Introduction to the Bibliography

This comprehensive, original, updated, corrected, and newly annotated bibliography of secondary comment on Sarah Orne Jewett, spanning the years 1869 to 2004, consists of over 1800 items and comprises over 800 pages. The study re-examines all previously identified items from earlier bibliographies, locates and identifies new items previously unaccounted for, and updates the bibliography from 1984 to the present, bringing to bear the latest technological resources, including electronic databases, Internet web searches, OCR newspaper archives, and online library catalogues.

The bibliography itself is organized chronologically by year and month, then alphabetically by author. New annotations that specifically evaluate Jewett's changing critical reception begin with a quotation from the original item. For early pieces written during Jewett's lifetime, such as reviews, advertisements and interviews, this quotation acts as a snapshot: it encapsulates a period of time, captures the writer's style, and indicates his or her critical perception of Jewett's work. Reading the variety of items for this era and noting the diversity of geographical sources, voices and viewpoints provides a unique understanding of Jewett's celebrity status and popularity during her lifetime. It also solidifies Jewett's reputation as a national author and not merely a regional "local color" writer, as she is so often perceived of as being. For later entries, such as those from doctoral dissertations and more recent scholarly articles, the quotations reflect each author's individual viewpoint by incorporating key words that link his or her use of Jewett with a larger critical school, whether that be genre studies, feminist criticism, deconstruction, or more recent environmental and historical studies. My annotations further indicate whether the quotation is a complete Jewett reference or abstracted from a larger discussion. Finally, each annotation provides a brief summary of the original

piece, moving beyond the scope of the selected quotation to fit each item into the larger puzzle of Jewett's evolving critical reception. Notes and cross-references are included for many annotations, which provide additional information and can help the reader trace a particular grouping of similar studies.

#### "Maine Stream" in Relation to Other Jewett Bibliographies

A comprehensive examination of secondary comment on Sarah Orne Jewett has not been attempted since Gwen L. and James Nagel's 1978 Sarah Orne Jewett: A Reference Guide. Gwen Nagel's 1984 "Update," published in American Literary Realism, does not supply omissions from or correct errors in the 1978 guide, and its introductory essay does not adequately examine or outline the striking escalation of Jewett's critical reception as a result of feminist literary criticism. The time-span between 1984 and the present, for which no Jewett bibliography exists, includes the fruitful period between 1985 and the present when feminist literary criticism exploded and other later literary trends emerged, such as the recent reassessment of regionalism and the controversial attempts to historicize Jewett and her works by critics such as Richard Brodhead and Sandra Zagarell. The continuing interest in Jewett, the time elapsed since the appearance of the last published Jewett bibliography, and the variety of research venues now available to scholars all point to the demand for a new Jewett bibliography to appear. However, three earlier Jewett bibliographies exist.

Carl J. and Clara Carter Weber produced A Bibliography of the Published Writings of Sarah Orne Jewett (Waterville, ME: Colby College Press) in 1949, to coincide with Jewett's centennial year. The Weber bibliography is significant for being the first attempt at a comprehensive accounting of Jewett's primary texts, and provides a list of reviews and translations of her works as well. Amounting to approximately 500 items in

total, it remains the authoritative accounting of Jewett's primary texts, specifically her books and contributions to magazines and newspapers, although more items have since been discovered. The main flaw with the bibliography is the list of reviews and critical comment, which is not comprehensive, and apparently was never intended to be. Only eight of the reviews provided are annotated. Other items are occasionally supplemented with brief (one sentence) annotations. The list of reprintings of Jewett works is also understandably outdated.

John Eldridge Frost's "Sarah Orne Jewett Bibliography: 1949-1963," which appeared in the June 1964 Colby Library Quarterly, was intended to update the Webers' 1949 bibliography. Frost does not specifically attempt to correct or add to Weber—he doesn't locate other contemporary reviews of Jewett's work, for example—but he does provide a list of references published before 1949, many of which are reprintings in literary anthologies of articles or Jewett stories that are listed in Weber. Frost also lists doctoral dissertations, completed or in progress, as well as two significant master's theses. Many citations are for articles that detail Colby's acquisition of Jewett letters printed in the Colby Library Quarterly. 112 items are listed. Such a short, unannotated bibliography indicates the comparative lull in Jewett scholarship during this period.

Clayton Eichelberger's 1969 American Literary Realism article, "Sarah Orne Jewett (1849-1909): A Critical Bibliography of Secondary Comment," was the most significant Jewett bibliography after the 1949 Weber. The article, spanning eighty pages and including approximately 560 items, greatly expands the Webers' list of criticism, and covers three major categories of entries: books, including dissertations; periodicals and newspapers. As a research tool, however, the bibliography is difficult to use. The major categories "Books" and "Periodicals" are arranged alphabetically by author rather than chronologically, which means a book from 1963 can be placed adjacent to one from 1884; one almost needs to know who wrote something in order to find it. Nor can any

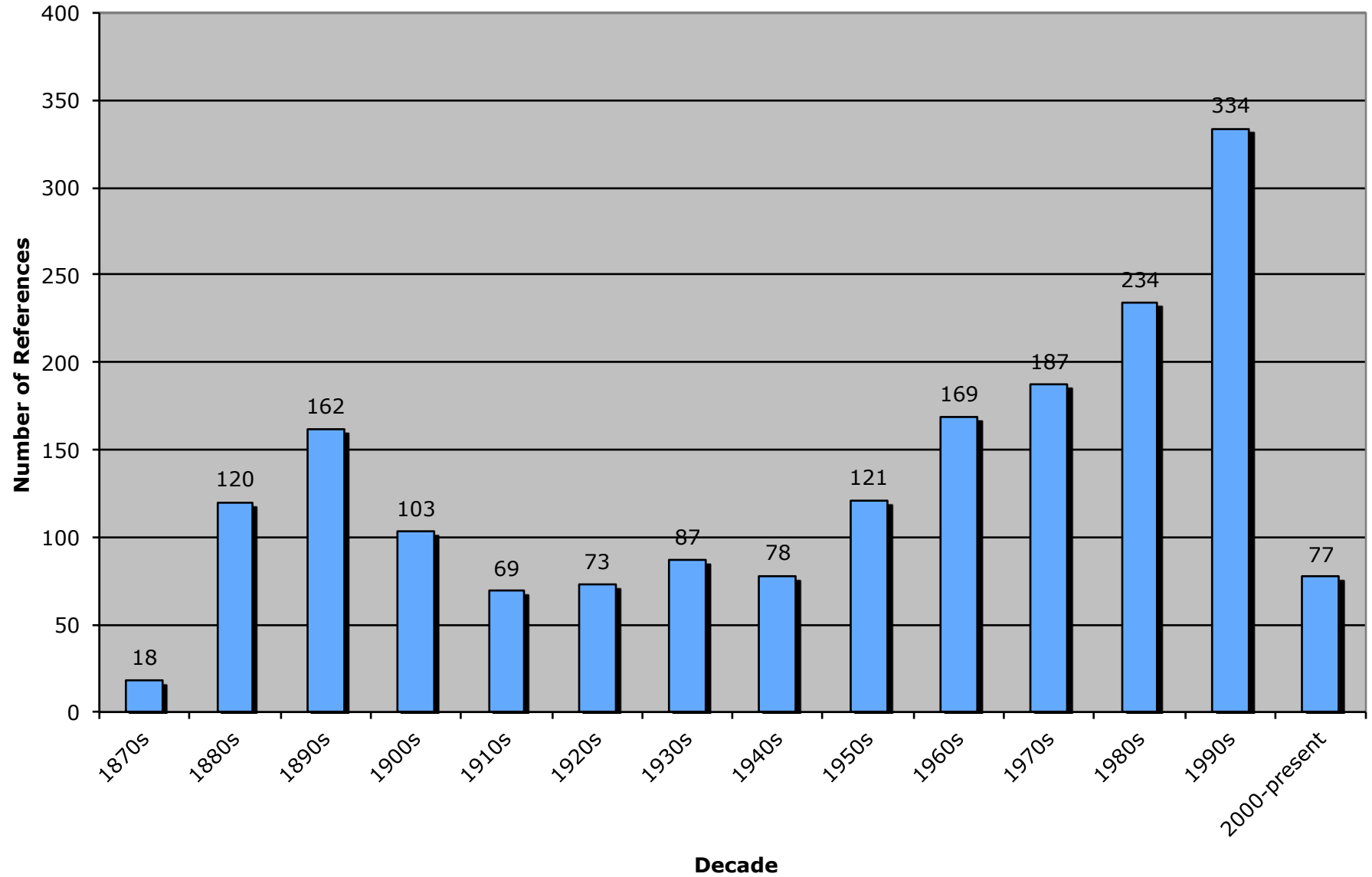
pattern be established with such an organizational method--one must physically count entries (perhaps by color-coding them, as I did) to determine how many books containing Jewett criticism were published during her lifetime, for example. Annotations were written by "ALR's contributing annotators," and while many entries are adequately and usefully annotated, some entries are too short. Many items are further annotated with even briefer bracketed comments, apparently by Eichelberger, and "[u]nascribed annotations were prepared by the editor." Such a mélange of annotators and annotations can cause confusion. Many such comments indicate "Of little value on SOJ," "Insignificant," or "No critical value," which overlooks how even brief mentions might be used for matters of comparison, or in conjunction with other areas of research. Accuracy is generally good, but several problems do exist with regard to volume numbers, page numbers, and dates. Finally, for as much time as Eichelberger had committed to Jewett, both in creating this bibliography, and in locating Jewett reviews for his Guide to Critical Reviews of United States Fiction (1971 and 1974), the essence of his commentary sometimes puts into doubt his opinion with regard to Jewett's significance. While it's clearly inappropriate to be unduly appreciative, as Eichelberger indicates many early reviewers were, his tone and approach can at times sound misogynistic, belittling, or dismissive.

Although I have used the Nagels' 1978 Sarah Orne Jewett: A Reference Guide, and 1984 "Update" as the base texts for my bibliography, I depart from them in significant ways. First, I correct erroneous information, rectify citation errors and omit duplicate entries. Secondly, I supplement the Nagels' entries with newly located items, the number of which adds more than 30% to the Nagels' bibliography for the time span 1873-1983. Thirdly, I have allowed the presence of the original author's voice by including a quotation from the original piece. I standardize the punctuation of books and stories, and streamline quotations for ease of use. The position of quotations cited

within the larger work is indicated by the use of ellipses, and I indicate the extent of the Jewett reference by noting whether it is complete or an abstract of a larger discussion. New summary annotations both comment on the piece as a whole and indicate the author or editor's perception of Jewett's reputation. Finally, for reviews written during Jewett's lifetime, I indicate what other works were reviewed around Jewett's and provide notes regarding the publication venue in which the reviews appear. Bulleted references indicate items that have not appeared in previous bibliographies.

I have tried to err on the side of inclusion, but there are a number of items I have not comprehensively included (although examples are often provided) unless otherwise significant: advertisements that use Jewett's name as a marketing tool, references to Jewett in books about Maine or about Jewett's friends, colleagues, rivals and acquaintances, such as Celia Thaxter, Mary E. Wilkins Freeman, or Willa Cather; Jewett entries in the General Literature Indices, literary dictionaries or encyclopedias, and reviews of recent critical studies. In most cases, however, even brief mentions of Jewett are included, since such references and their contexts might still be useful for some projects. More recent short references help to indicate Jewett's presence in the wider culture, for example.

## Jewett References by Decade



# Number of Jewett References by Decade\*

Decade	Number of References
1860s	1
1870s	18
1880s	120
1890s	162
1900s	103
1910s	69
1920s	73
1930s	87
1940s	78
1950s	121
1960s	169
1970s	187
1980s	234
1990s	334
2000-present	77
TOTAL	1833

\* This number includes reprints and items identified but not seen.



Sarah Orne Jewett Bibliography of Secondary Comment, 1869 – 2004

1. Anon. "The Magazines for December [Notice of Jewett's 'Mr. Bruce']." Nation (New York, NY). 9 (Nov. 25, 1869): 464.  
*Journal article.*

"... The other articles in the December Atlantic are fairly good....'Mr. Bruce' is a pleasantly told story, but it is slight and it is improbable. The one sister might have forgotten Mr. Bruce so entirely as she did, but that two should have done so is not so easy to understand."

\* Complete Jewett reference

The first known critical comment on Jewett's work. The anonymous reviewer finds Jewett's story "Mr. Bruce," appearing in the December issue of Atlantic Monthly, to be "slight" and "improbable."

[Brief notices of Sheldon's "The Dead Level" and the concluding segment of the serialized "The Foe in the Household" bracket Jewett's mention.]

• Not listed in previous bibliographies.

2. Anon. "The Magazines for September [Notice of Jewett's 'Shore House']." Nation (New York, NY). 17 (Aug 28, 1873): 149.  
*Journal article.*

"The September Atlantic contains almost nothing that is not worth a perusal.... Very agreeable reading will be found in Miss S. O. Jewett's "Shore House," which is more like talk than reading, and talk of a very fresh, unaffected kind. Much the same thing may be said of Mr. G. W. Pierce's "Week on the Coulonge," which is very unliterary in manner, and perhaps beneath the dignity of a Bostonian publication, but which improper people will read with a good deal of contentment."

\* Complete Jewett reference

Taken by itself, the assessment of Jewett's "Shore House" is very favorable, and an improvement over the review of "Mr. Bruce" in 1869; but if the anonymous reviewer finds Pierce's piece to be of a similar nature, he apparently thinks Jewett's work is fluff for the common reader.

[Reviews of Longfellow's "Sir Christopher," and other poetry in the September 1873 Atlantic precede Jewett's mention.]

3. Anon. "New Publications [Review of Jewett's Deephaven]." New York Times (New York, NY). Apr 28, 1877: Supplement: 8.  
*Newspaper article.*

"Deephaven is a prolonged study of some New-England seaside port, like New-Bedford or Portsmouth, which has had former glories of West Indian or whaling trade, and now abounds in women, old sailors, and boys.... It need hardly be said that the tale is not a thrilling one.... Kate Lancaster and the author... go to a dreary circus performance and listen to the prudently circumspect yarn of the superannuated sailor, gossip about the musty remains of good society still lingering in the ancient town and indulge in other harmless amusements. In fact, if condensed considerably, the book would read well in letters, and at the manuscript stage; it is by some mistake, doubtless, that it got into print at all."

**\*\* Abstract**

A bad review by a well respected nationally recognized paper. The anonymous reviewer makes the mistake of associating the first-person narrator with the author, attempts to change the genre from stories to letters, and is unaffected by the bucolic adventures of two young women in the eponymous seaside town. The final assessment is damning.

[Mahan's book on the Civil War is reviewed previously; Frederick W. Robertson's Notes on Genesis follows Jewett's.]

4. Anon. "Deephaven." Osgood's Literary Bulletin (Boston, MA). 2: 13 (May 1877): [4]. *Journal article*.

"... On the whole Deephaven is a charming little book, just suited to the summer, and it ought to be popular with all classes of people, but more especially those who are idling away the long, bright days of July and August among the hills, by the sea-shore, or in the country."

**\*\* Abstract**

This positive review contains quotations from other journals that similarly praise Deephaven. An apparent consensus.

- Not listed in previous bibliographies.

5. Anon. "Literary Notices [Review of Jewett's Deephaven]." Eclectic Magazine of Foreign Literature, Science, and Art (New York, NY). n.s. 25 (June 1877): 760. *Journal article*.

"In this dainty and unpretentious little volume the author professes to give some of the more noteworthy features of a summer spent in a secluded and decayed old fishing hamlet on the New England coast; and if they are not a *bona-fide* transcript of actual experiences and observations, they are certainly a very remarkable instance of imaginative realism.... [The setting and characters] are portrayed with pre-Raphaelite fidelity and minuteness of detail, and yet with a graciousness of sympathy and a delicacy of touch that seem to impart a poetic atmosphere to the whole.

"Deephaven is neither a story, nor a series of descriptive essays, nor a mere collection of character studies; but it possesses the charms of all, and offers something enjoyable to well-nigh every class of readers."

**\*\* Abstract**

Without feeling pressure to contain or confine Jewett's writing to a particular genre or category, the reviewer fully praises Jewett's power of observation and creative realism.

[Positive reviews of Van Laun's history of France and Sullivan's Standard Facts and Figures frame Jewett's.]

[Note: The Eclectic Magazine published monthly from Jan 1844 to June 1907. It was edited by Walter Hilliard Bidwell from 1846-1881; editors unknown 1881-1907. It chiefly reprinted English literature, but also reviewed new books and for a time experimented with publishing original works. It was particularly renowned for its engraving. From Mott's A History of American Magazines, vol. 1-4.]

6. Anon. [Howells, William Dean]. "Recent Literature [Review of Jewett's Deephaven]." Atlantic Monthly (Boston, MA). 39 (June 1877): 759.  
*Journal article.*

"...These [stories] are all touched with a hand that holds itself far from every trick of exaggeration, and that subtly delights in the very tint and form of reality; we could not express too strongly the sense of conscientious fidelity which the art of the book gives, while over the whole is cast a light of the sweetest and gentlest humor, and of a sympathy as tender as it is intelligent.

"In fact, Miss Jewett here gives proof of such powers of observation and characterization as we hope will some day be turned to the advantage of all of us in fiction. Meanwhile we are very glad of these studies, so refined, so simple, so exquisitely imbued with a true feeling for the ideal within the real."

**\*\* Abstract**

Anonymous, but attributed to William Dean Howells, this unabashedly glowing review from a nationally recognized literary magazine, Jewett's "home" journal, helps to buttress Jewett's reputation early in her career. References to the stories' verisimilitude helped to establish Jewett as one of America's preeminent realists.

[Wallace's Russia is reviewed previously; a review of Schuyler's Turkistan follows; both books were well received.]

7. R., F. "Our Book-Shelf [Review of Jewett's Deephaven]." Cottage Hearth (Boston, MA). 4 (June 1877): 146.  
*Journal article.*

"...The book is very quietly and simply written, and partakes more of the character of familiar letters from some friend, who tells you of all that goes on in the isolated town, and all of the quaint characters with whom she becomes acquainted, rather than of anything 'bookish.'

"It is essentially a *nice* book; the kind of quiet, delightful reading which you would choose for a summer afternoon under the trees, in the shadow of a ledge of rocks upon the beach of some other and equally charming Deephaven."

**\*\* Abstract**

A positive review, the first in this journal. The reviewer finds the book "charming," "quietly and simply written," and the characters "invested...with an atmosphere of reality."

[Reviews of Longfellow's Poems of Italy and Pettingill's Newspaper Directory frame Jewett's.]

[Note: Cottage Hearth: A Journal of Home Arts and Home Leisure was published monthly from Jan 1874, ceased 1894, and edited by D. L. Milliken 1874-1882. Info from Harvard Library Catalogue.]

8. Anon. "[Review of Jewett's Deephaven]." Literary World (Boston, MA). 8 (June 1, 1877): 9.  
*Journal article.*

"... The book is a dreamily pleasant one, overhung by a kind of glowing haze, which softens every outline; full of well-drawn pictures of common things, without more of humor than there is in everyday life, and with touches of pathos which relate to some of the deeper things in human experience. Those who like the sea, and the atmosphere of seaside towns, will enjoy it; and we should describe it as a choice book of its class."

**\*\* Abstract**

In contrast to the New York Times reviewer (April 28, 1877, q.v), this one calls the main characters "two cultivated young women," later "our friends," and Deephaven "a delightful old town by the sea."

[Bret Harte's Two Men of Sandy Bar is unfavorably reviewed before Jewett's, and Mrs. Forrester's Mignon is ambivalently reviewed afterwards.]

[Note: Literary World: A Review of Current Literature was published monthly from June 1870 to December 1904 and contained longer reviews of important books, literary editorials, a few pages of "Minor Notices," a "Notes and Queries" department, and information on forthcoming books and literary and publishing news. Editors: S. R. Crocker, 1870-1877; Edward Abbott, 1877-88, 1895-1903; N. P. Gilman, 1888-95; Bliss Carman, 1903-04. Absorbed by The Critic and Good Literature in Jan 1905. From Mott's A History of American Magazines, vol. 1-4.]

9. Anon. "American Literature [Notice of Jewett's Deephaven]." Saturday Review of Politics, Literature, Science and Art (London). 43 (June 30, 1877): 811.  
*Journal article.*

"... a collection of tolerably clever social sketches of New England life and character, under the title of Deep Haven [sic]."

\* Complete Jewett reference

First known review by a London journal, which indicates that Jewett was known abroad from her earliest collection of stories. Calling Jewett's work "social sketches" recalls Jane Austen's novels of social behavior, and naming them "tolerably clever" makes this review a marginally positive one.

[Notice of Bret Harte's Two Men of Sandy Bar, and James T. Fields Barry Cornwall and some of his Friends bracket Jewett's mention; neither is given further comment.]

[Note: The Saturday Review of Politics, Literature, Science, and Art published weekly from 3 Nov. 1855 to 16 July 1938 under a variety of editors including Philip Harwood (1868-1883), Walter Herries Pollock (1883 to 1894, during which time reviews became shorter.), and Frank Harris (1894-1898). The magazine was considered a vehicle for the Conservative party, and "spokesman for England's upper classes." From Sullivan's British Literary Magazines: The Victorian and Edwardian Age, 1837-1913.]

10. Anon. "Books of the Day [Review of Jewett's Deephaven]." Appleton's Journal: A Magazine of General Literature (New York, NY). 3 (July 1877): 95.  
*Journal article.*

"Merits of a much rarer and higher quality than are usually met with in current literature will greet the sympathetic reader in Mrs. [sic] Sarah O. Jewett's Deephaven. There are no conclusive indications in it that the author is equal to that sustained and orderly development of character, and those complex adjustments and combinations, that first-rate novel-writing demands; but it may be said with greater confidence than is often felt in such assertions that, if Mrs. Jewett can achieve in the detached character-studies and minor scenic sketches here grouped together, she may not unreasonably aspire to the post which the death of Hawthorne left vacant in American letters. Unpretentious as they are, few recent literary performances have given us such an impression of power, of reserved but fully available resources of thought, and observation, and feeling, and of that subtle artistic skill which is a gift rather than an acquisition. Their only fault--and this is so unobtrusive as hardly to arrest the reader's attention without impairing his pleasure--is the tendency which they reveal on the author's part to take a sentimental view of things and people in general, and consequently to distrust any emotion which is not predominantly 'sympathetic.' This is never allowed to degenerate into the weak sentimentalism which constitutes its special danger; but, slight as are its manifestations, it is sufficiently noticeable to mar the perfection of work which otherwise reveals wholesome artistic instincts, and in particular it represses the flow of a particularly rich and genuine vein of humor."

\*\* Abstract

A remarkable review not only for its careful balance of criticism with praise, but for its boldness in asserting that with development and maturation the quality of Jewett's work could place her in the same echelon as Hawthorne in American letters.

[Herbert Spencer's Principles of Sociology is reviewed previously; a review of Griffin's From Traditional to Rational Faith follows.]

- Not listed in other bibliographies.

[Appletons' Journal was a journal of literature, science, and art. The magazine began publication as a weekly, with its first issue dated April 3, 1869; it switched to monthly publication for the July 1876 issue (starting over again with volume 1, number 1). It ceased publication with the December 1881 issue. Editors: Edward Livingston Youmans, 1869-70; Robert Carter, 1870-72; Oliver Bell Bunce and Charles Henry Jones 1872-81. From Mott's A History of American Magazines, vol. 1-4.]

11. Anon. [Scudder, Horace]. "Recent Literature [Review of Jewett's Play Days]." Atlantic Monthly (Boston, MA). 42 (Dec 1878): 778-79.  
*Journal article.*

"The qualities which made Miss Jewett's Deephaven so agreeable could not fail to appear in any book which she might write for children, and Play Days is characterized by the same temper of gentleness and good-breeding which gave distinction to the earlier book.

"There is a refinement in the book which is very grateful...but it does not take the form of a disagreeable fastidiousness.... There is a facility of writing which possibly misleads the author, for while all the stories are written with apparent ease, the writer does not always distinguish between what is essential to the story and what is mere graceful decoration. If Miss Jewett always had a story to tell, her charm of manner would add to the agreeableness of the story; but her interest in writing sometimes leads her to forget that children want a story, and will be indifferent to many graces which please a writer. A more positive story would add greatly to the pleasure which Miss Jewett's book gives, and we trust that she will cultivate the power of invention. She needs the development of that side of a story-teller's gift to make her work singularly good; it is too good now not to be better."

\*\* Abstract

Unsigned, but attributed to Horace Scudder, this review typifies Scudder's early ambivalence towards Jewett and her work. After considerable praise, the latter half of the review criticizes Jewett's lack of invention and prowess in storytelling. It not only patronizes the author, but the child readers (and perhaps their parents) for the artistic touches she employs when writing for children, by saying they won't be appreciated.

[Positive reviews of Letters from Muskoka by an Emigrant Lady, and Nelly's Silver Mine by H. H. Jewett's.]

12. Anon. "American Literature [Notice of Jewett's Play Days]." Saturday Review of Politics, Literature, Science, and Art (London). 47 (Jan 25, 1879): 126.  
*Journal article.*

"Play Days is a collection of lively stories of and for children."

\* Complete

[Jewett's mention ends the fiction section; a book by Miss Braddon is reviewed previously. Reviews of poetry follow.]

13. Anon. "The Atlantic Monthly for 1879." Daily Gazette (Colorado Springs, CO). Feb 22, 1879: 3.  
*Newspaper article.*

"The Atlantic Monthly aims to give its readers the best magazine literature in the world; the contributions of the best writers of Poetry, Novels, Short Stories, Criticism, and in Politics, Social Science, Education, Art, industry, and all subjects that most interest the American public. Its programme for 1879 includes:

"...Short Stories by Harriet Beecher Stowe, Constance Fenimore Woolson, Sarah O. Jewett, author of Deephaven, Rose Terry Cooke, and others."

\* Complete Jewett reference

This advertisement for the 1879 Atlantic Monthly lists Jewett as a prominent short story writer, author of Deephaven. Such a listing in this western newspaper indicates Deephaven's nationwide popularity and Jewett's renown.

• Not listed in previous bibliographies.

14. Anon. "American Literature [Notice of Jewett's Play Days]." Saturday Review of Politics, Literature, Science and Art (London). 47 (Feb 22, 1879): 254.  
*Journal article.*

"Play-Days is a child's story-book likely to suit the readers for whom it is intended."

\* Complete

[A longer, praiseworthy mention of the two-volume poetry collection edited by Longfellow, Poems of Places, precedes Jewett's review, which ends the section.]

15. Anon. "Literature [Review of Jewett's Old Friends and New]." Good Company (Springfield, MA). 4 (Nov 3, 1879): 287-88.  
*Journal article.*

"It would be wholly a work of supererogation, if one should undertake to tell the readers of Good Company what delightful companionship they might find in the stories of Miss Jewett.... Miss Jewett will have an audience somewhat less numerous than some of the other story tellers, but she will have an audience whose quality will be of the finest, and whose admiration will be of the heartiest. The purity of her sentiment, the unstrained felicity and naturalness of her style, the thorough likableness of all the people to whom she introduces us, all conspire to render her stories about as nearly perfect in their way as anything in this world ever gets to be. With which uncompromising sentiment the

critic may as well take himself off, before he is tempted to some other enthusiastic utterance."

**\*\* Abstract**

Jewett had previously published stories in this magazine, so her work was well known and appreciated. For her natural style and amiable stories, Jewett's work is called "nearly perfect."

[The anonymous The Bodley's Afoot is reviewed previously; Jules Verne's The Exploration of the World follows.]

[Note: Good Company published monthly from c. 1878-81 and continued the journal Sunday Afternoon. From Harvard Library catalogue.]

16. Anon. "Minor Notices [Review of Jewett's Old Friends and New]." Literary World (Boston, MA). 10 (Nov 22, 1879): 381.  
*Journal article.*

"Another volume from the pen that wrote Deephaven, with the qualities which made that so attractive; the same simplicity and freshness, keenness of insight, delicate humor and exquisite descriptive power. It is a rare gift to be able to write a good short story; it is an equally rare one to be able to use the materials which lie close at hand--at everybody's hand. To do this requires tact and skill, as well as an observing eye and nicety of discrimination, and, moreover, such breadth of sympathies, such a 'fellow-feeling' for one's kind, that the events of the most common matter-of-fact life seem worth the telling; and all this Miss Jewett has. She is not only one of the sweetest and most charming of writers, but her pages have all along suggestions helpful towards a kindlier and higher way of living; not tacked on in the shape of a moral at the end, but running through them like a golden thread...."

**\*\* Abstract**

Praises Jewett's writing, particularly her ability to write about quotidian affairs, but also her demeanor; the reviewer references the moral integrity of her stories, and suggests that Jewett's work elicits a credo for living.

[A history of Midwestern Indians is reviewed previously; Maertz's A New Method for the Study of English Literature follows.]

17. Anon. "New Publications [Notice of Jewett's Old Friends and New]." Times - Picayune (New Orleans, LA). Dec 14, 1879: 7.  
*Newspaper article.*

"The title of this volume covers a series of stories, more or less melancholy, which will doubtless please very sentimental people."

**\* Complete**



The first notice of Jewett from this New Orleans paper. Calling the stories both "melancholy" and "sentimental" make this review ambivalent, at best.

[Brief, positive notices for Selections from Fenelon, by Anon., and Vivian, The Beauty, by Annie Edwards, bracket Jewett's.]

18. Anon. "Recent Novels [Review of Jewett's Old Friends and New]." Nation (New York, NY). 29 (Dec 25, 1879): 444.  
*Journal article.*

"Old Friends and New is a collection of Miss Jewett's stories, most of which have already appeared in the magazines. They are all gracefully done, and 'The Lost Lover' and 'Madame Ferry' [sic] may be especially commended for the delicate fancy they illustrate."

\* Complete

A brief but favorable review.

[A lengthy review of A Fools Errand 'By One of the Fools' (Albion W. Tourgee) precedes this review; a bad review of the anonymous Constance Winter's Choice follows.]

19. Anon. "American Literature [Notice of Jewett's Old Friends and New]." Saturday Review of Politics, Literature, Science and Art (London). 48 (Dec 27, 1879): 806.  
*Journal article.*

"Miss Jewett's Old Friends and New is a miniature collection of brief and graceful stories."

\* Complete

[Pemberton's The Gypsies and the Detectives is reviewed previously; a review of the GPO's Agricultural Report for 1877 follows Jewett's brief mention.]

20. Anon. "Editor's Literary Record [Review of Jewett's Old Friends and New]." Harper's New Monthly Magazine (New York, NY). 60 (Jan 1880): 314.  
*Journal article.*

"Many readers who have neither the time nor the inclination to encounter the prolonged excitements and suspense of a novel, crave relaxation, and find it in the intervals of quiet, cheerful, and restful reading that are afforded by brief stories. Adapted to this want are seven stories which have been collected by Miss Jewett under the caption Old Friends and New. Brief, making no severe exactions upon the time or the feelings, gay without levity, and pure without prudery or affectation, they are very genial recreative aids."

\* Complete

Praises Jewett's work as quiet, unaffected, and restorative.

[Reviews of Elizabeth Stuart Phelps's Sealed Orders precedes and a reprint of Austen's Sense and Sensibility follows Jewett's; both are favorably reviewed.]

21. Anon. [Scudder, Horace]. "Recent Novels [Review of Jewett's Old Friends and New]." Atlantic Monthly (Boston, MA). 45 (May 1880): 685-86.  
*Journal article.*

"...Cranford has what Deephaven lacks, an individuality apart from the author. The figures are projected more boldly, because drawn by the hand of one who was primarily a novelist. In Deephaven and in these later sketches, the author has not yet felt the confidence which would enable her to withdraw her direct support from her characters. She cautiously holds, for the most part, to the form of the story which permits her to be present during most of the action. We suggest, as a practical experiment in story-telling, that she avail herself of the method which is sometimes used in Mr. James's stories, where one of the characters, not identified with the story-teller, is charged with this duty. It might gradually strengthen her in an ability to conceive of a story which had its own beginning, middle, and end, and was not taken as a desultory chapter of personal experience."

\*\* Abstract

Unsigned, but attributed to Horace Scudder, the reviewer apparently hasn't finished critiquing the flaws he found in Deephaven, and now has a further venue to express his dissatisfaction with Jewett's writing style and thematic content. Jewett periodically asked Scudder for writing advice, but to publish his comments in the form of a public review further suggests a split between Howells's and Scudder's appreciation of Jewett.

[The review that precedes Jewett's, of Angele's Fortune: A Story of Real Life, by Andre Theuriet, is also poorly received; Jewett's review ends the section.]

22. Anon. "Miss Jewett's Old Friends and New." Scribner's Monthly (New York, NY). 21 (Dec 1880): 323.  
*Journal article.*

"It is a highly commendable practice for a young writer to begin by studying his acquaintances and the social conditions of his own immediate neighborhood. A genuine talent is sure to find material, even where nature is most unpicturesque, and humanity, to the superficial eye, most barren of interest; for it is the depth and acuteness of the writer's insight, rather than the character of his subject, which primarily determines the value of his work. It is this obvious genuineness of Miss Jewett's slight and delicate sketches which redeem them, as a whole, from the commonplaces into which they occasionally lapse....The other sketches in the volume, perhaps with the exception of 'Mr. Bruce' and 'A Lost Lover,' impress us as being too feeble to endure long the light of permanent publicity. They are written, however, with considerable vivacity, and in irreproachable English, but their substance is so slight that the reader may be excused if he yields to the temptation to skip. Some of them--as, for instance, 'Miss Sydney's Flowers'--have a very juvenile air, as if they were originally intended for publication in a Sunday-school paper."

**\*\* Abstract**

An ambivalent review: critic is more impressed with Jewett's "irreproachable English" than with her "slight sketches," some of which "have a very juvenile air." The previous review, of an adventure book for boys, set in Castine, Maine is more positively reviewed although "this has no plot."

[Noah Brooks's The Fairport Nine and Robert Grant's Confessions of a Frivolous Girl are both warmly received surrounding Jewett's review.]

23. Anon. "Country By-Ways." Critic (New York, NY). 1 (Nov 5, 1881): 304-05.  
*Journal article.*

"It is hard to analyze the charm of Miss Jewett's work. It is a subtle charm; flavor rather than shape; essence rather than body: not that the body lacks substance or the shape is faulty; but when one has weighed and considered all that is to be accredited to her for excellence of form, and for substantial aim and thought, their sum all told--though it is by no means small--does not seem adequate to explain the pleasure one has in reading all she writes. Perhaps genuineness comes nearest being the name of her secret; and her genuineness is truly genuine. It is as far as possible removed from that counterfeit article which is becoming so common in modern literature, and is one of the most exasperating affectations of the day....[Jewett's] portraiture of New England characters and scenes is inimitable; and her reproduction of New England dialect--so far as it is dialect--is marvelously accurate. We do not know another writer who has done it so well. Mrs. Stowe, who is usually credited with giving it in perfection, often intensifies its peculiarities, and always exaggerates the proportion of oddly pronounced words in any given conversation....Miss Jewett's New Englanders are New England's own....the humor is always put in in [sic] under the thread, so that only a keen ear and eye will know how humorous it is..."

**\*\* Abstract**

Reviewer praises what could be called Jewett's "realism," her "genuineness" as opposed to affectation, and appreciates the sometimes subtle thread of New England humor in her work.

[A book on mythology and folklore is reviewed previously; a textbook on animal physiology is reviewed afterwards.]

[Note: "Throughout the early file of the Critic, the book review section was the outstanding feature. These reviews were written at first by the editors, Jeanette and Joseph Gilder, sister and brother, with the help of James Herbert Morse. Later contributions by James A. Harrison, W. J. Rolfe, J. Ranken Towse, Thomas Bailey Aldrich, Richard W. Gilder, and Edward Everett Hale also appeared. In addition to the review section, departments of drama, fine arts, news notices, literature and poetry were well written and edited. Walter Whitman and Joel Chandler Harris were important correspondents....Putnam's purchased the weekly in 1898 turning it into a monthly. The book review section was shortened although it was still written by Jeanette Gilder.

Illustrations were added; articles and poetry increased. Cf. American Periodicals, 1741-1900."]

24. Anon. "New Books [Review of Jewett's Country By-Ways]." New York Times (New York, NY). Nov 14, 1881: 3.  
*Newspaper article.*

"The author has the happiest conception of those peculiarities of New-England landscape, and with her one can float most delightfully down the Piscataqua, deck the boat with cardinal flowers, or fill the blue and white gingerpot full of daisies. Books in this particular mode are often attempted, ever since Thoreau tried his master-hand, but they sometimes tire....Country By-Ways is certainly a most charming New-England idyl."

\*\* Abstract

A positive review from a nationally recognized newspaper, and one dramatically different from the Apr 28, 1877 notice for Deephaven (q.v.); perhaps a different reviewer is at the helm. Passing comparison to Thoreau adds prestige.

[Review of a German textbook precedes Jewett's, which ends the section.]

25. Anon. "World Biographies: Sarah Orne Jewett." Literary World (Boston, MA). 12 (Nov 19, 1881): 416.  
*Journal article.*

"No one who reads Miss Jewett's stories can fail to perceive how strongly [her childhood] surroundings have impressed themselves upon her character. To a spiritual and imaginative nature, such as hers, the grandeur and mystery of the sea furnish an inexhaustible theme. The emotions it awakens are clear and unmistakable. Yet she is always simple, natural, and unaffected...."

\*\* Abstract; includes biographical sketch.

Mentions Jewett's main themes: nature, old houses, the elderly and the poor. Jewett is known for her genuineness, her tendency for humor, and for the verisimilitude of her work. Author asserts that Jewett has "probably" made a place for herself in her literary vocation.

26. Anon. "Miss Jewett's Country By-Ways." Literary World (Boston, MA). 12 (Nov 19, 1881): 419-20.  
*Journal article.*

"This new collection of Miss Jewett's sketches, with the happy title, is not, as a whole, of so choice a quality as her previous work....[The moral quality of the stories] lack that spontaneity, that irrepressibleness of things that *must* be said--which we have been used to expect in Miss Jewett's writings....Miss Jewett enters intimately into the feelings of the common people, and with rare fidelity and skill pictures everyday scenes and events. Whether or not her powers are limited to this range, whether she has equal

ability outside of subjects with which her own personality is concerned, are at least questions which naturally suggest themselves to the reader."

**\*\* Abstract**

An ambivalent review: although generally praising Jewett's power and skill, critic is bored with what he sees as her limited range.

[A poor review of Merrill's East of the Jordan precedes Jewett's review; a good notice of F. F. Heard's Oddities of the Law follows.]

27. Anon. "New Publications [Notice of Jewett's Country By-Ways]." Times - Picayune (New Orleans, LA). Nov 27, 1881: 2.  
*Newspaper article.*

"Miss Jewett is a sprightly, comforting writer. She is familiar with cattle and clover, green lanes and brooks. She makes common places attractive and common people interesting."

**\*\* Abstract**

From "melancholy" and "sentimental" in the first review by this paper (Dec. 14, 1879, q.v.), Jewett's work has moderated to become "attractive" and "interesting," while she herself is called "sprightly" and "comforting."

[Two volumes of "Campaigns of the Civil War" by Nicolay and Force, are reviewed previously; a review of Bigelow's Punctuation follows.]

28. Anon. "Literature and Art [Notice of Jewett's Country By-Ways]." Potter's American Monthly (Philadelphia, PA). 17 (Dec. 1881): 565-66.  
*Journal article.*

"A selection of essays and sketches, similar to those of Miss Jewett's previous works, describing prominent features of New England country life and character. Their truthfulness, simplicity, sympathy, and pathos are a creditable characteristic, and strongly recommend them to public consideration."

**\* Complete**

Potter's "strongly recommend[s]" Jewett's Country By-Ways for the stories' "truthfulness, simplicity, sympathy and pathos."

[Reviews of a series of pamphlets called "Before and After the President's Death" and Heath's Water-Lilies and Other Poems frame Jewett's.]

- Not listed in previous bibliographies.

29. Anon. "Our Bookshelf [Review of Jewett's Country By-Ways]." Cottage Hearth (Boston, MA). 7 (Dec 1881): 369.  
*Journal article.*

"This little volume will be welcomed by thousands of readers as a choice addition to their library, and will be found to be both fascinating and instructive. The author has the same wonderful power of description of whatever she meets with in her rambles that Thoreau possessed, and writes of it so charmingly that you forget your surroundings and find yourself accompanying her in her pleasant saunterings.

"Her description of the little child's grave, with its simple stone, mossy with age, standing in the midst of a lonely pasture, with only the cellar of a house to show that a home once stood there, is very pathetic, and one feels better for having read it. Her delineation of character is perfectly true to life, and is very amusing and quaint.

"Taken as a whole the book is as fragrant and fresh as a wayside flower, and as invigorating as a clear October morning."

\* Complete

This early review evokes both Wordsworthian Romanticism in the description of the child's grave, and Thoreau's love of nature. Further, Jewett's "delineation of character is perfectly true to life, and is very amusing and quaint." An altogether glowing assessment.

[Positive reviews of Pearson's Gutenberg and the Art of Printing and "H. H.'s and Addie Ledyard's Mammy Tittleback and Her Family, a book for children, bracket Jewett's.]

30. Anon. "Notes for Readers [Notice of Jewett's Country By-Ways]." Appleton's Journal: A Magazine of General Literature (New York, NY). 11 (Dec 1881): 576.  
*Journal article.*

"From Roberts Brothers we have a dainty little collection of descriptive essays and stories by Mrs. [sic] Sarah O. Jewett, entitled Country By-Ways."

\* Complete

[Brief notices of Pictures and Legends from Normandy and Brittany, by Thomas and Katharine Macquoid, and Stoddard's Esau Harding frame Jewett's mention.]

• Not listed in previous bibliographies.

31. Anon. "[Review of Jewett's Country By-Ways]." Nation (New York, NY). 33 (Dec 15, 1881): 479.  
*Journal article.*

"To have known these sketches already in the pages of the Atlantic seems to make them only the more welcome for their delicate discrimination their gentle appreciation of the old New England character.... the sketches read like a loving memorial of a generation that is just passing out of our sight. Such a memorial is needed, for it is so easy to outline in the rough the stern and homely traits of New England life that too many will

never know its tenderness and its beauty. That reflex wave from beyond the Hudson River whence comes, as Miss Jewett shows, the typical 'American,' will soon sweep away the old traditions and the old characteristics. The style of the book reflects its subject. Perfectly plain and without pretension, it still never falls from *simplicite* into *simplesse*...."

**\*\* Abstract**

Reviewer praises the natural, effortless quality of Jewett's stories, and recognizes that they are all the more significant for memorializing a passing way of life.

[Reviews of a textbook on the history of art and architecture and a book on the legends of Normandy and Brittany frame Jewett's.]

32. Anon. "The Light Literature of Travel [Review of Jewett's Country By-Ways]." Atlantic Monthly (Boston, MA). 49 (Mar 1882): 420-21.  
*Journal article.*

"It is perhaps a little forced to call Miss Jewett's sketches a book of travel....One is not sure that the sketch which he is reading may not glide gently into a story, or that the story may not forget itself in a sketch. Miss Jewett herself seems sure only of catching and holding some flitting movement of life some fragment of experience which has demanded her sympathy....Miss Jewett's sketches have all the value and interest of delicately executed watercolor landscapes; they are restful, they are truthful, and one is never asked to expend criticism upon them, but to take them with their necessary limitations as household pleasures.

"Nevertheless, though we cannot persuade ourselves to criticise this work, we are impelled to ask for something more. Miss Jewett has now given us three volumes besides the one for children [Play Days], and has shown us how well she can do a certain thing....It is only when we come to compare Miss Jewett with herself that we become exacting....We are sure that she will bring out what we could not discover by ourselves; but in our impatience we begin to fear that we are to meet the same people and visit the same houses when a new book is offered.

"...Our discontent is of Miss Jewett's making....We wish that this light traveler would plume herself for a braver excursion. Possibly we are asking too much, and the skill which executes these short sketches is conditioned upon their very limitations. Yet we heartily wish that this delightful writer would reserve her strength, and essay a larger work. "

**\*\* Abstract**

Unsigned, but similar in sentiment and tone to Horace Scudder's previous reviews of Jewett's work. Reviewer ambivalently praises Jewett for what she does better than nearly anyone else, saying that her work is above criticism; he then criticises Jewett for not doing more.

[A more positive review of a book of "sketches," A Pickwickian Pilgrimage by J. R. G. Hassard precedes this review, which ends the article.]

33. Anon. "[Review of Jewett's Country By-Ways]." Independent (Jamestown, NY). 34 (Mar 30, 1882): 11.  
*Journal article.*

"Sarah Orne Jewett has achieved for herself an enviable reputation in American literature, and each new book that comes to us from her leaves with us the impression that she has not yet touched the high level of her capacity. Country By-Ways is certainly a very delicious book to read. It deals with very simple life, but looks at it with the eye of a poet and a humorist. These sketches are pictures of a grand old life, now passing from the earth, by one who knew and loved it and has the power to describe it."

**\*\* Abstract**

A review that accepts as significant Jewett's reputation in American literature, and deeply praises Jewett's work as that which records lovingly and powerfully a passing age.

[S. E. Dawes's The Rosebud Mission Band is ambivalently reviewed previously; Gurteen's A Hand-Book of Charity Organization is warmly received afterwards.]

[Note: The Independent published (largely) weekly from Dec. 7, 1848 to Oct. 13, 1928. Editors included Henry Chandler Bowen, Theodore McNamee, Jonathan Hunt, Seth B. Hunt, and Simeon Chittenden, 1848-96, Clarence W. Bowen 1896-1912. Literary editors in the 1870s and 1880s were Titus M. Coan, Professors C. F. Richardson and C. H. Toy, Kinsley Twining, and Maurice Thompson. Although it was a religious paper (Congregationalist), it held a general audience, and its religious nature waxed and waned throughout its span. In 1914 it absorbed the Chautauquan. From Mott's A History of American Magazines, vol. 1-4.]

34. Anon. "For the Ladies." Daily Miner (Butte, MT). May 7, 1882: 7.  
*Newspaper article.*

"Mrs. James T. Fields will go abroad during the coming season, and Sarah Orne Jewett will probably travel with her."

**\* Complete Jewett reference**

This gossip notice of Jewett's summer plans--one of the first to mention her traveling with Annie Fields-- appears in a small Butte, Montana, newspaper, which indicates the interest in celebrities across the country.

- Not listed in previous bibliographies.

35. Anon. "Women Writers of Maine." New York Times (New York, NY). Sept 25, 1883: 2.  
*Newspaper article.*

"Not long ago we chanced to meet Mr. Howells, who, in our judgment, is the foremost of our American living literary workers, and asked him who, in his judgment, was the ablest



writer of short stories in America. Without directly answering that question, Mr. Howells replied that he regarded Sarah O. Jewett as one of the most charming and artistic of our literary workers, and whoever has read her Deephaven must have been impressed with the transparent beauty of its style and the subtle charm and atmosphere in which she clothes the most commonplace matters and things. Miss Jewett is a Maine woman and resides in North Berwick [sic]....The part which our Maine women have played in authorship is one of which the State may well be proud."

**\*\* Abstract**

This reprinting of a Lewiston Journal article in the New York Times emphasizes Jewett's significance both locally and nationally, even at this early stage of her career. Paraphrasing Howells comments also helps to bolster Jewett's reputation. Other Maine writers, such as Harriet Prescott Spofford and women less well known today, are also mentioned.

[Note: Listed as "From Lewiston (Me.) Journal"; original has not been located.]

- Not listed in previous bibliographies.

36. Anon. "Minor Notices [Review of Jewett's The Mate of the Daylight]." Critic (New York, NY). 3 (Dec 8, 1883): 500.  
*Journal article.*

"The publication of a new volume by Miss Sarah Orne Jewett is a red-letter day in the annals of New England story-writing. Miss Jewett has caught the spirit of New England in its pleasantest mood. The men and women she paints are not the hard-fisted, money-loving 'Yankees' of the unsympathetic story-writer, but the simple-hearted, hard-working, quick-witted village-folk, who live and die in their native places, but whose sons and daughters go west and grow up with the country. The first story, 'The Mate of the Daylight,' from which the book takes its title, is a 'longshore tale, and is (if we may say so) fresh with salt breezes. We recommend Miss Jewett's stories to foreign, particularly English, readers, for a true picture of New England pastoral life."

**\* Complete**

Reviewer remarks on Jewett's sympathetic portrayal of New England people, praising and recommending her new stories, even to folks on foreign shores.

[Reviews of The Letters of Mr. William Winter, and Longfellow's holiday edition of "Michael Angelo" bracket Jewett's.]

37. Anon. "Literature - The Mate of the Daylight." Independent (Jamestown, NY). 35 (Dec 27, 1883): 11.  
*Journal article.*

"To those who have read her most charming and characteristically New England Country By-Ways, this book will lack something. The breezy freshness and full up-springing life that filled the first is not found in this; but, on the other hand, the range of subjects is

greater and the characters more varied.....Miss Jewett goes a little out of the line of her former characters to introduce a new species to us, not nearly as likeable as those she generally portrays; in fact, a villain in a small way. But she cannot endure him long. He runs his career and disappears, to give place to 'Miss Debby's Neighbors,' where we feel more at home, and where, if we may be allowed to say so, the author does also. And with reason; for in this story all the brightness and cheeriness of the people we met in the Country Byways, [sic] translated out of the good old New England days, come back, and the simple story is told in the naturalness of style that is the charming characteristic of Miss Jewett."

**\*\* Abstract**

The writer is disappointed that The Mate of the Daylight is not as stellar as Jewett's previous collection, but recognizes her broader range of subject and character. The review suggests a reluctance for Jewett to move beyond her typical themes, as evidenced by the comparison of "Miss Debby's Neighbors" to the previously regaled Country By-Ways.

[The Autobiography of the Rev. Enoch Pond, D.D. is reviewed previously; a review for the Andover Review Vol. I. follows.]

38. Adams, Oscar Fay. "Sarah Orne Jewett." A Brief Handbook of American Authors. 7th ed. Revised and Enlarged. Boston, MA: Houghton, Mifflin and Co., 1884. 92. *Book chapter*.

"Writer of short stories. Author Old Friends and New, Play Days, Country By-Ways, Deephaven, and The Mate of the Daylight. The possessor of an exquisitely simple, natural, and graceful style. See Lit World, Nov 19, 1881."

**\* Complete**

Notes Jewett's "exquisitely simple, natural, and graceful style."

[Version seen was an unabridged republication of the edition of 1884, published in 1973 by Milford House Inc., Boston, MA. I've listed it as "7th ed. Revised and Enlarged," as it says on title page. Nagel 1978 listed this book under 1886, but I see no reason for doing so. Original 1884 ed. was published by Houghton Mifflin, Boston.]

39. Anon. "Recent Fiction [Review of The Mate of the Daylight]." Dial (Chicago, IL). 4 (Jan 1884): 230. *Journal article*.

"A few of the aspects of old-fashioned New England country life furnish the subject-matter of a volume by Sarah Orne Jewett, called, from the first of the eight sketches which it includes, The Mate of the Daylight. They are sketches rather than stories, and it is as such alone that they are possessed of interest. The bareness, the crudity, the provincialism of the life which they picture is well depicted, although Howells has done it much better. 'Heaven only knows the story of the lives that the gray old New England farm-houses have sheltered and hidden away from curious eyes as best they might.

Stranger dramas than have ever been written belong to the dull looking, quiet houses, that have seen generation after generation life and die.' This is very profoundly true, but Miss Jewett has shown us little of it in this volume. She has not gone far below the surface, nor can we gain much insight into the deeper recesses of this life from a perusal of her work."

\* Complete

The first review of Jewett by this journal, and a rare poor review. The critic calls Jewett's subject-matter "well depicted," then immediately relegates her work to sketches, as distinct from stories, and finally dismisses them as superficial and obvious.

[A book by Charles Kingsley is poorly reviewed beforehand; Phelps's Beyond the Gates is reviewed poorly afterwards.]

40. Anon. "Holiday Books [Review of Jewett's The Mate of the Daylight]." Overland Monthly and Out West Magazine (San Francisco, CA). 2nd s. 3 (Jan 1884): 111.  
*Journal article.*

"Nothing could be more charming in its way than Miss S. O. Jewett's last collection of sketches, The Mate of the Daylight. To our mind, it is neither better nor less good than previous collections from her pen, but on the same plane of existence; and it may very well be added that it is doubtful whether any higher plane exists in this sort of sketch writing. The two irresistibly charming traits of all these little tales are the fine insight and sympathy shown in dealing with provincial New England character, and the exceeding simplicity and grace of diction. Mrs. Stowe and Rose Terry Cooke both equal Miss Jewett, or even excel her, in life-like reproduction of New England speech and ways; but Miss Jewett's sketches show a keener sympathy with the New England heart."

\* Complete

The first review of Jewett in this western journal, although the reviewer seems familiar with Jewett's previous work. Reviewer insists Jewett writes "sketches," but praises them as the best of their kind. Jewett's "simplicity and grace of diction" puts her on a level with Stowe and Cooke, even as reviewer insists that Jewett shows "a keener sympathy with the New England heart."

[Brief reviews of White's A Bouquet of California Flowers and Douglas's Santa Claus Land frame Jewett's. ]

41. Anon. "The Mate of the Daylight." Literary World (Boston, MA). 15 (Jan 12, 1884): 12.  
*Journal article.*

"Eight of Miss Jewett's recent sketches make up this small volume, dedicated to 'A. F.' (Annie Fields?). Besides the pretty idyl which gives the title, there are other two [sic] of her best pieces, delineating country ways and character, the men and women who figure in them being so true to life that one can almost point out their like in any rural neighborhood. Could anything be more real than the incidents and human nature in

these two, 'A Landless Farmer,' and 'An Only Son?' In these, as in 'Andrew's Fortune' in a former collection, the author is at her best. Equally good in its way is 'Miss Debby's Neighbors,' a capital sketch, full of the genuine New England vernacular as it is actually talked, not made to order....

"This leads us to ask why, as Miss Jewett knows New England common life so thoroughly, and has such an insight into motives and character, will she not try her hand at a long story, taking in the material of some provincial town, widening her horizon; and so in her strong and graceful way develop life-histories instead of incidents. She is always sure of a friendly public."

**\*\* Abstract**

After guessing to whom the book is dedicated, the reviewer praises Jewett's realism both in characterization and in writing dialect; however, reviewer isn't satisfied with Jewett's range, and asks that she does more to "widen her horizon." Jewett's next work is the "long story" A Country Doctor.

[Fawcett's An Ambitious Woman is lengthily reviewed beforehand; Rossmoyne, "by the author of Molly Bawn," follows.]

42. Anon. "[Review of The Mate of the Daylight]." Nation (New York, NY). 38 (Jan 17, 1884): 59.

*Journal article.*

"Miss Jewett's stories need no commendation, but we delay a moment to mark them as another example, of which there are so few among the works of women, of that careful study which finds and brings out what we have to call the negative side of life. The world is accustomed to such positiveness and downrightness of fact and motive that it does not often realize the force of what does not happen--the meaning of *not doing*. Of the stories before us, 'The New Parishioner' and 'The Only Son' are striking illustrations and, at the same time, are by far the most interesting. Miss Jewett, moreover, has a style, in the true sense, a manner of expression, fitting and beautiful, and her own."

**\* Complete**

An interesting review for mentioning--and praising-- the darker side of Jewett's work, while at the same time commending her "fitting and beautiful" style.

[Howard's Guenn is well received beforehand; Tincker's The Jewel of the Lotos is poorly reviewed afterwards.]

43. Anon. "American Literature [Notice of Jewett's The Mate of the Daylight]." Saturday Review of Politics, Literature, Science and Art (London). 57 (Jan 26, 1884): 129.

*Journal article.*

"Of fictions, short and long, [H. C. Banner's] A Woman of Honour, [Frances N. Burnett's] Vagabondia, and [Jewett's] The Mate of the Daylight are, in their several ways, fair average specimens."

\* Complete

A brief, lackluster mention.

[Thomas Bailey Aldrich's Mercedes and Later Lyrics and Henry Abbey's The City of Success are reviewed afterwards, the former warmly, the latter less so.]

44. Anon. "Our Bookshelf [Notice of Jewett's The Mate of the Daylight]." Cottage Hearth (Boston, MA). 10 (Feb 1884): 62.  
*Journal article.*

"One Summer will narrowly escape becoming a classic, and a new novel by its author has been eagerly awaited. Guenn should be read by all lovers of Blanche Willis Howard's fresh, original work.

"The same comment may be made upon the next book in the above list. Miss Jewett's books all have a quiet, homely flavor, which renders them thoroughly good reading. The Mate of the Daylight is no exception to the rule."

\* Complete

A brief, but positive review, calling Jewett's work "thoroughly good reading." The Howard review of Guenn beforehand enhances the endorsement of Jewett's book.

[F. Marion Crawford's dark novel To Leeward is poorly reviewed afterwards.]

45. Anon. "Recent Fiction [Review of The Mate of the Daylight]." Manhattan (New York, NY). 3 (Feb 1884): 188.  
*Journal article.*

"Among writers of short stories in our republic, there are none who can approach Miss Sarah Orne Jewett in her special field. That field is New England characters and scenes. In these her touch has a felicity which is due to both nature and art. Some of her best traits are found in a little volume just published, entitled The Mate of the Daylight and Friends Ashore. There are eight stories in the book, of which the leading one, 'The Mate,' though excellent in its way, seems to us to have less of her peculiar charm than those that follow. It would be hard for her to make uninteresting any tale she might choose to tell, but the old sea captains with their yarns, though life-like, seem not drawn with that rare touch she displays elsewhere. Of the stories which follow, 'Miss Debby's Neighbors,' has all the brightness and breeziness of Country Byways, [sic] and surely a more delightful book in its way was never written. But all the others share with 'Miss Debby' that sweet and simple style, so winning in its naturalness, so wholly free from affectation, and that admirable artist, manages so cleverly to conceal her art."

\* Complete

Although this is the first review of Jewett's work in this journal, the reviewer inserts a brief, glowing review of Country By-Ways, and shows considerable knowledge of Jewett's previous work. The first two sentences establish the tone of the whole, elevating Jewett to national status while recognizing her regional origin and themes. A

balanced assessment, the reviewer is less enthusiastic about the title tale than others in the collection, but nevertheless recognizes Jewett's "felicity which is due to both nature and art."

[A poor reviews of Phelps's Beyond the Gates and Carpenter's Round About Rio frame Jewett's.]

[Note: The Manhattan published monthly from Jan 1883. Financed and published by John W. Orr, the Manhattan began as an organ of the Odd Fellows' Society. However, this affiliation was dropped after the first few numbers. The travel articles, book reviews, poetry and serials as well as the illustrations (by means of process engraving) found in the later issues established the Manhattan as an excellent magazine. Cf. American periodicals, 1741-1900.]

46. Anon. "The Mate of the Daylight." Outing and the Wheelman . 3 (Feb. 1884): 385. *Journal article.*

"The title of this volume is that of the first of the short tales it contains. Many of these have already become familiar to readers of the Atlantic Monthly, and are known as thoroughly excellent. She is distinguished for the naturalness of her style, and the truthfulness of her character sketches. She also has a grace and facility of expression that make charming reading of her stories."

\* Complete

The Outing and the Wheelman recommends Jewett's Mate of the Daylight for "the truthfulness of her character sketches" and for Jewett's own "grace and facility of expression." Her work is called "thoroughly excellent."

• Not listed in previous bibliographies.

47. Anon. "New Books [Review of The Mate of the Daylight]." New York Times (New York, NY). Mar 3, 1884: 3. *Newspaper article.*

"Pleasing commonplace is the chief trait of Miss Jewett's shorter stories, reinforced by very accurate and often humorous reports of the words and ways of sea-side folk. She has the neat style just now in favor with the magazines, because nothing written in it would shock the most squeamish girl. Very pretty, too, is the little volume itself; altogether her book may be safely placed in the library of the most fastidious boarding school."

\* Complete

Although this review is initially quite positive, on the whole it is so condescending that the final assessment is one of dismissive ambivalence. Notice in particular the final two sentences, which basically condemn the book as feminine fluff, which negate the first sentence, which could be read as the kind of quiet endorsement Jewett's work usually receives.

[Jewett's review opens the section; a positive review of A Sylvester Night's Adventure by Heinrich Zachokke follows.]

- Not listed in previous bibliographies.

48. Anon. [Lathrop, George P.]. "Recent American Fiction [Review of Jewett's The Mate of the Daylight]." Atlantic Monthly (Boston, MA). 53 (May 1884): 712-13.  
*Journal article.*

"Much less ambitious than any of these longer productions, the short stories which Miss Jewett has added to her former charming group reflect sundry quiet phases of American life with far greater precision.... One can scarcely imagine anything that should approach more closely to real occurrences than these do.... The scale is small, the detail prosaic; but the effects are pathetic and humorous and true.... And all this is brought before one so gently and incidentally, that to read Miss Jewett is like listening to the casual reminiscences of a lady, say, in a fire-lit study.... She has not sought the broader effects necessary to the novel; but it is a thing to hope for that we may have novelists who shall use on a large scale, with stronger and more stirring situations, the same thoroughness and unstrained command of materials which in her work are so engaging."

**\*\* Abstract**

Unsigned, but attributed to George P. Lathrop, this is loving, gentle review, much more reminiscent of Howells than of Scudder. Reviewer commends Jewett's quiet power and realism.

[A review of Julian Hawthorne's Beatrix Randolph precedes Jewett's, which ends the column.]

49. Anon. "Literary Notes [Notice of Jewett's A Country Doctor]." Weekly Gazette (Colorado Springs, CO). May 24, 1884: 4.  
*Newspaper article.*

"...Miss Sarah Orne Jewett, who has written so many delightful short stories, has just completed a novel called A Country Doctor, which Houghton, Mifflin & Co. will bring out for summer reading."

**\* Complete Jewett reference**

This advance notice recognizes the completion of Jewett's first novel, A Country Doctor, and anticipates its arrival for summer. Its inclusion in a Western paper indicates Jewett's national reputation.

- Not listed in previous bibliographies.

50. Anon. "Literary Notes." New York Times (New York, NY). June 16, 1884: 3.  
*Newspaper article.*

"Miss Sarah Orne Jewett, whose first novel is just ready, has been living during the past Winter and Spring with Mrs. James T. Fields, in Boston. Her novel deals with the doctor's life, a subject with which she is familiar, as her father was a doctor."

\* Complete Jewett reference.

This gossip notice in the New York Times, which indicates both her living with Annie Fields and the arrival of her new novel A Country Doctor, indicates Jewett's established celebrity status.

- Not listed in previous bibliographies.

51. Anon. "[Review of A Country Doctor]." Congregationalist (Boston, MA). (June 26, 1884): 216.  
*Journal article.*

"A Country Doctor, by Sarah O. Jewett, is a most agreeable book. One hardly knows whether it is about Dr. Leslie or Nan, his charming ward, who follows in his steps professionally, and whose purpose to become a physician is almost, but not quite, overthrown by the pleas of a lover. The quiet, natural flow of the story, the positive and delightful individuality of its characters, and its wise and wholesome teaching upon a most important subject, render it much superior to most literature of its sort. Miss Jewett has a positive genius for describing such places as Oldfields and Dunport, and such people as many of their residents herein mentioned."

\* Complete

This positive review of A Country Doctor appears to be quite typical of the praise Jewett's work generally elicits; it is interesting only when one understands the inherent conservative and anti-feminist views The Congregationalist usually put forth, and only then does this review stand out as remarkable. See Terry Heller's 2000 Colby Quarterly article, "Speaking Softly to be Heard: Jewett's Feminist Reform Contributions to The Congregationalist, 1882-1884" for more information about Jewett's masked feminist writing for this journal.

[Note: The original of this piece could not be located via ILL; the review is complete only as per Heller's 2000 Colby Quarterly article.]

- Not listed in previous bibliographies.

52. Anon. "Miss Jewett's First Novel [Review of Jewett's A Country Doctor]." Literary World (Boston, MA). 15 (June 28, 1884): 211.  
*Journal article.*

"We do not know whether Miss Jewett has written A Country Doctor in obedience to a spontaneous impulse or in compliance with the suggestion of her publishers or of some of her critics. The story is pleasant reading, like everything that we have hitherto had from her hand; but it cannot be said to be the revelation of any new or any greater



power. It is simply an expanded sketch, characterized by the same agreeable literary qualities with which we have become familiar in her previous writings. There is not in it the material for a novel proper, and it makes no pretense to being such. It is quite free from 'padding' of any sort, and within its limitations it is neatly finished.... In Miss Jewett's writings there is always something to be prized beyond a refined and graceful style and a faculty of delicate perception; these are the evident outcome of womanly sentiment, and of a sincere humanity that finds its chief food for thought in the fact of the kinship and mutual dependence of men, high and low, wise and ignorant, strong and weak....

"We cannot leave A Country Doctor without one further word. However agreeable the cultured reader may pronounce it to be, he must add the qualification that it is, nevertheless, a less satisfactory literary product than most of the author's shorter works. The book, in spite of its added pages, remains but a sketch, and a sketch is never bettered by being extended beyond its natural limits; its best effect is mainly dependent upon its right proportion. Mr. James's best writing has taken the shape of sketches: Madame des Mauves and A Passionate Pilgrim are better pieces than Portrait of a Lady.... To write a thoroughly good sketch or short story is not an easy task, and it is not to undervalue the literary gift of an author who can do this to say that powers of another and a greater kind go to the making of a novel of the first order."

**\*\* Abstract**

An ambivalent review by a magazine that has asked that Jewett do more to expand her range in previous notices. The critique of the story itself is positive, commends Jewett's style, and remarks that the story does not resemble other recent publications on similar subjects. However, reviewer ends with another critique of Jewett's use of genre, making a distinction between the powers of sketch writers and a novelists, interestingly using James as another example of one who is better at sketches.

[A review of Schopenhauer's Fourfold Root of the Principle of Sufficient Reason precedes this review; minor notices follow.]

53. Anon. [Lathrop, George P.]. "An American Story Writer [Review of Craddock's In the Tennessee Mountains]." Atlantic Monthly (Boston, MA). 54 (July 1884): 131-33. *Journal article*.

"How much American literature would gain in freshness, variety, and local color, were it not systematically discouraged by an unjust, unpatriotic, and myopic policy on the part of the government, is occasionally hinted by the appearance of some new writer, who persists under adversity, and finally succeeds in producing delightful results from phases of our life which otherwise would remain unchronicled and unknown. Of such writers the most noticeable are Bret Harte and George Cable; but we must name, as instancing similar native and independent tendencies, Miss Jewett and Charles Egbert Craddock....

"...they are as unpretentious, as mellow and quiet in tone as Miss Jewett's narratives....

"On the other hand, the situations that he chooses are more intense than those which we have grown used to expect from Miss Jewett."

**\*\* Abstract**

Unsigned, but attributed to George Parsons Lathrop, this review of Craddock's (Mary Murfree's) short stories puts Jewett's work in some perspective. Although the critic considers Jewett's work less "intense" than Craddock's, Jewett is otherwise praised for her work, and put in the same category as Craddock, Harte, and Cable.

- Not listed in previous bibliographies

54. Payne, William Morton. "Recent Fiction [Review of Jewett's A Country Doctor]." Dial (Chicago, IL). 5 (July 1884): 66.  
*Journal article.*

"A Country Doctor, by Sarah Orne Jewett, is one of the most satisfactory books of the season. The writer has not attempted to do more than lay fully within her power; and consequently has done most admirably a work for which her many studies and sketches of New England provincial life have so well fitted her. Upon its own plane and within its own limits the execution is almost perfect.... It belongs to the class of novels with a purpose--the purpose in the present case being to serve as a plea for the adoption of the medical profession by women; and this purpose becomes just a little obtrusive towards the end of the story--a very little indeed, but enough so to slightly detract from the value of what would otherwise be a faultless piece of work."

\*\* Abstract

A dramatically different review from that for The Mate of the Daylight (Mar 3, 1884, q.v.). Here, Jewett's work is called "almost perfect" and nearly "flawless." The critic seems sympathetic to Jewett's cause, but finds the idea "a little intrusive towards the end."

[Poor reviews of Julian Hawthorne's Fortune's Fool and Fawcett's Tinkling Cymbals frame Jewett's.]

55. Anon. "Miss Jewett's Novel [Review of Jewett's A Country Doctor]." New York Times (New York, NY). July 7, 1884: 3.  
*Newspaper article.*

"We hardly know how to call this quite thoughtful work--whether it be a romance or a study--for it partakes somewhat of the character of each; but what one can most particularly appreciate is the charm of the book itself and those fine delineations of the manners, habits, and ways of thought of New-England people.... Perhaps physicians themselves not given to read outside of their professional text books might study this story with advantage.... As this is the first extended work of the author having elements of fiction in it, it is worthy of having a large circle of readers."

\*\* Abstract

A positive review without qualification, and a lengthy review that includes an extensive plot summary and a short passage from the book itself. "Physicians themselves" are recommended to the story. Jewett's reputation is further evidenced by the review standing alone as its own item, before the shorter "New Books" section of the paper.

[A review of Von Ranke's Universal History precedes Jewett's also as a stand-alone item.]

56. Anon. "Recent Fiction [Review of Jewett's A Country Doctor]." Critic (New York, NY). 2 (July 12, 1884): 16.  
*Journal article.*

"Few authors have so assured a reputation of its kind as Miss Sarah Orne Jewett. The genuineness of her work, the absolute photography of her quiet skill in delineating country life, the justness of her method and the perfection of its results, have been praised, we believe, without a dissenting voice. Nothing succeeds like success, and nothing dazzles like success. In view of this general verdict, we feel a self-distrust that makes us fain to drop the subject with some general remark to the effect that in A Country Doctor the world is blessed with another of Miss Jewett's admirable books. For it would be no hypocrisy; though we do not personally enjoy it, we are sure that her work is admirable. There is nothing in the work to find fault with, except the one fact that we cannot read it. It is not that the paragraphs of A Country Doctor are long; Mr. James's paragraphs are long. It is not that it is all about poor people; we are very fond of poor people, especially of Mrs. Poyser. It is not because it deals with the country; we adore the country. It is not because the story is commonplace; for we read through An Average Man from cover to cover. We do not know why it is--but we cannot read it....We are perfectly sure that the many pages and chapters are crowded to overflowing with what are known as 'inimitable pictures' of New England life; but the life is so still, even when the neighbors are gossiping, that the description of it may well be called photographic."

\* Complete

Turning a glowing review into an ambivalent one, its author calls her work "perfection," but admits he "cannot read it," presumably because the story is so slow as to be "photographic." There is a good deal of humor here (and another reference to James), which softens the blow.

[Falkner's Rapid Ramblings is poorly received beforehand; Wilmer's The Haunted Islands is warmly reviewed afterwards. ]

57. Anon. "The Bookshelf [Review of Jewett's A Country Doctor]." Continent (Philadelphia, PA and New York, NY). 6 (July 23, 1884): 127.  
*Journal article.*

"We turn from [The Crime of Henry Vane] gladly to the serene and sunny atmosphere of Miss Jewett's first long story, A Country Doctor. Here, also, is little or no plot. The story is simply a sketch, and here will be the chief objection to it, even the best disposed critic being obliged to wish that Miss Jewett's constructive ability were larger. But when all this is said, the fact remains that, even as a sketch, it is delightful reading."

\*\* Abstract

The only review of Jewett's work in this short-lived periodical. Reviewer insists Jewett's work is a "long story," "simply a sketch" with "little or no plot," nevertheless, he praises her work as a whole.

[The Crime of Henry Vane by J. S. Dale is poorly reviewed beforehand; Bascombe's The Words of Christ is reviewed afterwards.]

[Note: Published weekly Feb 15, 1882 to Aug 13, 1884, Our Continent, changed to the Continent, was edited by Albion W. Tourgee. Jewett became one of the contributors, as was Harriet Beecher Stowe, Edward Everett Hale, and Joel Chandler Harris, among others. The magazine was a financial failure and soon folded. From Mott's A History of American Magazines, vol. 1-4.]

58. Anon. "Recent Novels [Review of Jewett's A Country Doctor]." Nation (New York, NY). 39 (July 31, 1884): 96-97.  
*Journal article.*

"It is a positive pleasure to think how many young voices will be reading aloud Miss Jewett's delightful sketch of A Country Doctor, this summer. We say sketch, for though the book has been heralded as a novel, it is as strictly a sketch as any of those which have won for her a now most enviable fame. Mrs. Burnett and George Fleming are the only names that could be placed before hers, of those who are now in the full tide of work....Her instinctive refinement, her graceful workmanship, place her second only to Miss Thackeray. Her country doctor is unmistakably a loving portrait from life....By the side of Doctor Leslie is a most gracious figure, first a wayward child, then a girl of eager heart but steady will. So far as the story follows the thread of her fortune, and develops her character, it might be called a novel; but plot in the ordinary sense it has none...."

**\*\*Abstract**

A lengthy review extending to three columns. Reviewer calls Jewett's work a sketch, as distinct from a novel, arguing that there is no plot "in the ordinary sense." Jewett is compared favorably to Burnett, Fleming and (Miss) Thackeray, but is ranked behind all three. Much space is taken up with a comparison between Jewett's and similar works by Howells and Phelps, all published within a short span of time. Reviewer concludes that for women, professional life and home life are as yet incompatible, but ultimately commends A Country Doctor. This is partially quoted in the Supplement to Allibone's Dictionary of Authors, 1891, q.v.

[White's The Fate of Mansfield Humphreys is reviewed beforehand; Weise's The Early Discoverers of America is given a headline review afterwards.]

59. Anon. "Book Reviews [Review of Jewett's A Country Doctor]." Overland Monthly and Out West Magazine (San Francisco, CA). 2nd s. 4 (Aug 1884): 222-23.  
*Journal article.*

"Next on our list comes one that calls for less notice than The Fate of Mansfield Humphreys: not because it is inferior, but perhaps even because of its excellence, which leaves little to be said except that it can hardly be fault found with. Miss Jewett's A

Country Doctor is a tranquil and unemphatic little transcript of New England life, and as perfect in finish as everything from the same hand....There is much gentle feeling in it, no passion, no 'plot' or other special narrative construction....It contains Miss Jewett's opinion on the vocation question, to the effect that a profession and marriage are with women, unlike men, incompatible; that not all women have natural fitness for marriage, and those who have not should find another calling....There is much that will bear thinking about in Miss Jewett's view of the matter; and this is by a good deal the best thing on the doctor question yet put into fiction....One sometimes wishes that she would write something of life in its intenser phases among the class she knows so well (for they are a people capable of intensity); her charming method joined to matter of tragic weight should make a sort of New England Turgeneff of her. But it is quite probable that her leisurely serenity and cheerful truth of life is partly due to her being incapable of weightier work; those who write with intensity usually do it at the cost of realism, of judgment, and of taste, unless they are very great writers."

\*\* Abstract

Calling A Country Doctor "perfect in finish," this review starts out positively, but it changes over time. The reviewer appropriately reads Jewett's depiction of the "vocation question," but comments that the work contains "no 'plot.'" He finally asks that Jewett attempt something more intense and tragic that would make "a sort of New England Turgeneff of her," and then wonders whether she's "incapable of weightier work." The effect in the end is one of triteness and ambivalence.

[Reviews of White's The Fate of Mansfield Humphreys and Stage-Struck by Blanche Roosevelt bracket Jewett's.]

60. Anon. "Book Notices [Review of Jewett's A Country Doctor]." Cottage Hearth (Boston, MA). 10 (Aug 1884): 250.  
*Journal article.*

"That any book Miss Jewett may write, will be delightful reading, one may now be confident. In her descriptions of New England scenery and home life in the country; in her homely, everyday talks between old Mis' B. and Aunt C., and in her portrayal of those simple and touching incidents which for a time render dramatic even the prosaic surroundings of a farm 'down [sic] East,' she has no equal. A Country Doctor has given the author ample opportunity to show herself at her best, in these matters, and the result is a series of pictures and conversations so quaintly charming that one forgets to look for a thrilling plot. These quiet books of Miss Jewett's are refreshing, in the midst of the deluge of vapid society novels which are flooding the market, and which leave one at the close with no more desirable sensation than that experienced after a fashionable drawing-room reception, Deephaven, A Country Doctor and the like, are daylight after gas."

\* Complete

A loving review that forgives Jewett's lack of "a thrilling plot" in praise of her "quiet," "refreshing" incidents. Interestingly, this review divulges nothing of A Country Doctor's plot at all, failing to distinguish this novel from Jewett's previous collections of short stories.

[Previous review unavailable; Charles A. J. Farrar's Wild Woods Life is warmly reviewed afterwards.]

61. Howells, William Dean. "Two Notable Novels [Review of Jewett's The Mate of the Daylight]." Century Magazine (New York, NY). 28 (Aug 1884): 632-34.  
*Journal article.*

"...and I have just been reading Miss Jewett's last volume of sketches with exactly the keen delight with which one would meet her farmer and sailor folk in the flesh and hear them talk. Indeed, one does meet them really in her book; and it would be easy to multiply instances on every hand of the recognition of the principle of realism in our fiction. The books of Mr. Howe and of Mr. Bellamy happen to be the latest evidences, as well as very striking performances apart from this."

\*\* Abstract

This brief mention by Jewett's literary sponsor reaffirms Howells's long-held belief that Jewett's work represents the best in American realism.

[E. W. Howe's The Story of a Country Town and E. W. Bellamy's Miss Luddington's Sister are the main focus of Howells's review.]

62. Anon. "Literature: Recent Novels [Review of Jewett's A Country Doctor]." New York Evening Post (New York, NY). Aug 2, 1884: Supplement, p. 1.  
*Newspaper article.*

Review is a reprint from that in The Nation, Jul 31, 1884, q.v.

63. Anon. "The Best Summer Books [Advertisement of Jewett's A Country Doctor]." Daily Gazette (Colorado Springs, CO). Aug 19, 1884: 3.  
*Newspaper article.*

"In this novel Miss Jewett uses on a larger scene and with increased affect the qualities which have made her short stories so popular and so thoroughly delightful. A woman physician figures in it, but the story is quite unlike the novels by Mr. Howells and Miss Phelps in which women physicians are the heroines. It gives wonderfully accurate pictures of New England characters, customs and scenery; the heroine is 'one of our girls' and as such will charm readers as few heroines do in current novels. The freshness, the sincerity, the helpful sympathy, which render Miss Jewett's stories at once so attractive and wholesome pervade A Country Doctor, and can hardly fail to make it one of the most widely popular and welcome of this summer's novels."

\* Complete

This advertisement, apparently the publisher's notice, gives a good indication of why Jewett's work was popular on a nationwide basis: "It gives wonderfully accurate pictures of New England characters, customs and scenery; the heroine is 'one of our girls' and as

such will charm readers as few heroines do in current novels." While A Country Doctor contains a woman physician, as do recent books by Howells and Phelps, Jewett's work is "quite unlike" the others. The writer feels that it will be "one of the most widely popular and welcome of this summer's novels."

- Not listed in previous bibliographies.

64. Anon. "Novels of the Week [Review of Jewett's A Country Doctor]." Athenaeum (London). no. 2966 (Aug 30, 1884): 272.  
*Journal article.*

"The publisher's advertisement of Miss Jewett's novel informs the reader that her plot is of unusual interest, and that she has wonderful acuteness of observation and a graceful style. They have, not unnaturally, taken too sanguine a view of Miss Jewett's powers. She does not yet know how to set about writing a novel. The plot does not fairly start till near the middle of the book, more than a third of it being occupied with a series of scenes which have no necessary connexion. She shows the very common, but very grave vice of elaborate description in details which are of no consequence to the story, and the not less grave fault of making a story the vehicle for her ideas on things in general."

\* Complete

The first review of Jewett by this journal. A scathing review in which the author finds nothing about Jewett to commend, even her publisher's marketing notes. He criticizes things that other reviewers have mentioned, such as her "lack of plot," but also decries what others generally praise, like her use of description. With similarly snobbish reviews surrounding hers, one wonders whether the reviewer was having a bad week or is just a malcontent generally.

[Jewett's review is bracketed by poor reviews of Cresswell's Incognita and Huntington's Professor Conant.]

[Note: The Athenaeum published weekly from 2 Jan 1828 to 11 Feb 1921. Norman MacColl was editor from 1871-1900; Vernon Rendall from 1901-1916. The magazine published general reviews and serialized fiction and nonfiction, as well as writing about science, music, drama and art. It led the British weeklies from the 1830s to the end of the century. From Sullivan's British Literary Magazines, The Romantic Age, 1789-1836.]

65. Anon. "Four American Novels [Review of Jewett's A Country Doctor]." Saturday Review of Politics, Literature, Science and Art (London). 58 (Aug 30, 1884): 283-84.  
*Journal article.*

"As Phoebe fits the received ideal of the American novel the least satisfactorily, so A Country Doctor fits it the best. Miss Jewett's story has the slow movement and the uninterrupted introspection that we are wont to expect in the pages of Mr. James, Mr. Howells, Mrs. Burnett, Miss "George Fleming," Mr. Lathrop, and their fellow-workers in the art of fiction....in A Country Doctor we have a ...setting forth of the doubts and difficulties which beset a young woman who attempts the practice of medicine.....It is to

be said also that with fine art Miss Jewett has strengthened her heroine's position by suggesting a hereditary taint which the heroine's scientific studies tell her she ought never to transmit to children. Miss Jewett's novel, like her earlier short stories, is admirably planned, and it is written with loving care. Though the story and its telling are quiet, gentle, and lady-like, yet both are earnest and thoughtful. Those who care to know the kind of life led in a simple New England village by the people who have made the United States what it is may be recommended to read Miss Jewett's novel. A Country Doctor is New England through and through; it is saturated with the essence of New England."

**\*\* Abstract**

This is Jewett's longest and warmest review by this journal thus far (again, we wonder whether a different reviewer is evidenced here), but there are still ambivalent elements. The comparison to James, Howells, and Burnett bespeaks of the reviewer's high regard for Jewett's work. Notice the reviewer's comment that the story is both "quiet, gentle, and lady-like" and "earnest and thoughtful," suggesting that this combination is uncommon, as well as the note about a desire for women not to pass an interest in science onto her children.

[Phoebe "by the author of Rutledge" is reviewed previously; J. S. of Dale's The Crime of Henry Vane is reviewed afterwards.]

66. Anon. "Editor's Literary Record [Review of Jewett's A Country Doctor]." Harper's New Monthly Magazine (New York, NY). 69 (Sept 1884): 641. *Journal article.*

"A Country Doctor, an exquisitely delicate and very subtle delineation, by Sarah Orne Jewett, of the evolution of character under the influence of simple and natural surroundings and of wise and wholesome guidance, coupled with some charming limnings of social phrases, rural scenes, and village life and character."

**\* Complete**

This brief notice gives a positive review of the novel, but escapes an in-depth critique and avoids the sensitive nature of the subject matter.

[Reade's A Perilous secret is panned in a brief mention previously; Lang's Dissolving Views is praised afterwards.]

- Not listed in previous bibliographies.

67. Anon. "Recent Fiction [Review of Jewett's A Country Doctor]." Lippincott's Magazine (Philadelphia, PA). 34 (Sept 1884): 319. *Journal article.*

"...we are inclined to regret that Miss Jewett should have encumbered her first novel--to which all her many admirers were looking forward eagerly--with such a controversy. The fault we have to find with the endless debate is the infusion of an intense seriousness



into the argument for female doctors, as if a void existed which must be filled. There are already more male doctors in the world than the world needs, most of whom work with their highest abilities and intense belief in their dogmas without successfully grappling with the problems which disease presents. To add to the already crowded profession vast numbers of a sex not usually considered scientific or endowed with keen, accurate intellectual vision does not seem to promise the instant dawn and full noonday which enthusiasts declare to be shining in the distance. But, luckily, one is not obliged to do battle with a romancer's chimeras, and the good little Nan of this story, who decides against the sweetest impulse of her heart to accept a life of so-called duty instead of love, has a charm and a sweet coercion of her own that may well attract liking and sympathy. It must be nevertheless in Miss Jewett's details that her full strength lies, and in any judgment of A Country Doctor one is inclined to separate as opposing elements the animating idea of the book and its really delightful points...."

**\*\* Abstract**

An interesting review more for disclosing the misogyny of the reviewer than for what he says about Jewett, which is ultimately praiseworthy. The reviewer argues against the novels premise that women should become doctors (even when vocation calls them), but concludes that the book as a whole is enjoyable, and cites a lengthy passage highlighting housekeeper Marilla's use of Maine dialect.

[Jewett's review opens the section; a positive review of Bellamy's Miss Luddington's Sister follows.]

[Note: Lippincott's published monthly from Jan 1868 to April 1916, and focused on literature, science, education and politics. Editors: John Foster Kirk, 1868-84; J. Bird, 1885; William Shepherd Walsh, 1885-89; Henry Stoddart, 1889-96; Frederic M. Bird, 1896-98; Harrison S. Morris, 1899-1905; and others. According to Mott, "It was one of the best printed of American magazines; its contents, though conservative, were usually of an admirable quality." From Mott's A History of American Magazines, vol. 1-4.]

68. Anon. [Scudder, Horace]. "Recent Fiction [Review of Jewett's A Country Doctor]." Atlantic Monthly (Boston, MA). 54 (Sept 1884): 418-20.  
*Journal article.*

"The reader of Miss Jewett's A Country Doctor is more inclined to compare it with her previous stories than with other people's novels.... Miss Jewett has made for herself so good a place by her earlier books that one feels a personal interest in the success of her first long flight. We believe emphatically in the wisdom of such ventures. An artist may have a peculiar gift for miniature-painting, but he will paint miniatures all the better for occasionally trying his hand at a life-size picture. It may be said that A Country Doctor is in effect an extended short story....the theme is as simple and the real action as brief as if the author had undertaken to present a study of life within the compass of an ordinary single-number story. Miss Jewett has an excellent subject in the life of a young girl who is predestined to the career of a country doctor. She has blended with her delineation of this life a delightful sketch of a typical country doctor, and she has introduced other characters, drawn chiefly from the class with which she has already shown herself familiar. She has not set herself a very complex problem. The resolution to study medicine is taken by a girl who has no great opposition to brave....[Jewett] has, in the

first place, made an interesting book. Then she has made a wise book....She has made, finally a graceful book....

"We speak of her treatment as feminine, and the merit of it is that the womanliness of the work is of a thoroughly healthy sort. Heaven be praised for a handling of the theme which is absolutely free from hysterics, and regards men and women in wholesome, honest fashion!"

**\*\* Abstract**

Anonymous, but attributed to Horace Scudder, this lengthy review praises Jewett's novel with some misogyny but little overt criticism. There remain a few backhanded compliments, but there is less criticism at the end to undermine the praise at the beginning. In the past, Scudder's reviews have asked Jewett to "do more," rather than rest on her laurels as an exquisite short story and "sketch" writer; here he gets his wish, and voices why he felt this artistic stretching is necessary for writers generally. Although he concludes that A Country Doctor is merely "an extended short story," and never acknowledges its status as a novel, nonetheless, he feels the story is well drawn, albeit without much conflict.

[The Crime of Henry Vane by J. S. Dale is ambivalently reviewed beforehand; Phoebe, by the author of Rutledge, is favorably received afterwards.]

69. Anon. "Recent Fiction [Review of Jewett's A Country Doctor]." Independent (Jamestown, NY). 36 (Sept 11, 1884): 1164.  
*Journal article.*

"We have only one quarrel with Miss Jewett's A Country Doctor. It is too long, too hopelessly inactive. Its studies of New England character are of microscopic accuracy and clearness; the atmosphere of New England's green slopes and fields and breezy hills is perfectly conveyed; but the book wants just that stimulation and movement from one point to another without which no story can hold our attention. It is so quiet a novel that it falls into the quag of dullness. Chapters here and there, this natural, pleasant dialogue, that entertaining scene or description, will be duly appreciated; but the novel is not one, unless we are needlessly fearful, for even a very unexact reader to 'go straight through,' travel he or she never so slowly. It is stagnant."

**\* Complete**

One wonders whether this is the review The Critic's anonymous reviewer from July 12, 1884 wanted to write (q.v.). This reviewer definitively asserts what he feels is wrong with the novel: its slow and "stagnant" pace, even as he recognizes that Jewett's main strengths, her use of description and dialogue, "will be duly appreciated."

[Hearn's Stray Leaves from Stray Literature is well received beforehand; Tip-Cat by Anon. is warmly reviewed afterwards.]

70. Anon. "A Spinster Heroine [Review of Jewett's A Country Doctor]." Spectator (London). 57 (Oct 18, 1884): 1378-79.  
*Journal article.*

"A Country Doctor is not an ordinary novel, but a very original story of an uncommon type. It treats of a subject of growing importance, the interest of which none will question--not even those who most keenly resent being asked to follow the fortunes of a heroine who, of her own free choice, rejects the honest love of an honest man which she in part returns....Miss Jewett calls upon us to concur in Nan's decision, and, for our own part, we do concur in it heartily....

"Apart from the interest in Nan's career, there is much that is delightful in A Country Doctor, though we confess that, after the first two chapters, the story travels for some distance somewhat slowly....the tone of the whole book is of a deep, though unobtrusive, religious character, recognising to the full, our high duties towards one another and towards God."

**\*\* Abstract**

A lengthy but positive review, the first in this journal to consider Jewett's work. The early part of the commentary takes up the "vocation question," and concurs with Jewett that not all women are destined for marriage. After a long plot-summary, the review concludes positively with only a glancing blow commenting on the novel's slow pace.

[Reviews of a book on farming by Neville, and Sanders's Necessary to Salvation frame Jewett's.]

71. Anon. "News and Notes." Literary World (Boston, MA). 15 (Nov. 15, 1884): 393. *Journal article.*

"... Miss Sarah Jewett's Country Doctor (Houghton Mifflin & Co.) is now in its seventh thousand."

**\* Complete Jewett reference**

Jewett's novel A Country Doctor, published earlier in 1884, has now surpassed its seven-thousandth printed copy.

- Not listed in previous bibliographies.

72. Bentzon, Th. (Madame Blanc). "Le Roman de la Femme-Medecin." Revue des Deux Mondes (Paris). 67 (Feb 1, 1885): 598-632. *Journal article.*

First review and comment of Jewett's work in French. Madame Blanc, also known as Therese Bentzon, became a prominent French critic of Jewett's work, as well as her personal friend. For annotation see Biron, Colby Library Quarterly 7 (1967); also reprinted in Cary's 1973 Appreciation, q.v.

73. Anon. "Women in Literature." Boston Sunday Herald (Boston, MA). Mar 15, 1885: 12. *Newspaper article.*

"...in the field of fiction, where the creative intelligence works upon materials already furnished to one's hand, women, though working upon lines which are differentiated from those travelled by men, may be said to be men's equals and to more than hold their own....

"You can find nothing in women's prose to match passages in the writings of Cardinal Newman or Ralph Waldo Emerson or Walter H. Pater, but on the other hand, you can find nothing in genuine humor that excels the New England stories of Mrs. Harriet Beecher Stowe, no revelations of child life that surpass those delineated by Louisa Alcott, no sketches of New England atmospheres that surpass those made by Miss Jewett, no home-spun dialect stories that are truer to life than those written by Rose Terry Cooke, no American religious poetry that more touches the springs of life than that written by Harriet McEwen Kimball. When you count up the achievements in poetry and fiction that have been reached by American women, there is no reason why any one of the sex should blush for fear she cannot do as good work as men do...."

**\*\* Abstract**

Writing by women may be said to equal that by men, although their subject matter may be different. Jewett is best at New England sketches.

74. Anon. "Miss Jewett in the *Revue Des Deux Mondes*." Boston Evening Transcript (Boston, MA). Apr. 17, 1885: 6.  
*Newspaper article.*

"The story of A Country Doctor, by Sarah Orne Jewett, has lately been made the text for an article thirty-five pages in length in the Paris *Revue des Deux Mondes*. The writer prefaces his [sic] criticism of Miss Jewett's work by a brief essay on the condition of women of today, and in a manner as graceful as it is hopeful outlines the future which is opening before the womanhood of tomorrow. He says, 'The ambition of this later time which impels women toward studies and occupations hitherto reserved for men justifies more and more every day the saying of Alexandre Dumas (fils), "Woman begins to make marriage no longer her sole end, or love her only ideal."' The entire peroration of this criticism of Miss Jewett's book is good reading, and worth a visit to a library; but in coming ostensibly to the Country Doctor, the writer shows an acquaintance with all the previous writings of our author which is agreeably betrayed on the way to the end in view."

**\*\* Abstract**

The author of this lengthy article recounts the review and commentary of Jewett's The Country Doctor by Madame Blanc in the Paris *Revue des Deux Mondes*, but does not recognize the author as a woman. Long translated quotes from the Paris article are provided, and although the author notes Blanc's knowledge of Jewett's work, Blanc is criticized for understanding of The Country Doctor to be a romance. Note that Jewett is referred to possessively and lovingly as "our author."

- Not listed in previous bibliographies.

75. Anon. "A Marsh Island." Literary World (Boston, MA). 16 (May 30, 1885): 191.  
*Journal article.*

"Miss Jewett shows her wisdom as well as her skill in confining herself, as a novelist, to a tract of country with which she is perfectly familiar, and to a class of people whom she knows by heart. This reliance upon personal observation and experience gives to her books a landscape which is realistic and a character which is literal and vivid. Miss Jewett bids fair to be the prose romanticist, as Whittier is the poet, of Essex County, Massachusetts. The charm of this her latest story is in the fidelity with which it paints the New England prospect to the eye, at a point where the hills and the sea blend in a borderland of marshes and dunes, and in the effectiveness with which she humanizes the scene with well-known but fast disappearing types of character....

"It is a sweet and fragrant tale; honest and frank; full of a sylvan loveliness, a rustic frankness, that present the best side of New England to the very life; pure, refined, and wholesome, with the colors of an afternoon in July by the sea..."

\*\* Abstract

This lengthy positive review comments on Jewett's realistic depiction of New England scenery and characters, and includes a plot summary and long passage quoted from the novel.

[Chambers's A Companion to the Revised Old Testament is reviewed beforehand; two volumes of sermons are reviewed afterwards.]

76. Anon. "Summer Novels [Review of Jewett's A Marsh Island]." Overland Monthly and Out West Magazine (San Francisco, CA). 2nd s. 5 (June 1885): 662-63.  
*Journal article.*

"...Miss Jewett's new story has the grace of restraint, perfect simplicity and directness, and the best of breeding in matter and manner. But this comment and most other such that could be made, are merely repeating what every one knows already of Miss Jewett's invariable traits as a writer. Her style may be called well-nigh perfect. This particular story is perhaps less delightful than A Country Doctor, yet that is more because the subject is less notably happy than anything else. There is not much story, but one does not want much story in Miss Jewett's books; they are transcripts of bits of life, not regularly constructed novels with plot and machinery....They do not pretend to go as deeply into human nature, nor to be as minutely or vividly true to it as some novels; but in its own way the characterization is perfect. They are like a painter's outdoor studies. Wonderfully uniform they are, too: in this latest one, neither falling away from the mark of previous achievement, nor improving upon it, is visible. In work so perfect in its own way, perhaps nothing of the sort is to be expected. The idyl is Miss Jewett's line, and tragedies and dramas and the like are not to be sought among her quiet and fragrant fields."

\*\* Abstract

Called one of the best novels of the summer, Jewett's latest, while not as "delightful" as A Country Doctor, is nevertheless "well-nigh perfect." This reviewer notes that "there is

not much story," but such "tragedies and dramas" aren't expected in Jewett's work, and overall this doesn't detract from the beauty of the novel.

[A review of Pyle's Within the Capes precedes Jewett's, and similarly is warmly received; Jewett's review concludes the article.]

77. Anon. "Literary Notes [Notice of Jewett's A Marsh Island]." New York Times (New York, NY). June 8, 1885: 3.  
*Newspaper article.*

"Miss Sarah Orne Jewett's Marsh Island, recently published in book form by Houghton, Mifflin & Co., is already in its fourth thousand."

\* Complete

This brief mention of Jewett's latest book, coming separately after its review, and in the midst of other literary notices, is significant for indicating its popularity in already reaching 4000 printed copies.

[Haworth's History of the Mongols is mentioned beforehand; Bret Harte's By Shore and Sedge is mentioned in the same paragraph as Jewett without additional comment.]

- Not listed in previous bibliographies.

78. Anon. "New Books [Review of Jewett's A Marsh Island]." New York Times (New York, NY). June 8, 1885: 3.  
*Newspaper article.*

"Without having the depth of thought displayed in the author's A Country Doctor, a Marsh Island [sic] is a delightful story of New-England life. Perhaps no one possesses more fully than does Miss Jewett the power of giving us the exact talk of New-England people. In this respect she quite rivals Mr. Thomas Hardy with his English rustics....There is a wealth of description relating to the peculiar scenery found on the salt marshes, which the author treats in the most artistic manner. Altogether A Marsh Island is a most pleasing book."

\*\* Abstract

This positive review is significant for the comparison between Jewett and Hardy, as well as for the praise Jewett receives for her use of dialect and power of description. The "depth of thought" remark seems to comment on A Marsh Island's absence of a central social theme, as compared to A Country Doctor, but otherwise does not detract from the review's favorable tone.

[Newell's Kamehameha is reviewed previously; Jewett's review concludes the column; brief "Literary Notices" follow.]

- Not listed in previous bibliographies.

79. Anon. "The Bookshelf [Review of Jewett's A Marsh Island]." Cottage Hearth (Boston, MA). 11 (July 1885): 224.  
*Journal article.*

"A reviewer's task, if thoroughly done, is not always a pleasant one. There are books where vast numbers of pages have to [be] drearily traversed by the critic, who wanders to and fro like a traveller or the desert, seeking for a high spring of clear, living water. It is, therefore, with a sincere sense of personal gratitude that the writer has taken up Miss Jewett's last novel, and found it as delightfully refreshing as the shade of one of the old apple-trees she loves to write about, on an August day. As a piece of literary work, the Marsh Island [sic] is decidedly in advance of any previous book the author has given us. The plot, though not unique, does not lose its interest for a moment; nor can the conclusion of the story be anticipated with any certainty until the last chapter is reached. The description of the old farm in the midst of dreary stretches of saltmarsh--one of the most impossible landscapes to handle with vigor or pathos, one would suppose--is charmingly natural and vivid....Thew hole [sic] book, one said to the writer, is an exquisite water-color, with no heavy daubs of fiery tint nor depths of black; just fair, sweet, transparent colors, laid on with the daintiest of brushes...."

\*\* Abstract

A positive review that warmly discloses the refreshing nature of Jewett's work as compared to other pieces the critic has recently read. Praising Jewett's novel as the best she has yet written, the critic commends her use of description, delicate depiction of setting, and winning characterization.

[Searing's The Land of Rip Van Winkle is reviewed previously; an editorial note justifying the book review section comes afterwards.]

80. Anon. "Literature of the Day [Review of Jewett's A Marsh Island]." Lippincott's Magazine (Philadelphia, PA). 36 (July 1885): 111.  
*Journal article.*

"If A Marsh Island shows no distinct advance upon Miss Jewett's earlier work, it is yet a pretty, artistic product which delicately emphasizes the author's best points and gives us her distinct charm without any waste of effects. Her feeling for rural life and her clear comprehension of rural people were never better displayed than in this little story. A generous play of later summer and autumn radiance lights up every nook and corner; it is mellow with warm color and odorous of late fruits and flowers. We cannot help finding the artist visitor, that product of the bloom of Boston civilization, a little hackneyed and time-worn. He has surely done his part in literature, and may retire to the heaven of the dilettante. But all the inhabitants of Marsh Island are human and attractive, and the untiring industries of the well-ordered household soothe one like the rhythm of a song....The more impassioned side of life does not suit Miss Jewett so well as the humorous and pastoral; but each detail about her heroine is attractive, and nothing in recent fiction is more true, touching, and womanly than Doris' journey to Westmarket in the autumnal dawn to keep her lover at home from the fishing-banks."

\*\* Abstract

A Marsh Island is not distinctly new, but is still "a pretty, artistic product." Jewett's novel is redolent in autumnal atmosphere, and her understanding of rural life and people is realistically depicted. Jewett is more competent at "the humorous and pastoral" than in writing the passionate side of life.

[Warner's Troubled Waters: A Problem of To-Day is reviewed previously; Wendell's The Duchess Emilia follows.]

- Not listed in previous bibliographies.

81. Anon. "Editor's Literary Record [Review of Jewett's A Marsh Island]." Harper's Monthly Magazine (New York, NY). 71 (Aug 1885): 477-78.  
*Journal article.*

"There is a combination of the art of the poet, the painter, and the story-teller in Sarah Orne Jewett's A Marsh Island. It is at once an idyl, a romance, and a cabinet of exquisite *genre* word-pictures....[The story is] a rural idyl that is told with felicitous warmth and earnestness....Is it not all written in the delightful prose poem that awaits and will richly reward our readers' perusal?"

\*\* Abstract

The bulk of this review is a lengthy plot summary, and the reviewer wholeheartedly praises Jewett's work as a combination of poetry, painting, and prose work.

[Favorable reviews of At the Red Glove by an anonymous author, and Mignon by J. S. Winter bracket Jewett's.]

82. Anon. "Miss Jewett's A Marsh Island." Critic (New York, NY). 4 (Aug 8, 1885): 64.  
*Journal article.*

"Miss Jewett's new book is in many ways very pleasant reading. It is a great advance upon A Country Doctor, and exhibits at their best the fine literary traits that have made for Miss Jewett the enviable reputation of one who can interest the public in simple things. Nothing could be better of the kind than the bits of landscape scattered through the book. Inimitable is the description of the marshes....So keen and bright and true are these pen-sketches, that if they had been left as landscape painting they would have seemed not only exquisite but spirited. The effort to mingle with them, however, something of a story of life and human nature, has resulted in a drowsy effect upon the reader....It is impossible to feel excited, very hard to feel even decently interested, as regards the characters of the story. The *mise en scene* is perfect, but the people are dull. That is, they are not even really dull; they simply do not exist for us....But it is pleasanter to praise, and for the scenery and settings of the incidents no one could have anything but praise. It is, indeed, because they are so fine that one looks for something more important to happen in them than the eating of apples or the making of a pie."

\*\* Abstract



Reviewer finds the scenery and settings praiseworthy, but the characters and personal interactions dull. Nevertheless, this is "a great advance upon A Country Doctor," and exhibits exactly the traits that have made Jewett's reputation "enviable."

[A review of The Life of Frank Buckland by George C. Bompas precedes Jewett's; one of Louisa by Katharine Macquoid follows.]

83. Anon. "[Review of Jewett's A Marsh Island]." Nation (New York, NY). 41 (Aug 20, 1885): 158-59.  
*Journal article.*

"....Miss Jewett's story makes a very modest claim in its quiet tone, yet it shows a marked advance in literary skill beyond The Country Doctor [sic]. Delightful as that book was, it was as much a collection of sketches as either of her earlier volumes. The present story is one complete, harmonious picture. We have before said that Miss Jewett has more distinctly a style than any other American woman, and it lends itself most happily to her present subject--that type of New England farm life which, alas! the next generation may know only from records like hers. The changes on our northern coast are fast turning such chronicles into history...."

\*\* Abstract

The review criticizes A Country Doctor for being a collection of sketches, but praises A Marsh Island for demonstrating an advance in literary skill in being "one complete, harmonious picture." Critic remarks that Jewett, more than "any other American woman" has a distinctive style.

[Murfree's Down the Ravine is favorably reviewed beforehand; Harte's By Shore and Sedge is ambivalently received afterwards.]

84. Anon. "Literary Notes [Review of Jewett's A Marsh Island]." Art Amateur (New York, NY). 13 (Sept. 1885):  
*Journal article.*

"...In marked contrast to these is A Marsh Island, by Sarah Orne Jewett, a delicious idyl of New England country life. The mild adventures of an indolent young artist stranded by accident at a lonely old island farm-house, the quaint characters of the country folk, the way the hero falls half in love with the farmer's pretty daughter and finally draws back and leaves her to be happily won by a rustic wooer--all this is simplicity itself, but depicted with a delicate finish of style that makes the book as charming as a landscape by Kensett."

\* Complete

Jewett's A Marsh Island is lauded as "simplicity itself" in "marked contrast" to the melodramatic spice of The Bar Sinister, reviewed previously. A Marsh Island is called "as charming as a landscape by Kensett."

[Reviews of The Bar Sinister and Tales from Many Sources bracket Jewett's.]

- Not listed in previous bibliographies.

85. Anon. [Payne, William Morton]. "Recent Fiction [Review of Jewett's A Marsh Island]." Dial (Chicago, IL). 6 (Sept 1885): 123.  
*Journal article.*

"There are few things more characteristic of New England scenery than the salt marshes of the coast. It is to these that Miss Jewett takes us in her new novel, which has just been rescued from the dismembering grasp of the Atlantic Monthly, as the 'marsh island' which she describes has itself been rescued from the Atlantic Ocean. It is unnecessary to say that A Marsh Island is a simple and exquisite story of, for the most part, the life of country people, and that it is, in the high sense, an artistic production. Miss Jewett has little invention, but she has a rare delicacy of touch, and the American fiction of to-day shows no more healthful sign than that which is given by her stories and sketches."

\* Complete

A positive review in which Jewett is praised for her "simple and exquisite" work, although she "has little invention."

[Reviews of Newell's Kamehameha and Murfree's Down the Ravine bracket Jewett's; both are warmly received.]

86. Anon. "Recent Fiction [Review of Jewett's A Marsh Island]." Independent (Jamestown, NY). 37 (Sept 17, 1885): 1200.  
*Journal article.*

"Miss Jewett's A Marsh Island is a stronger and more finished story than A Country Doctor. Perhaps the chief charm of it is its serene atmosphere, the delightful descriptions of foregrounds and backgrounds, of cloud and water and meadowland, in which the pleasant little pastoral drama is played. This is quiet enough, we admit; but hardly less interesting (unless one has come direct from the gas and glitter of Ouida, for example) because the reader will take naps between chapters....This is the poetry of quiet Nature, felt and expressed with equal truth and simplicity."

\*\* Abstract

Review commends Jewett for her descriptions, and its serene quality. The book is quiet, and although "readers will take naps between chapters," it is truthful.

[Two tracts on "The Art of Teaching" are lengthily reviewed previously; McArthur's Education in its Relation to Manual Industry is reviewed afterwards.]

87. Anon. [Scudder, Horace]. "Recent American Fiction [Review of Jewett's A Marsh Island]." Atlantic Monthly (Boston, MA). 56 (Oct 1885): 560-61.  
*Journal article.*

"...We prefer to consider Miss Jewett without reference to others, and even without much reference to her own previous work. Such a book as A Marsh Island may very properly be looked at in a gallery by itself. Its charm is so persuasive, and so independent of the strict argument of the story, that those who enjoy it most are not especially impelled to discuss it. It does not invite criticism any more than it deprecates close scrutiny....The sketches which [the artist protagonist] brought away were studies in this quiet nature; they were figurative of A Marsh Island itself, which is an episode in water-color.

"It seems to us that Miss Jewett owes her success, which is indubitable, to her wise timidity. She realizes the limitations of her power, and knows that what she can do within the range of her graceful gift is worth far more than any ambitious struggle outside of it would be....We return to our own figure: they are water-color sketches, resting for their value not upon dramatic qualities or strong color, but upon their translucency, their pure tone, their singleness of effect."

**\*\* Abstract**

Unsigned, but attributed to Horace Scudder, writer seems resigned to Jewett's limited range but is grateful for what he assesses as her narrow genius. He continues to call her work "sketches," but he finds them powerful in their quiet beauty.

[Howard's Aulnay Tower is marginally well received beforehand; Crawford's Zoroaster is given a warm review afterwards.]

88. Matthews, Brander. "The Philosophy of the Short-Story." Lippincott's Magazine (Philadelphia, PA). 36 (Oct 1885): 366-74.  
*Journal article.*

"...When we read the roll of American novelists, we see that nearly all of them began as writers of Short-stories. Some of them, Mr. Bret Harte, for instance, and Mr. Edward Everett Hale, never got any farther, or, at least, if they wrote novels, their novels did not receive the full artistic appreciation and popular approval bestowed on their Short-stories....Mrs. Burnett put forth one volume of Short-stories and Miss Woolson two before they attempted the more sustained flight of the full-fledged novel. The same may be said of Miss Jewett, of Mr. Craddock, and of Mr. Boyesen."

**\* Complete Jewett reference**

Jewett is mentioned in passing in this lengthy assessment of the short story, but her inclusion is nevertheless noteworthy in an essay that examines the philosophy and methods of construction of stories by writers such as Poe, Hawthorne, as well as British and Continental authors. So early in her career, she is already recognized as a short story writer and novelist. Reprinted in 1972's Die Amerikanische Short Story: Theorie und Entwicklung, q.v.

- Not listed in previous bibliographies.

89. Anon. "Recent Publications [Notice of Jewett's A Marsh Island]." Times - Picayune (New Orleans, LA). Oct 4, 1885: 9.

*Newspaper article.*

"Readers who were delighted with A Country Doctor, by Miss Jewett will be glad to find this newest story by the same author, in such handsome dress as the Riverside Press has given it."

\* Complete

Another brief, but positive mention by this New Orleans paper.

[Two volumes of "The World's Workers" series by Foster and Tomkinson are reviewed previously; The Parson O'Drumford, by G. Mannville Fean follows.]

90. Anon. "Fifty-Two Dividends - The Independent." Freeborn County Standard (Albert Lea, MN). Nov 19, 1885: 8.

*Newspaper article.*

"...During the past year The Independent, desiring that its subscribers should have stories by the very best living authors, has published contributions from W. E. Norris, author of Matrimony, No New Thing, etc.; J. S. of Dale, authr [sic] of Guerndale, The Crime of Henry Vane, etc.; Julia Schayer, author of Tiger Lily and other stories; Sir Samuel W. Baker, the celebrated Egyptian Explorer; Mrs. J. H. Riddell, author of The Senior Partner, etc.; Thomas Hardy, author of A Pair of Blue Eyes, Two on a Tower, etc.; Edward Everett Hale, author of Ten Times One is Ten, etc.; James Payn, the celebrated English Novelist; Lucy C. Lillie, F. W. Robinson, Fred D. Storey, Henry W. Lucy, Harriett Prescott Spofford, Rebecca Harding Davis, Sarah Orne Jewett, Frank R. Stockton, H. H. Boyesen, Ivan Tourgeneff and others."

\*\* Abstract

This advertisement for the New York Independent, which talks up the journal, lists subscriber information, and includes prices, mentions Jewett as among "the very best living authors." An article based on the advertisement was published a week later, Nov. 26, 1885, q.v.

91. Anon. "Alden's Literary Revolution." Freeborn County Standard (Albert Lea, MN). Nov 26, 1885: 8.

*Newspaper article.*

"The Pall Mall Gazette of London, England did not overstate the case when it said that The New York Independent is one of the ablest weeklies in existence. It is as overwhelming as a monthly or weekly magazine, with all the matter in its many departments. Any monthly might indeed be proud if it could show as distinguished a list of contributors as The Independent. In a single department--its story department--we find, among Englishmen, such contributors as Sir Samuel E. Baker, the celebrated Egyptian explorer, Thomas Hardy, W. E. Norris, James Payn, F. W. Robinson, and Henry W. Lucy, the well-known and deservedly popular novelists; while among Americans we notice the names of Edward Everett Hale, Frank R. Stockton, H. H. Boyesen, Sarah O. Jewett, J. S. of Dale, Rebecca Harding Davis and Harriett Prescott

Spofford. The Independent printed also, recently, the last story from the pen of the late Ivan Tourgeneff, having secured the only translation from the Russian into English. This department is but a sample of the others. It would seem to us that The Independent offers not only 'fifty-two dividends during the year,' but, in addition, a stock dividend with each department. We advise our readers to send for a free sample copy."

\* Complete

In this review of the New York Independent, Jewett is noticed as one of the important American writers published in the journal, and is the first woman so noticed. This article repeats information published in an advertisement for The Independent published in the same paper Nov. 19, 1885, q.v.

92. Anon. "[Sarah Orne Jewett]." Every Other Saturday (Boston, MA). 2 (Dec 5, 1885): 397-99.

*Journal article.*

"...on both sides of her family, Miss Jewett inherits that talent and ability which accord her to-day a foremost rank among our literary women....early in life, she acquired that love for and intimate acquaintance with the changing sights and scenes of shore and country life which are echoed through her writings....

"...A Country Doctor is Miss Jewett's best work,--best in conception, although not in treatment. In the latter respect, it suffers in comparison with A Marsh Island....The treatment of this story is excellent. It has sufficient movement, is vivacious, and contains nothing which is not required for the adequate expression of the plot....In a word, it is artistically perfect...."

\*\* Abstract; includes biographical sketch, and is the first (known) magazine to include a portrait of Jewett.

Article begins with a lengthy but standard biographical sketch, then examines both Jewett's person and demeanor before addressing her works to date. Praises A Marsh Island above A Country Doctor, calling it "artistically perfect." Jewett is finally compared to the pastoral writers of the past, with whom one can escape the busy world for an hour of quiet contemplation in Nature.

[Note: Every other Saturday : A Journal of Select Reading, New and Old, was published biweekly from Jan. 5, 1884-1885 (2 vol. only). From Library of Congress catalogue.]

93. Anon. "Recent Fiction [Review of Jewett's A White Heron and Other Stories]." Overland Monthly and Out West Magazine (San Francisco, CA). 2nd s. 8 (Oct 1886): 439-41.

*Journal article.*

"Of Miss Jewett's stories little can ever be said, except to remark afresh on their beauty, their straightforward simplicity, and above all, their loving truth to the life of rural New England not merely in its external aspects, but in its very heart and spirit. It needs only to compare such a bit of outside observation as Mr. Howell's picture of Lydia Blood's home with the studies of the same sort of people from the more intimate and

sympathetic standpoint of Miss Jewett's stories, to realize how great is the mere historic importance, apart from the purely humane or artistic value, of these stories, and the little "school" of which they, with Rose Terry Cooke's stand on the head. They constitute the only record for the future of the real motive and temper of life among the latest (and possibly the last) distinct representatives of the English Puritan colonization of New England; as well as very nearly the only one, in any detail, of its manners and customs....A White Heron contains two or three stories that are among Miss Jewett's best; the average of the collection is scarcely equal, we think, to previous ones. The first story, 'A White Heron,' however, is perfect in its way--a tiny classic. One little episode of child-life, among birds and woods, makes it up; and the secret soul of a child, the appeal of the bird to its instinctive honor and tenderness, never were interpreted with more beauty and insight...."

**\*\* Abstract**

A lengthy review, the bulk of which is taken up with a long passage from the title story. Reviewer continues to find Jewett's work excellent not only for its artistic qualities, but for the historical record it leaves of New England manners and customs fast disappearing. A White Heron, as a collection, is ambivalently received, but the eponymous tale is deemed "a tiny classic."

[Poverty Grass by Lillie Chace Wyman is warmly reviewed previously; Jewett's review ends the article.]

94. Anon. "Recent Fiction [Review of Jewett's A White Heron]." Critic (New York, NY). 6 (Oct 9, 1886): 172.  
*Journal article.*

"... Miss Jewett has always written well, but she is beginning to write better. Her work shows quiet, conscientious growth; she is beginning to interfuse her descriptive work with a warm human glow of emotion, to mingle strong feeling with calm expression of its results. 'The White Heron' [sic] is not a realistic story; but if it gives us a higher standard even in such minor matters as not betraying a bird's secret, let us remember Vernon Lee's ideal of fiction as that which artificially increases those moments of life when our meaner part is in abeyance, our better in the ascendancy. Miss Jewett's earlier work was a little cold, and to some of us a little dull at times; but there is nothing cold about the 'White Heron,' though it is gratefully cool in its quiet purity. And if there is nothing dull in 'The White Heron,' there is certainly nothing dull in 'The Dulham Ladies,' except the first syllable of the town in which they lived, for this second sketch is full of a gentle humor that may not make you burst into hilarious laughter when you read it, but will keep you smiling half a day. Altogether this new book is very far the best of Miss Jewett's work; and it is a pleasure to see it enshrined between Mrs. Whitman's dainty covers."

**\*\* Abstract**

Asserting that Jewett's previous work could be "cold," and "a little dull at times," reviewer claims Jewett has shown "quiet growth," and that A White Heron is "very far the best of Miss Jewett's work," although the title story is "not realistic."

[A review of Vernon Lee's "sketch," "A Phantom Lover" follows Jewett's, which opens the section.]

95. Anon. "Literary Notes [Review of Jewett's A White Heron]." Art Amateur (New York, NY). 15 (Nov. 1886): 133.  
*Journal article.*

"A White Heron and Other Stories, by Sarah Orne Jewett, are [sic] as delightful in their graceful simplicity as the writings of this lady always are. Those who seek for sensational incident and strong color will hardly care for such delicate literary work; but the reader of refinement, who is a lover of nature, and can appreciate the artistic method of a refined writer like Miss Jewett, will always welcome a new volume of her charming tales of New England life. A word of praise is due to Mrs. Whitman for the suitable cover of this little book, which we find agreeable in color and design."

\* Complete

The Art Amateur recommends A White Heron for Jewett's "such delicate literary work," and commends the choice of Sarah Wyman Whitman's cover art design, although the work is not recommended for "[t]hose who seek for sensational incident and strong color."

[Reviews of Frank R. Stockton's Stories: First and Second Series and Five Minutes Daily Readings of Poetry bracket Jewett's.]

• Not listed in previous bibliographies.

96. Anon. "The Bookshelf [Review of Jewett's A White Heron]." Cottage Hearth (Boston, MA). 12 (Nov 1886): 368.  
*Journal article.*

"It goes without saying that Mrs. [sic] Jewett's work now needs no introduction to the reading public. Drawn with rapid but careful touch, every pen-picture she gives us is a new pleasure. In her last volume A White Heron...there is found the same fresh interest in humble life which charmed us in her earlier work; the same unadorned, pure English style; the same quiet adherence to simple truth in the presentation of her scenes and characters. To feel the charm of this lady's writings, one should read a few pages in any of the showy novels of the day, and then turn quickly to one of these gentle talks. There is a certain unmistakable *ladyhood* in the author's tone and manner which alike rests and delights after the morbid atmosphere and raised voice, too common in even our better class of fiction. 'The White Heron,' [sic] the first of the essays in this new volume, is full of exquisite bits of narration and description....The *motif* of the sketch, slight as it appears, is one of such fragile beauty, tenderness and pathos as only Miss Jewett could have given us."

\*\* Abstract

Jewett's quiet, refined work particularly stands out in comparison to "showy" contemporary novels. A White Heron's title story is "exquisite" and not as "slight" as it might appear.

[Jewett's review opens the article; notice of Blaisdell's The Child's Book of Health follows.]

97. Anon. "Books of the Month [Notice of Jewett's A White Heron]." Atlantic Monthly (Boston, MA). 58 (Nov 1886): 719.  
*Journal article.*

"Miss Jewett has collected her recent short stories into a pretty little volume, A White Heron, and Other Stories. Our readers will find some of their favorites, together with two new stories which have not before been printed."

\* Complete

A rare brief notice of publication in Jewett's "home" journal.

[Notice of Grant's A Romantic Young Lady is reviewed (more lengthily) beforehand; Hamlin's A Politician's Daughter is noticed briefly afterwards.]

• Not listed in previous bibliographies.

98. Anon. "Short Stories [Review of Jewett's A White Heron]." Literary World (Boston, MA). 17 (Nov 13, 1886): 388.  
*Journal article.*

"....'A White Heron' is the purest and tenderest, the most idyllic of all Miss Jewett's productions, and reveals her to us in the use of imaginative and creative powers which give promise of rare work in the future. Here, more than in anything previously written, we recognize the fine instinct and touch of the artist; hitherto she has made common life beautiful and poetic, but this is a bit wholly apart, ideal, a lovely fancy with a human meaning...."

\*\* Abstract

Reviewer cites "A White Heron" as evidence of a new highpoint for Jewett, richer and deeper, and one that promises more good work for the future.

[Sidney's Hester, and Other New England Stories is reviewed positively but unremarkably beforehand; Jewett's review closes the "Short Stories" section.]

99. Anon. "Our Arm Chair [Notice of Jewett's A White Heron]." Godey's Lady's Book (Philadelphia, PA and New York, NY). 113 (Dec 1886): 593.  
*Journal article.*



"A most dainty volume containing nine tales which have all appeared heretofore in magazines. The authors [sic] exquisite taste is shown in these stories where the interest is maintained without any strain upon the imagination."

\* Complete

A brief, but unremarkable review, the first in this journal.

[Other brief notices frame Jewett's.]

[Note: Godey's Lady's Book (with various title changes) published monthly from July 1830 to Aug 1898 under a variety of editors including Mrs. S. A. Shields, A. E. Brown, J. Hannum Jones, and J. H. Haulenbeck. It gallantly (or condescendingly) addressed its audience as "fair readers" and provided stories, poems, fashion advice and the like. In 1898 it was absorbed by the Argosy. From Mott's History of American Magazines, vol. 1-4.]

100. Egan, Maurice F. "A Chat About New Books [Review of Jewett's A White Heron]." Catholic World (New York, NY). 44 (Dec 1886): 413-14.  
*Journal article.*

"Miss Sarah Orne Jewett is another New-Englander of the 'Quietist' school. She has something of the tone of the charming Miss Mitford, whose Our Village and Belford Regis are classics. Her latest book is The White Heron, and Other Stories [sic]. 'Marsh Rosemary' is the most carefully written of the sketches that make up the book. It is on the same line as Tennyson's 'Enoch Arden'....It is remarkable that in most of these New England stories in which the life of the people is depicted with fidelity, religion assumes a hard and repellent aspect....Miss Jewett's sketches are slight but artistic, and so true to life that, like Mrs. Terry Cook's Sphynx's Children, they have worth as material for the study of New England life. Gogol and Tolstoi, and others of the Russian novelists now so greatly in vogue, have this merit of fidelity...."

\*\* Abstract

Comparing her to Tennyson and the Russian novelists, Egan nevertheless criticizes Jewett for the depiction of religion in her work. Jewett's "sketches" are so lifelike they can be used as realistic examples of New England life.

[An ambivalent review of Bonneyborough by Mrs. A. D. T. Whitney precedes Jewett's; St. John's Eve by Gogol follows.]

[Note: The Catholic World: A Monthly [Eclectic] Magazine of General Literature and Science was published monthly from April 1865 to Dec 1871(continued by The New Catholic World). Editors have included Issac T. Hecker, 1865-88; A. F. Hewit, 1889-97; Alexander P. Doyle, 1897-1904; John J. Burke, and James. M. Gillis. It began as a general magazine for Catholics with selections from English and Italian periodicals and brief sections on science, art, and books, but came to include more and more of the latter. "Eclectic" was removed from the subtitle in October 1865. It was known for its "masculine" tone, as distinguished from the sentimental tone in other literary magazines.

Not a theological journal, its articles nevertheless "have had a definitely Catholic angle." From Mott's A History of American Magazines, vol. 1-4.]

101. Anon. "Recent Novels [Review of Jewett's A White Heron]." Nation (New York, NY). 43 (Dec 30, 1886): 548.  
*Journal article.*

"In Miss Jewett's White Heron there is no breath of romanticism or taint of literary sentimentality. Her stories are word paintings of New England landscape, enlivened by a few characters indigenous to the soil. They are more remarkable as specimens of excellent workmanship than as the expression of creative ability or of fine idea. If throughout a tendency towards puritanically moral instructiveness by observable, it does not seem to be premeditated, but rather an unconscious manifestation of the author's individuality. The last story, 'The Two Browns,' has no sort of resemblance in scene or incident to its companion sketches. The attraction which its meaningless complication may have had for the author is not shared by the reader, and the enigma of its reason of existence is undecipherable."

\* Complete

A rare ambivalent review, much different in tone and content from the previous review by this journal (for A Marsh Island, Aug 20, 1885, q.v.). Although it starts out well, asserting that Jewett's latest has no "romanticism" or "sentimentalism," the review deteriorates. The stories show more "workmanship" than creativity, and more "moral instructiveness" than the critic appreciates, although he recognizes this is probably not "premeditated." Not mentioning any of the other stories, he concludes by expressing his frustration and confusion about the "The Two Browns."

[A review of Woolson's Castle Nowhere is lengthily but ambivalently reviewed beforehand; Poverty Grass by Lillie Chace Wyman, reviewed afterwards, is called "the opposite of pleasant reading."]

102. Barrows, Charles M. Acts and Anecdotes of Authors: Facts for Every Reader. Boston, MA: New England Publishing Co., 1887. 331.  
*Book.*

"Writer of short stories; born in Maine, 1849. It is said that she devotes the latter part of the day to writing, and does all her literary work in the afternoon, between luncheon and dinner, and finds it hard to resist the temptation to write at night. Her favorite recreation is horseback riding, which she recommends to women generally as a most healthful and refreshing exercise. A brisk walk she considers the next best thing. Her best known writings are, Old Friends and New, Playdays [sic], Country By-Ways, Deephaven, and The Mate of the Daylight."

\* Complete

One of the earliest articles to discuss Jewett's writing habits, preceding the much-quoted Eliza Putnam Heaton article published Aug. 18, 1895 in the Boston Sunday Herald, q.v.

103. Egan, Maurice F. "A Chat About New Books [Review of Jewett's illustrated Deephaven]." Catholic World (New York, NY). 44 (Jan 1887): 561-62.  
*Journal article.*

"Miss Sarah O. Jewett's Deephaven is a series of quiet studies of life in a New England seaboard town. It has many charming bits of humor and tenderness; and the description of the old house at Deephaven is worthy of Hawthorne, with a touch of womanly sentiment...."

**\*\* Abstract**

A warm review for the new illustrated edition of Deephaven. Includes a complimentary comparison to Hawthorne.

[A poor review of Townsend's Katy of Catoctin precedes Jewett's: "It is an unpleasant book"; a reprint of Goldsmith's She Stoops to Conquer is warmly received afterwards.]

104. Howells], Anon. [William Dean. "Editor's Study [Review of Jewett's A White Heron]." Harper's New Monthly Magazine (New York, NY). 74 (Feb 1887): 483.  
*Journal article.*

"A gentler pathos, a pensiveness lit with the humor which is absent from Mrs. Wyman's work, breathes from Miss Jewett's latest book. A White Heron, and Other Stories is not the volume which we would praise as showing the author at her best, and yet some of the pieces could hardly be better. One may say that certain of them are slight and tame to the point of fragility and the temper of the cosset, but others are exquisitely good. 'The Dulham Ladies,' whose final and most thrilling adventure is buying two frizzes of a deceiving French hair-dresser; 'Martha and Mary,' to whom the god appears in a reconciled cousin with the gift of a sewing-machine, are masterpieces of a kind that one would simply like to go on reading forever in that quiet, restful, humorously appreciative style of Miss Jewett...."

**\*\* Abstract**

A positive review with ambivalent tendencies. Sentences and phrases oscillate between warm praise and lukewarm indifference. "Marsh Rosemary" also mentioned.

[Poverty Grass by Lillie Chace Wyman is positively reviewed previously.]

105. Anon. "Recent Publications [Review of Jewett's The Story of the Normans]." Daily Picayune (New Orleans, LA). Feb 13, 1887: 10.  
*Newspaper article.*

"This book belongs to the fine series being published under the general title of 'The Story of the Nations.' The author, Miss Sara [sic] Jewett is one of the most graceful, sympathetic and popular of the magazine writers, but even her most devoted admirers will be pleasantly surprised to find with what depth, comprehension and eloquence she has lent her pen to the romantic and thrilling career of the Normans. Miss Jewett's book

relates chiefly to the Norman conquest of England, and it will always remain one of the best and most readable of the series."

\* Complete

A warm review for Jewett's history textbook, calling her work comprehensive, eloquent, and readable.

[Positive reviews of Peabody's Last Evening with Allston and Bishop's American Patriotism bracket Jewett's.]

106. Anon. "The Story of the Nations [Review of Jewett's The Story of the Normans]." Literary World (Boston, MA). 18 (Feb. 19, 1887): 4-5.  
*Journal article.*

"...The Story of the Normans is told by Miss Jewett with grace and dignity, with a clear hold upon the tangled threads of history that must be straightened out from the legends and chronicles that record the source and growth of Norman power....the tendency to portray the characteristics of an epoch in the traits of its leading personage is very marked, and gives a vitality and unity to a narrative which might otherwise, compressed within limits so narrow, have been, even in Miss Jewett's hands, dry and unprofitable. Miss Jewett has, wisely we think, made no attempt to solve debatable points, concerning which historians are, and always will be, at loggerheads."

\*\* abstract

The Literary World praises Jewett for her handling of history in The Story of the Normans and for keeping the story unified and energized.

• Not listed in previous bibliographies.

107. Anon. "Briefs on New Books [Review of Jewett's The Story of the Normans]." Dial (Chicago, IL). 7 (Mar 1887): 274.  
*Journal article.*

"The name of Sarah Orne Jewett on the title page of The Story of the Normans, the latest number of the 'Story of the Nations' leads us to expect a narrative of blended symmetry and strength; and our expectation is perfectly fulfilled. The quiet, earnest spirit, the scrupulous veracity, the careful construction, the finished style, which mark the essays and stories of Miss Jewett, distinguish this more serious and comprehensive work. She has studied the subject faithfully, mastering it to a degree which enables her to treat it with an original picturesque force. It has all the charm of a romance, with the truth of a veritable history. The record of a people, written with such simplicity and beauty, impresses lastingly the mind of the reader, old or young. The Story of the Normans is confined to a few generations, extending from the middle of the ninth to the beginning of the eleventh century; but as Miss Jewett relates it, it is relieved from all obscurity and elevated to its due rank and importance...."

\*\* Abstract

Jewett's style and scrupulousness combine "perfectly" to faithfully depict the Norman history. Critic praises Jewett's comprehension of the subject, as well as its presentation.

[Laurie's Survey of Mediaeval Education is reviewed previously; Andrews's history of Brazil follows.]

108. Anon. "Our American Authors." Marion Daily Star (Marion, OH). Apr 1, 1887: 1. *Newspaper article*.

"Some of the most famous of American authors read selections of their works at the Boston museum yesterday afternoon for the benefit of the Longfellow memorial. The use of the house was given by Manager Field. The readings were arranged by a committee of Boston ladies, consisting of Mrs. James T. Fields, president; Mrs. [sic] Sarah O. Jewett, secretary; Mrs. Louis Agassiz, Mrs. T. B. Aldrich, Mrs. Joseph M. Bell....

"...Mr. [Samuel] Clemens continued in a humorous manner, and was greatly applauded.

"Dr. Oliver Wendell Holmes was then called upon and read, with graceful inflection, two poems, 'The Chambered Nautilus' and 'Dorothy Q.'

"Mrs. Julia Ward Howe was the next to entertain the audience. She read three poems, including her famous 'Battle Hymn of the Republic' and a new tribute to Longfellow...."

\*\* Abstract

Jewett and Annie Fields were among "a committee of Boston ladies" who arranged a reading by famous (male) authors in a fund-raiser for the Longfellow memorial. Those who participated included Twain, Aldrich, Howells and Lowell. Although Jewett was initially mislabeled as "Mrs.," she's referred to more accurately as "Miss" in the listing of the many people who attended the event, which raised "about \$4,500," a considerable sum in 1887.

[Note: Word of this reading was printed in the Newark Daily Advocate, March 21, 1887, p. 1, in an article titled "Reading to Aid a Worthy Cause."]

- Not listed in previous bibliographies.

109. Anon. "Current American Literature [Review of Jewett's The Story of the Normans]." North American Review (Boston, MA and New York, NY). 144 (May 1887): 548. *Journal article*.

"It seems a pity that a collection of brief, popular histories so happily conceived, and for the most part so well executed as 'The Story of the Nations' series should in any instance have departed from the general aim of assigning the exposition of a given subject to some writer specially qualified by original research for the work. We are not aware that the compiler of the volume, devoted to that division of the Northmen which is mainly associated with the Duchy of Normandy and with England, has such special qualifications, which are, on the contrary, undoubtedly possessed by Professor Freeman, or, if he was unobtainable, by more than one other English student of

Northwestern Europe in the early middle ages. Hack work, though it may be performed with a certain neatness and dexterity, is, in our judgment, out of place in a series of this order, whose pretensions to fresh and independent treatment have been, upon the whole, well founded."

\* Complete

Jewett's most scathing review since the New York Times Apr 28, 1877 review of Deephaven (q.v.). The first and only review of Jewett's work in this erudite, scholarly journal. Reviewer seems genuinely offended that Jewett, a writer of popular fiction (and a woman??) was given the task to write this history, calling it "hack work," and offers suggestions for others who might have been more qualified. Significantly, the reviewer doesn't criticize Jewett's work specifically--and even praises the work's "neatness and dexterity"--but mainly comments on what he perceives as her lack of qualifications; however, the reviewer doesn't hold the same criteria for the writer of The Story of the Saracens, which review follows, arguing that its subject can be handled eclectically and superficially.

[Review of another volume in the same series, The Story of the Saracens, written by Arthur Gilman, follows with the opening sentence, "If another recent volume of this collection seems less open to a like criticism, it is because the scope of the subject is too vast for any specialist, and any attempt to outline it implies eclectic, not to say superficial, investigation."

• Not listed in previous bibliographies.

[Note: The North American Review began publishing bimonthly in May 1815, and its editors included William Tudor, 1815-17; Jared Sparks, 1817-18 and 1824-30; James Russell Lowell, 1863-72, Allen Thorndike Rice, 1877-89; Lloyd Brice, 1889-96, and David A. Munro, 1896-99, among others. History was emphasized, but politics, foreign affairs, science, philology and literary criticism were included. It was known for its bipartisan presentation of controversial issues, and was considered sophisticated and authoritative. From Mott's A History of American Magazines, vol. 1-4.]

110. Anon. "Book Review Pages [Review of Jewett's The Story of the Normans]." Overland Monthly and Out West Magazine (San Francisco, CA). 2nd s. 9 (June 1887): 664-65.  
*Journal article.*

"The series does not confine itself to the stories of the nations most familiar to general readers, but does some good work rummaging around in the dark corners of history, and throwing an attractive light upon them. Two of the dark corners thus illuminated are Normandy and Persia. Perhaps in the case of the former, it would be more proper to say the Normans, for the sojourn of this people in the land to which they gave a name is the least important part of their life-story as a nation. The Normans are peculiarly interesting to us, for they formed a curious element in the development of the English-speaking race, mingling as they did the hardy race characteristics of the north, with the manners and customs of the Latin races of the south, acquired during their contact with those people in France. Miss Jewett has told the story of this people well. Her style is

clear, picturesque and attractive, and she is particularly happy in her vivid presentation of the life and manners of these rough people."

\* Complete

Although this is stated to be a review of the series generally, most space is taken up with a discussion of Jewett's The Story of the Normans, which is well received. The repetition of key words such as "picturesque," as well as specific references to Jewett's style and presentation sound much like the Dial's review from March 1887 (q.v.).

[Positive reviews of other books in this series, Gilman's The Story of the Saracens, and Poole's The Story of the Moors in Spain are critiqued together previously; Benjamin's The Story of Persia and Rawlinson's The Story of Ancient Egypt are warmly received afterwards.]

- Not listed in previous bibliographies.

111. Anon. "Books of the Month [Review of Jewett's The Story of the Normans]." Atlantic Monthly (Boston, MA). 59 (June 1887): 859.  
*Journal article.*

"This book belongs to a series designed in a general way for young people, but there is little in Miss Jewett's treatment which especially calls up such an audience. We like best those portions, both at the beginning and end, and where she touches upon the artistic contribution of the Norman life, which enable her to lay aside for a while the strictly historical manner. Miss Jewett seems hardly to feel the more rugged force of the Norman character, or rather she is perhaps a little out of sympathy with Norman savagery, and more desirous of getting to the finer development. Her quiet style makes the book a somewhat amiable presentation of the subject, and she writes sometimes as if the work were an effort. A little sharper historical analysis might have given strength to her work, but we must nevertheless congratulate the author on the success which she has attained in a difficult task."

\* Complete

Perhaps the most detailed review of this work, albeit somewhat patronizing. Reviewer recognizes that writing this might have been an effort for Jewett, particularly the attempt to write in a "strictly historical manner." He suggests that in-depth historical analysis is lacking, although the whole is "a somewhat amiable presentation of the subject," especially when Jewett is able to break away from such rigorous form.

[B. C. Skottowe's A Short History of Parliament is warmly reviewed previously; a brief review of another book in the "Story of the Nations" series, The Story of Ancient Egypt, by George Rawlinson, citing the authors' competence, follows.]

- Not listed in previous bibliographies.

112. Anon. "New Books [Review of Jewett's The Story of the Normans]." New York Times (New York, NY). July 5, 1887: 6.

*Newspaper article.*

"....The author gives a rapid sketch of Norman rule, reserving her power until the period of William is reached....The battle of Hastings (Senlac as Mr. Freeman insists on calling it) is well described, and in the conclusion the development of Norman character is commented on...."

**\*\* Abstract**

More than a brief comment, much of this review summarizes the story of the Normans, outlines the progress of the book, and concludes with a lengthy quote. Jewett's authorship seems downplayed, but Freeman's pedanticism is also slighted (see another, different reference to him in the July 1887 North American Review review of this work). The overall effect of this notice is to shed positive light on the book.

[Davis's Norway Nights and Russian Days is reviewed previously; Jamieson's Willem Uaaclinx follows.]

- Not listed in previous bibliographies.

113. Bentzon, Th. (Madame Blanc). "Le Naturalism aux Etats-Unis." Revue des Deux Mondes (Paris). 83 (Sept 15, 1887): 428-51.  
*Journal article.*

[In French.]

This long article discusses Naturalism in the work of many American authors, specifically Thoreau, Burrough, and Lowell. Jewett is named as a female representative of the Naturalist school, and a brief discussion of "A White Heron" takes up three paragraphs toward the end of the article (449-50). Jewett is praised as a writer who exhibits the qualities of both a painter and a poet, and the emotions exhibited in "A White Heron" are written with instinct and delicacy.

114. Anon. "A Fortune for Miss Jewett." New York Times (New York, NY). Dec. 11, 1887: 3.  
*Newspaper article.*

"Miss Sarah Orne Jewett, the authoress, who is a native of this place [South Berwick, Me.,] has come into possession of a snug little fortune by the recent death of an uncle [William D. Jewett]."

**\* Complete**

This brief notice nevertheless garners a headline, indicating Jewett's national celebrity status.

- Not listed in previous bibliographies.



115. Griffith, George Bancroft. The Poets of Maine. Portland, ME: Elwell, Pickard & Company, 1888. 740-43.  
*Book.*

"This talented authoress...was educated at home and in the Berwick Academy, and has traveled extensively, often with her intimate friend, Mrs. Annie Fields--wife of the late distinguished author and publisher--and herself a writer of repute.... In addition to contributions to the leading magazines, Miss Jewett is the author of several very popular books...."

**\*\* Abstract**

One of the first books to include Jewett's work. At this point, she was still recognized for her poetry as well as for her prose. The poems "The Eagle Trees" and "A Child's Grave" are printed. The brief biographical sketch that precedes the selections references Jewett's father, Dr. Theodore Herman Jewett almost more than his daughter.

116. Kent, John. "For the Hearth - 'Sarah Orne Jewett'." Cottage Hearth (Boston, MA). 14 (Mar 1888): 74-75.  
*Journal article.*

"....When we open one of Miss Jewett's books, it is like stepping out of a great factory, every sense throbbing and aching with the noise and confusion and dust and roar of the whirring wheels, into the peace and silence and gentle beauty of some shady country road where the air is pure and fresh and sweet, where breezes blow lightly, and the clear sunlight flickers on the quiet fields.

"....The three volumes of sketches and short stories are similar in scene and character to Deephaven, but more natural in thought. There is the same fidelity to nature, the same faithful presentation of New England types, the same simple, straightforward style. The style is so perfect, indeed, that one's appreciation of it is as unconscious as one's eyes are of the atmosphere on a clear day. It is so crystalline, that one meets the thought or fact face to face, almost without realization of any intervening medium. But these later volumes have a broader scope, deeper insight, stronger grasp, and a steadier, more penetrating vision. The same is true for her novels, A Country Doctor and A Marsh Island. Although more ambitious in form, and sustained in action, than her previous short stories, they have the same charm of simplicity and complete naturalness. Incident is always subordinate to character. Character itself is portrayed as the slow growth of many successive, small experiences and choices...."

\* Abstract; includes biographical sketch, sketch of Jewett with signature; cites Dec. 5, 1885 Every Other Saturday article, q.v.

An appreciation of Jewett, which gives a brief biographical sketch, and assessment of her major works through 1888. In concluding, Kent lengthily defends Jewett against the claim that her work "fails in comprehension of the deeper passions of human nature, and lacks wing for lofty flights of imagination," arguing that "this is due in part to her glad, serene, assured conviction that this is God's universe, and to a quick consciousness of God's presence and guidance in this confused and sorrowful world."

[Note: Scott Stoddart's 1988 dissertation on Jewett's letters includes a letter from Jewett to Willis Boyd Allen of Cottage Hearth in which she thanks "both you and the author for the personal sketch which is written in such thoughtful and kindly spirit" (139).]

- Not listed in previous bibliographies.

117. Anon. "Recent Fiction [Review of Jewett's The King of Folly Island]." Independent (Jamestown, NY). 40 (June 28, 1888): 817.  
*Journal article.*

"Once more, those persons whose tastes are for quiet and realistic studies of our own American, not to say, New England rural life, will be indebted to Miss Sarah O. Jewett for a volume of her entertaining and unaffected sketches....The delineation of her rural characters, in their actions, speech and thought exhibits Miss Jewett's insight and art at its best; in fact, we have preferred short sketches, her work, of the same dimensions as these tales, to the longer expressions of her abilities in her favorite field...."

**\*\* Abstract**

Expressing his preference for her short stories, as opposed to her longer work, the critic praises Jewett's latest collection as "insight and art at its best."

[Two books by Fawcett receive split reviews previously; Mrs. A. E. Barr's Master of his Fate is warmly reviewed afterwards.]

118. Anon. "New Books [Review of Jewett's The King of Folly Island]." New York Times (New York, NY). July 29, 1888: 10.  
*Newspaper article.*

"Throughout all these stories, with one exception, there runs a vein of melancholy. Are there no bright days in Vermont, New Hampshire, or Maine? The author loves to wander back to the past when there were great old families, when the women wore brocade, the men ruffles, and she contrasts those times with pictures of New England penury.... New-England rustic prattle, with its fossil words and fine turn of phrasing, the author knows all about. No writer has a more delicate appreciation of New-England scenery. It seems a pity that all this poetical prose of New-England always has such a sad refrain, as if telling of a past grandeur. We can hardly think that the people are half as melancholy as they are described."

**\*\* Abstract**

Lamenting that her New England stories are always so melancholy, the critic nevertheless praises Jewett's use of dialect and scenic description.

[Friis's Lalja: A Tale of Finland is reviewed previously; Brooks's Abraham Lincoln: A Biography for Young People follows.]

- Not listed in previous bibliographies.

119. Anon. "Books of the Month [Notice of Jewett's The King of Folly Island]." Atlantic Monthly (Boston, MA). 62 (Aug 1888): 288.  
*Journal article.*

"The King of Folly Island and other People, by Sarah Orne Jewett, contains eight stories, of which three are already known to our readers; but the charm of Miss Jewett's stories is not exhausted by a single reading."

\* Complete

A short notice by Jewett's "home" journal. Although readers of The Atlantic might have read some of these stories before, the critic generously suggests they contain enough depth and enjoyment to deserve a second reading.

[Other brief notices bracket Jewett's.]

- Not listed in previous bibliographies.

120. Anon. "Recent Fiction [Review of Jewett's The King of Folly Island]." Overland Monthly and Out West Magazine (San Francisco, CA). 2nd s. 12 (Aug 1888): 216.  
*Journal article.*

"In a pleasing volume Sarah Orne Jewett has gathered together seven of the short stories that she has printed in several magazines, adding to them one new one. All of them are of New England life with one exception, when the scene shifts to Acadia. Miss Jewett's work is of the conscientious sort that gives her likenesses a photographic character. Every reader familiar with the life of rural New England can name the originals, or if not the originals, yet what might have been the originals of all the principal characters. The conscientiousness, the curiosity, the love of gossip, the veneration, the pride, the pugnacity, the thrift, that characterize the Yankee when unspoiled by city influences,--all these are typified and illustrated on Miss Jewett's pages. This work is admirably done, but the reader that seeks for excitement, for plot, or for the dramatic, must seek elsewhere."

\* Complete

In spite of its ambivalence, the review is ultimately positive. Jewett's work is conscientious and photographic in its realism; however, it lacks plot and action.

[Burnett's Sara Crewe is reviewed previously. Bret Harte's The Argonauts of North Liberty is reviewed afterwards, with the reviewer suggesting this work if the reader is looking for the action Jewett lacks.]

121. Anon. "The Bookshelf [Review of Jewett's The King of Folly Island]." Cottage Hearth (Boston, MA). 14 (Aug 1888): 262.  
*Journal article.*

"As one takes up a new book by Miss Jewett, the first emotion, on reading the opening pages, is one of gratitude, almost as to a personal friend. Her work always comes to us with the same freshness and purity of sentiment, the same unaffected style, and simple coloring of quaint scenes and characters, the same wholesome presentment of life as sweet and enjoyable, which made her earliest work so welcome to American readers. The first of the sketches in the book before us is exquisitely done, and deserves to rank with the 'White Heron'--to our mind the best of her previous work."

\* Complete

Jewett is a reliable author, her work "always comes to us with the same freshness and purity of sentiment, the same unaffected style, and simple coloring of quaint scenes and characters, the same wholesome presentment of life as sweet and enjoyable, which made her earliest work so welcome to American readers." The eponymous story should rank with "A White Heron" as being among her best.

[Jewett's article leads the column; a positive review of Rexdale's Drifting Songs and Sketches follows.]

122. Anon. "From Bar Harbor: Items of More or Less Interest." Bangor Daily Whig and Courier (Bangor, ME). Aug. 3, 1888: 3.  
*Newspaper article.*

"There is a hop to-night [Aug. 2] at the Belmont Hotel, at which the fashionables of Mount Desert street will appear in force. Among the recent arrivals are Mrs. James T. Fields and Miss Sarah Orne Jewett."

\* Complete Jewett reference

The Bangor Daily Whig and Courier reports that Annie Fields and Sarah Orne Jewett are in residence at the Belmont Hotel in Bar Harbor, ME, in time for a local dance at which "the fashionables of Mount Desert street will appear in force."

123. Anon. "Recent Fiction [Review of Jewett's The King of Folly Island]." Critic (New York, NY). 10 (Aug 4, 1888): 54.  
*Journal article.*

"Few short story writers have so artistic a touch as Sarah Orne Jewett. By temperament Miss Jewett is an artist, a painter. She gives with wonderful ideality and feeling the dull, flat effects of some landscapes; but her scale of coloring is limited; she avoids picturesque situations, and lacks a quick sense of the dramatic and the humorous. Still, within her scope she gives us perfect bits of work. She has close fellowship with nature and the poetic insight into the human side of it. Her latest volume, The King of Folly Island, contains some tales with which we are familiar and some which have not hitherto been printed. The impression of New England life, of the faded, sad, hungry-featured women, the narrow, hard-spoken men, the scrimping, weary farm folk, the uneventful village life, the faint, meagre romances of youths and maidens remain distinctly in one's mind long after the last page is turned and the book laid aside. Any bright surface may reflect back an image, but to retain, to fix it, is the special prerogative of art."

\* Complete

Jewett's work lacks humor and a sense of the dramatic; nevertheless, she is an artist at depicting nature and its human connections, and the stories make haunting impressions upon the reader.

[Corbett's For God and Gold is reviewed positively beforehand; "Minor Notices" follow.]

124. Anon. "New Books and Reprints [Review of Jewett's The King of Folly Island]." Saturday Review of Politics, Literature, Science and Art (London). 66 (Aug 18, 1888): 222.

*Journal article.*

"In fiction we have Miss Jewett's The King of Folly Island; and Other People, a collection of *nouvelles*, as the *nouvelle* is practised in America, sober in method, intelligent in theory, and very dull and disenchanting in effect."

\* Complete

That Jewett's stories are "intelligent in theory" but "dull and disenchanting in effect" seems to suggest that the critic dislikes Jewett's subject matter rather than her writing ability generally.

[Other brief notices bracket Jewett's, whose review leads the "fiction" section of the column.]

125. Noble, James Ashcroft. "New Novels [Review of Jewett's The King of Folly Island]." Academy (London). 34 (Aug 18, 1888): 100.

*Journal article.*

"Miss Jewett's [sic] volume is very able, and, to us, very irritating. It contains, in addition to 'The King of Folly Island,' seven elaborate examples of the new American story, which is not a story at all, but rather an episode in a story of which the beginning, or the end, or both, remain untold. Our children may learn to delight in this kind of thing--and unless rumour errs we have among us living adults who, at any rate, pretend to delight in it--but there are those of us who are too old to learn new tricks of appreciation, and to whom the game of pretension is not worth the candle....The 'finish' of these stories, for such in default of another name we must call them, is so delicate and perfect that connoisseurs of 'craftsmanship' will probably be thrown into ecstasies of admiration; but one commonplace middle-aged critic feels inclined to ask the brutal question, 'What is the use of finishing a thing which is really not begun?'...."

\*\* Abstract

Jewett's work is an example of the "new American story" which is episodic and doesn't begin or end. In terms of "craftsmanship," her work is admirable, and the "finish" is "perfect."

[Molesworth's The Third Miss St. Quentin is ambivalently reviewed beforehand; Greenwood's Handsome Jack and Other Stories follows.]

[Note: The Academy: A Monthly Record of Literature, Science and Art was published monthly from 1869 to 1871, then weekly to July-Aug 1916. Editors included Charles Appleton, Charles E. Doble, James Sutherland Cotton, Charles Lewis Hind, William F. Teignmouth Shore, and T. W. H. Crosland, among others. Founded and edited by Oxford scholars, it was initially erudite and dignified, but under Hind's editorship its tone lightened and it reached a more popular audience. Literature, philosophy, art, music, drama, and science were emphasized. From Sullivan's British Literary Magazines: The Victorian and Edwardian Age, 1837-1913.]

126. Anon. "Book Reviews [Review of Jewett's The King of Folly Island]." Epoch (New York, NY). 4 (Sept 7, 1888): 88.  
*Journal article.*

"....These tales do not conform strictly to the rules for short-story writing which are observed by the best masters of the craft in France and this country.... Miss Jewett's writings are episodic and discursive, lacking that completeness of form and purpose that the ideal short story possesses. Some are merely character sketches, while others read like fragments from longer works. Yet in all there is considerable charm, due to the singularity of many of the types of character presented and the evident faithfulness with which they are described, and to the purity and charm of the style. Nor should we omit to pay just tribute to Miss Jewett's keen and loving observation of nature and her minutest facts...."

\*\* Abstract

Jewett's writing, being "episodic and discursive," does not conform to the "ideal" for short story writing; nevertheless, her work is praised for her presentation and fidelity of character, and for her description of nature.

[Unknown what comes before.]

[Note: published weekly 1887-1892. Continued by Munsey's Magazine. From Harvard Library catalogue.]

127. Howells], Anon. [William Dean. "Editor's Study [Review of Jewett's The King of Folly Island]." Harper's New Monthly Magazine (New York, NY). 77 (Oct 1888): 801.  
*Journal article.*

"....Here there is knowledge of common life (we call it common, but it is not vulgar, like the life of most rich and fashionable people) not less intimate than [Mr. Denison's] and a kindness for it quite as great; but it is studied from the outside, and with the implication of a world of interests and experiences foreign to it. Of course Miss Jewett's lovely humor, so sweet and compassionate, goes for much in the tacit appeal, the mute aside, to the sympathetic reader for his appreciation of the several situations; but nothing is helplessly or involuntarily good in the effect; all was understood before and aimed at, and there is a beautiful mastery in the literature, which charms equally with the fine perception. From

the first to last...one is tempted to call the result perfect, and take the consequences. At the same time the writer's authority is kept wholly out of sight; she is not sensibly in her story any more than a painter is in his picture. It is in this that her matured skill or her intuitive self-control shows...."

**\*\* Abstract**

One of Jewett's strengths is that she stands outside of her stories, like a painter is outside of his picture, even as she tacitly appeals to the sympathetic reader. In such ways she stands above other contemporaries.

[Mr. Denison's The Man Behind is reviewed poorly beforehand; Cable's Bonaventure is warmly reviewed afterwards, although is called "no such book as The Grandissimes."]

128. Anon. "Recent Novels [Review of Jewett's The King of Folly Island]." Nation (New York, NY). 47 (Oct 4, 1888): 274.  
*Journal article.*

"The King of Folly Island includes half a dozen sketches of New England life, all so like previous sketches by Miss Jewett that we might as well be reading the last volume, or the volume before that. The fishermen, the countrymen, the old maids by hill and shore, are familiar friends, and there is no obvious reason for presenting them under new names, except to keep before us the author's skill in the delineation of them. The last sketch (there is not a story in the volume), 'Mere Pochette,' is of French Canadian life, somewhere between the settlements, the Eastern States, and the St. Lawrence country. The location is indefinite, but it serves. The sketch does not indicate any more definite acquaintance with the people than with the topography. Mere Pochette, the several cures, and the rest are conventional peasants, not *Canadiens*. The sweeping characterization of the habitants as 'hardening into stolid farmers,' growing 'stupid and heavy' 'drinking gin and bad beer,' is an unjustifiably severe criticism of the French in the Province of Quebec....The best that can be said for Miss Jewett's tentative excursion into foreign territory is that she has not the blighting tendency to misrepresent for romantic effect, and that thus far the Canadians are fortunate in her hands."

**\*\* Abstract**

An ambivalent to poor review. Jewett's scenes and characters, while good, are beginning to seem recycled. Her attempt at a change of scene, setting "Mere Pochette" in Quebec, fails by generalizing and stereotyping both the scenery and the characters. At least she doesn't try to romanticize them.

[The following review begins, "Miss Reeves is possessed by this tendency [to romanticize], and the Acadians in A Little Maid of Acadie are the sufferers." The preceding review for The Residuary Legatee is warmly received.]

129. Anon. "Novels of the Week [Review of Jewett's The King of Folly Island]." Athenaeum (London). No. 3181 (Oct 13, 1888): 481.  
*Journal article.*

"The King of Folly Island is one of a number of stories reprinted from several American magazines. It is not quite easy to understand the author's popularity in America. She writes well, her stories are cleverly begun, and often she shows a good deal of power of presenting individuality; but she is sadly wanting in the gift of construction, and seems to come to an end without knowing what she was driving at. To read her stories, therefore, is to suffer a series of disappointments."

\* Complete

The last (known) review of Jewett by this magazine was Aug 30, 1884 for A Country Doctor (q.v.), and the journal is showing consistency by also panning Jewett's latest work. In particular, the critic is offended by Jewett's poor form, her lack of "construction," which leads to his disappointment in reading her stories.

[A positive review of Behind Closed Doors by an anonymous (female) author precedes Jewett's, whose review ends the "Novels" section.]

130. Anon. "[Review of The King of Folly Island]." Literary World (Boston, MA). 19 (Oct 27, 1888): 365.  
*Journal article.*

"Miss Jewett's graceful command of the picturesque attributes of humble New England seaboard life is exemplified once more in the collection of studies embraced under the above-quoted title. Stories in the proper sense of the word Miss Jewett does not give us. There is in her pages no evolution of character, she reveals no gradual unfolding of motive, she is incapable of constructing a plot. But how fine and true, within its narrow limits, her work is! Given a situation suited to her peculiar talent, she has no rival in the gentle art of depicting two or three people in certain simplified relations and making them denizens of reality. Her art is photographic in fidelity to general outlines and essential details, while having a softness of tone that bare description could never rival. The whole secret of her success is sympathy...."

\*\* Abstract

This review starts ambivalently, then improves. Although her characters show no development and "she is incapable of constructing a plot," Jewett's art of photographic description of characters in small situations is unrivalled.

[Reeve's A Little Maid of Acadie is briefly but pleasantly reviewed beforehand; Owen's Molly Bishop's Family is positively received afterwards.]

131. Anon. "New Publications [Nov 1888 issue of St. Nicholas]." Atlanta Constitution (Atlanta, GA). Nov 16, 1888: 3.  
*Newspaper article.*

"'Little Saint Elizabeth,' by Mrs. Burnett, author of 'Little Lord Fauntleroy'; 'The Routine of the Republic,' the practical workings of the Government; 'The Leaf of Peace,' by Octave Thanet; a serial story for girls by Sarah Orne Jewett; 'The Young Naturalists,' 'How to



Become a Curve-Pitcher,' 'Amateur Photography,' 'The Girls' Crusade,' Indian Stories, 'Boys and the National Guard,' School Stories, Scientific Papers, etc., etc."

\* Complete Jewett reference

This brief mention of "a serial story for girls" [Betty Leicester] by Jewett, appears as an incentive to buy the November 1888 issue of St. Nicholas magazine. This is the first known mention of Jewett in this southern newspaper.

• Not listed in previous bibliographies.

132. Anon. "Book-Talk [Notice of Jewett's The King of Folly Island]." Lippincott's Magazine (Philadelphia, PA). 42 (Dec. 1888): 903.  
*Journal article.*

"... The King of Folly Island, and Other People, by Sarah Orne Jewett, a collection of short stories, delicate, graceful, and poetical, like all Miss Jewett's work."

\* Complete Jewett reference

Jewett's latest, The King of Folly Island, is called "graceful, and poetical, like all Miss Jewett's work."

• Not listed in previous bibliographies

133. Wickham, Gertrude Van R. "Dogs of Noted Americans, Part III Sara [sic] Orne Jewett's Dog." St. Nicholas (New York, NY). 16 (May 1889): 541-45.  
*Journal article.*

"[Jewett's dog] Roger is a large Irish setter, of wide and varied information, and great dignity in character....

"When they go into the business or manufacturing part of the city, it is sometimes touching to see sad faces light up as he goes by with tail wagging, and to notice how many tired hands reach out to pat him. At such times, Miss Jewett will often forget her errand in stopping to talk with others about him....

"But the best place to see this dog is by the seashore in the summer, where he runs about with his beautiful red coat shining like copper in the sunshine...Mrs. Fields is at such times his best friend, for she oftenest invites him to walk along the beach and chase sandpipers. Strange to say, his interest in this pursuit never fails, though the sandpipers always fly seaward, and so disappoint their eager hunter...."

\*\* Abstract; includes sketch of Roger.

As indicated by "Part III" in the title, this was an ongoing series. The editors of this children's magazine, in which Jewett published stories and poems, apparently felt their readership would feel closer to Jewett to know about her pet dog Roger. The other dogs and owners considered in this section General Winfield S. Hancock's dog Turk, and Admiral Porter's dog Bruce. Jewett seems a strange third to this pair.

[Notes: Founded by Roswell Smith in 1873, St. Nicholas was a monthly magazine for children. Its editor, Mrs. Mary Mapes Dodge, was convinced that it should not "be a milk-and-water variety of the periodicals for adults." A handsome magazine from the first, St. Nicholas was beautifully printed and copiously illustrated by artists and wood engravers. St. Nicholas was distinguished by the high quality of its fiction. All of the leading writers for children appeared among its contributors including Trowbridge, Louisa Alcott, Kipling, Harte, Clemens, Stevenson, and numerous others. As St. Nicholas entered the twentieth century it showed a certain flagging in vitality and a slow but steady decline in circulation. The magazine became more departmentalized and placed less emphasis on stories and articles. In 1905, Mrs. Dodge died and was succeeded as editor by William Clarke. Cf. American periodicals, 1741-1900. Fifty copies of this article was republished in 1996 by Gary W. Woolson, Newburgh, ME under the name "Roger."]

134. Anon. "Literary Notes." Star and Sentinel (Gettysburg, PA). July 2, 1889: 3. *Newspaper article*.

"The July Atlantic contains a short sketch called 'Going to Shrewsbury,' by Sarah Orne Jewett, which naturally commends itself to the summer reader who has either already gone away himself, or who is looking forward to going to some such country town."

\* Complete Jewett reference

This note advertising the July 1889 Atlantic Monthly opens with notice of Jewett's story "Going to Shrewsbury," which the author states "naturally commends itself to the summer reader."

• Not listed in previous bibliographies.

135. Anon. "Sarah Orne Jewett." Book News (Philadelphia, PA). 7 (Aug 1889): 361-62. *Journal article*.

"Miss Jewett began writing for publication when nineteen. She is now thirty-nine, with a future of undoubted promise before her. Besides the volumes of her collected stories she has been a frequent contributor to the leading periodicals. She enjoys an unquestioned popularity with a multitude of readers....

"Since literature became her vocation it is probably true that Miss Jewett has made a place for herself, and a very charming and engaging place it is. Her pure, healthy, and sympathetic language and underlying tenderness of thought and feeling reveal the unspoiled nature in all its natural grace and fragrance; so that Sarah Jewett has as many friends as she has readers, and they are a host."

\*\* Abstract; includes biographical sketch.

A biographical sketch is followed by an analysis of Jewett's main themes in her stories, and a brief comment on her poetry. A list of her books concludes the piece.

[Note: The Book News Monthly was published 1883 - [1918]. Founded by J. Wanamaker. From Library of Congress catalogue.]

136. Bok, Edward W. "Literary Leaves." Ladies' Home Journal . VI: 9 (Aug. 1889): 11.  
*Journal article.*

"... Miss Sarah Orne Jewett is one of the few story-writers who sends her stories to press almost exactly as first written. She rarely makes any notes beforehand, and despite this lack of preparation writes very fast. As a rule, the plot and characters of a story are clear in her mind before she begins the writing. She very seldom bases her stories on real incidents; almost invariably, they are purely imaginative. Her literary work is nearly all done between the hours of one and six in the afternoon."

**\*\* Abstract**

Bok's brief article on Jewett, under the heading "Bright Gossip About Those Who Write and Make Books" is another early biographical article akin to Eliza Putnam Heaton's more lengthy 1895 article for the Boston Sunday Herald, q.v.

- Not listed in previous bibliographies.

137. Anon. "The Ages of Some Literary Women." Morning Oregonian (Portland, OR). Aug. 11, 1889: 10.  
*Newspaper article.*

"Here are the ages of some of the well known literary women: Sarah Orne Jewett, who writes the charming little sketches of provincial New England life, will be 40 this coming September."

**\* Complete Jewett reference**

This article, published first in the New York World, lists the ages of a number of women writers. Jewett leads the list.

[Note: a similar list was published in the June 11, 1889 Washington Post, pg. 4.]

- Not listed in previous bibliographies.

138. Anon. "Literary Women and Dress." Ladies' Home Journal Sept. 1889: 11.  
*Newspaper article.*

"... The old theory that literary women must be long haired, unkempt in appearance and eccentric in dress, is rapidly dying out. The modern authoress has greater social obligations than her sister who preceded her, and she must dress accordingly. . . . Our younger women writers are naturally more dressy. Maud Howe, Amelie Rives, Margaret Deland, Sarah Orne Jewett and other members of the younger school are aesthetic in their dress, and frequently the prettiest and most stylish gowns at the gathering are worn by them. It is, on the whole, a pleasing indication of the progress of our time, that because a woman is a writer is no longer a guarantee of peculiar manners or eccentric embellishment."

**\*\* Abstract**

The anonymous author considers the responsibilities of mothers, housekeeping of the future, and the changing dress of literary women. Jewett is listed among the modern women writers who dress fashionably, as compared to their predecessors, who apparently had a reputation for being eccentric and unkempt. This new fashion sense among women writers represents, according to the author, "a pleasing indication of the progress of our time."

[Note: this was reprinted under the title "Women and Home: Interesting Review of the Progress Made by Women" in the Olean (NY) Democrat on Sept. 26, 1889, and undoubtedly elsewhere.]

- Not listed in previous bibliographies

139. Anon. "Books for Young People [Review of Jewett's Betty Leicester]." Literary World (Boston, MA). 20 (Dec 7, 1889): 460.  
*Journal article.*

"This sweet and wholesome little book has little plot to it. It simply gives the every-day life of a dear every-day child, sent to spend the summer in a New England neighborhood, and the freshening and pleasure which her breezy and helpful nature brings to a great many people. Nothing happens in the course of the narrative more exciting than the escape from jail and death of a somewhat dimly outlined criminal father to some children in the village; but the whole is sunny and delightful, and full of characteristic hints and hits at character in Miss Jewett's happiest vein...."

**\*\* Abstract**

Betty Leicester is a "sweet and wholesome little book," "sunny and delightful," although it has "little plot to it."

[Jewett's review opens the section; a positive review of Castlemon's True to His Colors follows.]

140. Bainton, George. The Art of Authorship. New York, NY: D. Appleton and Co., 1890. 177-78.  
*Book.*

"Sarah Orne Jewett is one of the best literary artists among the American writers of short stories. Her composition is simple, yet full of force; while the pictures she paints of village life are inspired by a deep-felt sympathy with the common people."

**\*\* Abstract**

Bainton includes Jewett in his section called "On Literary Style." A long quote by Jewett discusses her individuality of style, including her statement, "I was not a studious child, though always a great reader, and what individuality I have in my manner of writing must be a natural growth and not the result of study or conscious formation" (178). The title

page remarks that these comments have been "Personally contributed by leading authors of the day."

141. Anon. "Book Review Pages [Review of Jewett's Betty Leicester]." Overland Monthly and Out West Magazine (San Francisco, CA). 2nd s. 15 (Jan 1890): 111. *Journal article.*

"Betty Leicester is by Sarah Orne Jewett, and that is equivalent to saying that it is in almost every respect as good of its kind as possible. It is a story of a young girl's summer, --a story without a plot, merely of the people she met, and the things she saw, and the influence of her frank, sunny nature. It is stretched out and pieced up from a shorter story published in St. Nicholas, and it shows it,--which is a pity, it might have been so nearly perfect. It would have been better if shorter, for it has not the substance for as much of a book as it has been made into."

\* Complete

A reluctantly ambivalent review. Betty Leicester has no plot, and it shows its having been "pieced up" from a shorter story. It would "have been better if shorter," and could have been "so nearly perfect." Nevertheless, from Jewett's pen, it is "as good of its kind as possible."

[Champney's Witch Winnie is poorly reviewed beforehand; Church's To the Lions: A Tale of the Early Christians is warmly received afterwards.]

142. Anon. "The Bookshelf [Review of Jewett's Betty Leicester]." Cottage Hearth (Boston, MA). 16 (Jan 1890): 23. *Journal article.*

"Miss Jewett has been known hitherto chiefly as a writer of books--quite unsurpassed in their atmosphere of sweet, pure, New England country life--for the general reader. She now takes her place in the ranks of those women whose works are calculated to elevate and inspire the young; not little children, but young girls who need a true woman's influence and counsel as they step forward to take their places in the busy world. 'Betty Leicester' is a girl of fifteen, which she thinks 'such a funny age--you seem to perch there, between being a little girl and a young lady, and first you think you are one and then you think you are the other.' The story of her simple, natural, sunny life, bringing 'a bit of color' into the gray lives of the country people where she spends the summer, is an exquisite bit of helpful writing, worthy of a place beside Little Women and Faith Gartney. The world seems to us, after we have read this little book, a brighter and better place to live in."

\* Complete

Betty Leicester, an "exquisite bit of helpful writing," is an instructive book for young girls, worthy to be placed besides Little Women and Faith Gartney.

[Jewett's review leads the column; a brief publication notice of Southworth's Retribution follows.]

143. Thompson, Maurice. "More About the Short Story." America: A Journal for Americans (Chicago, IL). 3 (Jan 9, 1890): 471.  
*Journal article.*

"It must be remembered (though it is forgotten by too many) that a wide space separates the mere study from the adequate sketch. American short-story writers make too many protracted studies, too few sincere and outright sketches. What may be called the New England dialect story is almost sure to be drawn out to admirable but flimsy tenuousness....

"The New England essay-story and the Southern word-wonder story may be best instanced in the works of Miss Jewett and Mr. Lafcadio Hearn. Both of these writers are notably attractive and splendidly effective, the exemplars of their schools, the extremes of the American habit; but they are not story-writers at all in the sense that Guy de Maupassant and Alphonse Daudet are story-writers. They lack the directness and absoluteness of stroke, the swift vision-focus and the lucky dash of expression that trusts just enough to the reader's imagination and cleverness of insight to make him feel a sort of copartnership with the author...."

**\*\* Abstract**

Thompson considers why volumes of short stories don't sell as vigorously as novels, especially since the United States has so many well-known short-story writers. He first argues that while "local color" stories are very popular, they are "padded out" to novel length to satisfy audience craving, and perhaps because publishers pay by the word. He concludes, however, that American writers do not adhere to the rigorous form of the short story as the Europeans do. Jewett is lauded as the epitome of the "New England school," but does not equal Maupassant or Daudet in construction.

[Note: America: A Journal for Americans, Devoted to Honest Politics and Good Literature was published 1889-1891 and edited by Slason Thompson and Hobart Chatfield-Taylor. From Library of Congress catalogue. Eppard in Critical Essays of Sarah Orne Jewett says the debut issue was 5 April 1888, which seems more accurate considering that Jewett's story "A Player Queen" was published in the 28 July 1888 issue.]

144. Young, Alexander. "Boston Letter." Critic (New York, NY). 13 (Feb 22, 1890): 96.  
*Journal article.*

"Mrs. James T. Fields and Miss Sarah O. Jewett are, I was about to say, summering at Saint Augustine, Fla., not simply because the weather there suggests the butterfly season, but because wherever these close literary friends are they diffuse a genial social warmth. Miss Jewett, whose home is in South Berwick, Me., amid the scenes which she has invested with such picturesque interest, is in the habit of visiting Mrs. Fields during the winter in Boston, and they enjoy taking trips together wherever their fancy leads them."

**\* Complete**

A gossip notice following a popular author.

145. Anon. "Talk About Books [Notice of Jewett's Betty Leicester]." Chautauquan (Jamestown, NY). 11 (Apr 1890): 126.  
*Journal article.*

"The genial and humorous naturalism which makes Miss Jewett's books such pleasant reading, abounds in Betty Leicester. To read this account of uneventful life in a New England town with its kindly, every-day sort of people, is as restful as a quiet Sunday afternoon."

\* Complete

Jewett's latest displays "genial and humorous naturalism." It is "restful" and pleasant.

[Reviews of Church's To the Lions: A Tale of the Early Christians, and Raffenspergen's Those Raeburn Girls frame Jewett's.]

146. Anon. "Literary [Review of Jewett's Betty Leicester]." American Hebrew (New York, NY). 42 (Apr 2, 1890): 199.  
*Journal article.*

"Miss Jewett's first attempt at this class of literature [for young women aged between thirteen to sixteen] is perfectly successful in meeting the requirements of the case. There is a good story and it is cleverly written. In fact, the interest is continually sustained, and as was to be suspected of a writer of her culture and experience, the literary quality is of that order which ought to be one [of] the first essentials in books of the character we are now considering. It is indeed an excellent study of character, and an exquisite picture of New England life."

\*\* Abstract

Apart from praising Jewett's storytelling powers, the reviewer calls most books written for girls of this age range "unmitigated trash" and defends Jewett's moralistic tale as realistic in comparison to the fantastical nature of others.

[W. W. Newton's Dr. Muhlenberg and Dooley's A Study in Scarlet bracket this review.]

[Note: The American Hebrew: The National Weekly of Jewish Affairs was published Nov. 21, 1879 to Dec. 26, 1902. It continues the Jewish Chronicle of Baltimore, and merged with Jewish Messenger to form American Hebrew and Jewish Messenger. From Harvard Library catalogue.]

147. Anon. "Recent Fiction [Review of Jewett's Tales of New England]." Critic (New York, NY). 13 (May 31, 1890): 269.  
*Journal article.*

"To enter the same field traversed in some of Hawthorne's daintiest sketches, in some of Mrs. Stoddard's most vigorous chapters, and demonstrate a right to remain in it is given to but few of the many who make the attempt. Among these few we would put Sarah Orne Jewett, whose Tales of New England are, for closeness of observation at least, not unworthy to be compared with the best that has been done in her way. There is an art, too, of which the reader is unconscious--until all is said--in the way in which she presents the slight happenings of some quiet neighborhood,--an art which is not mannered, though it is distinctly that of the 'New England school'....The dark blue cover and neat presswork of the Riverside Aldine Series just suit these tales, being like them serviceable not for a day but for a lifetime."

**\*\* Abstract**

Jewett's latest collection is compared in quality to Hawthorne's and Stoddard's work. Like the book itself, the tales are made to stand the test of time.

[Reviews of Atherton's Los Ceritos and The Danvers Jewels by Mary Cholmondeley frame Jewett's.]

148. Anon. "Women of Celebrity in Letters Who Have Never Married." Los Angeles Times (Los Angeles, CA). June 29, 1890: 11.  
*Newspaper article.*

"Constance Fenimore Woolson, author of Lake Country Sketches, and other graphic stories; Sarah Orne Jewett, who wrote A Country Doctor and Deephaven sketches, as well as other books which have proved so delightful to readers everywhere; Edith M. Thomas, the exquisite lyrist; Grace King, author of the attractive southern tale, "Monsieur Motte, and Octave Thanet," a name which veils the personality of a western writer of striking originality, are all still unmarried."

**\* Complete Jewett reference**

Jewett is listed prominently as a major woman writer who remains unmarried. No explanation is given for their single status. Originally printed in the New York Star. This was also reprinted in the Aug. 9, 1890 Los Angeles Times (p. 3). For a misogynistic corruption of this article, see "Single and Married Women Writers" in the Frederick, Maryland News for June 24, 1893.

- Not listed in previous bibliographies.

149. Anon. "The Bookshelf [Review of Jewett's Tales of New England]." Cottage Hearth (Boston, MA). 16 (July 1890): 225.  
*Journal article.*

"We have often had occasion to speak of Miss Jewett's pure, breezy sketches of New England life. The present volume is issued in the dainty 'Riverside Aldine' form, and contains some of the author's best pieces, namely 'Miss Tempy's Watchers,' 'The Dulham Ladies,' 'An Only Son,' 'Marsh Rosemary,' 'A White Heron,' 'Law Lane,' 'A Lost



Lover,' and 'The Courting of Sister Wisby.' It will be seen that all of these are old favorites, which Miss Jewett's readers will be glad to have brought together in this form."

\* Complete

This volume contains stories that are "old favorites," and readers will appreciate the collection.

[Positive reviews of Higginson's Java, The Pearl of the East and Barnard's The Boys of North Parish bracket Jewett's.]

150. Clark, Kate Upson. "Book Reviews [Review of Jewett's Tales of New England]." Epoch (New York, NY). 7 (Jul 4, 1890): 350.  
*Journal article.*

"....Something amounting almost to genius is needed, surely, to give to such slight plots and commonplace characters and pictures as those which make up these simple tales, so vivid and human a quality as we find in them. Each is a gem, chosen, cut and set in an individual and characteristic style of Miss Jewett's own, which, while it is lacking in something of the depth and fire, and especially in the poetic romanticism of Miss Mary E. Wilkins,--still strongly suggest that writer.

"No one who has not tried it can appreciate the amount of skill and refinement required to pencil such delicate pictures as theirs, out of the uncouth New England dialect. Even Mrs. Stowe and Mrs. Rose Terry Cooke, both of whom in their best New England work excel in some respects Miss Jewett and Miss Wilkins, degenerate into coarseness not infrequently in handling New England dialect. These younger writers never do it. Their touch is true, their sympathy unfaltering, and their literary graces manifold."

\*\* Abstract

The first comment to specifically link Jewett and Wilkins, and to compare the two of them to Stowe and Cooke, the older generation of New England writers. Jewett is praised as an artist with her own characteristic style. Together, Jewett and Wilkins surpass Stowe and Cooke in their adeptness at using New England dialect.

[Jewett's review opens the article; a review of McCarthy's The French Revolution follows.]

151. Anon. "Sarah Orne Jewett: A Woman Who Has Pursued a Literary Career for Over Twenty Years." Daily Northwestern (Oshkosh, WI). July 5, 1890: 2.  
*Newspaper article.*

"For more than twenty years the press of this country has been enriched from time to time with poems and stories from the pen of Sarah Orne Jewett. . . A keen sense of humor is one of her characteristics. Her humor has a healthy, contagious quality denoting appreciative discernment for all sides of character. Her people are very life-like. Short stories is her special field of literature. Her more pretentious books are

Deephaven, Country Byways, A Country Doctor, A Marsh Island and Old Friends and New."

\*\* Abstract; includes a poor sketch of Jewett.

This article celebrates Jewett's twenty-year career with a brief biographical sketch and an appreciative comment regarding Jewett's humor. "Pretentious," in the last line, seems out of place in this otherwise laudatory essay. The included sketch of Jewett is almost cartoonish.

- Not listed in previous bibliographies.

152. Anon. "[Review of Jewett's Tales of New England]." Independent (Jamestown, NY). 42 (July 31, 1890): 1061.  
*Journal article.*

"Houghton, Mifflin & Co. have collected into a neat volume for their 'Aldine Series' eight short stories by Miss Sarah Orne Jewett, under the title Tales of New England. Every well-informed reader knows what to expect when Miss Jewett writes. Her stories are told in exquisite style and with a view to quiet pictures of humble New England life. Most of the pieces in this volume have been in print for some years, but they have worn well; and it will be long before their interest will fail with the lovers of good literature inclosing the dreariness, harshness and immitigable pathos of New England rural experience. Miss Jewett's art is not inspiring, but it is effective and genuine."

\* Complete

The tone of this review is different from the last (known) one by this magazine (June 28, 1888 for The King of Folly Island [q.v.]), which might suggest a new reviewer. Jewett's latest is written in her "exquisite style." Although the stories have been published elsewhere, they have "worn well" and will continue to sustain readers' interest, although their subject matter is often depressing.

[A review of Vernon Lee's Hauntings precedes Jewett's; Sterrett's Studies in Hegel's Philosophy of Religion follows.]

153. Anon. "Talk About Books [Notice of Jewett's Tales of New England]." Chautauquan (Jamestown, NY). 11 (Aug 1890): 649.  
*Journal article.*

"Miss Jewett's graceful realism has nowhere a greater charm than in the newly gathered Tales of New England. Each story is an exquisite idyl of country life."

\* Complete

[Brief notices for James's The Tragic Muse and Young's Adrift: A Story of Niagara bracket Jewett's.]

154. Anon. "New Books [Notice of Jewett's Tales of New England]." Lippincott's Magazine (Philadelphia, PA). (Aug. 1890): 286.  
*Journal article.*

"Tales of New England, by Sarah Orne Jewett. A collection of carefully-written and picturesque tales of rural New-England life."

\* Complete

Jewett's latest collection, Tales of New England, is "carefully-written" and "picturesque."

- Not listed in previous bibliographies.

155. Anon. "Women Who Write." Decatur Daily Despatch (Decatur, IL). Aug 4, 1890: 2.  
*Newspaper article.*

"... Sarah Orne Jewett recently told a friend that she had written as much as 6,000 words a day, besides letters; her usual average is 2,500 words."

\* Complete Jewett reference

This column prints facts about women writers, including "It has been found that 10,000 books have been written by women in the United States." Jewett is listed as stating that she has written as much as 6,000 words a day, although her average is much lower. See Eliza Putnam Heaton's Aug. 18, 1895 article in the Boston Sunday Herald in which this number is quoted as being dramatically higher.

156. Anon. "Twenty 'Immortelles'." Critic (New York, NY). 14 (Sept 27, 1890): 156-57.  
*Journal article.*

"... we take pleasure in hereby throwing open the polls again, this time for the election of an Academy to be composed of the *twenty writers whom our readers deem the truest representatives of what is best in cultivated American womanhood*. Voters should be careful not to put more than twenty sname [sic] upon their lists, and to write only on one side of the paper.... It is by no means necessary to confine one's choice to these 125 ladies; but without some such guide, the voter is in danger of overlooking the very name that he or she would be least willing to omit."

\*\* Abstract

The editors of The Critic solicit "twenty writers whom our readers deem the truest representatives of what is best in cultivated American womanhood," and provide a list of 125 names to include among the choices. Jewett is listed alphabetically as one of the women listed. Results were published in the Oct. 25, 1890 issue of The Critic, q.v.

- Not listed in previous bibliographies

157. Cone, Helen Gray. "Women in American Literature." Century Magazine (New York, NY). 40 (Oct 1890): 921-30.  
*Journal article.*

"Sarah Orne Jewett roams the old pastures, gathering many pungent handfuls of the familiar flowers and herbs that retain for us their homely preciousness. She is attracted also by the life of the coast. Without vigorous movement, her sketches and stories have always an individual, delicate picturesqueness [sic], the quality of the small, clear watercolor. A Country Doctor is to be noted for its very quiet and true presentation of a symmetrical womanhood, naturally drawn towards the large helpfulness of professional life."

\* Complete Jewett reference.

This is the extent of Cone's comments on Jewett, who is depicted as a gentle watercolorist in depicting rural life of the woods and shore. Reflections on Elizabeth Stuart Phelps and Margaret Deland surround Jewett's mention.

158. Anon. "The Twenty 'Immortelles'." Critic (New York, NY). 14 (Oct 25, 1890): 206-07.  
*Journal article.*

"We are happy to be able to announce this week the result of the vote for the Twenty 'Immortelles'--the score of writers whom the readers of The Critic deem 'the truest representatives of what is best in cultivated American womanhood.' The figures after each name indicate the number of ballots received."

\*\* Abstract

The editors of The Critic announce their Twenty 'Immortelles,' "the truest representatives of what is best in cultivated American womanhood." Sarah Orne Jewett is listed sixth with 193 votes, behind Harriet Beecher Stowe, first with 268, Frances Hodgson Burnett (241), Mary N. Murfree, pseudonymous with Charles Egbert Craddock (215), Julia Ward Howe (204), and Elizabeth Stuart Phelps Ward (203). Although bested in the tally with another prominent "local color" writer from the South, Jewett received more votes than Constance Fenimore Woolson (149), Celia Thaxter (123), Rose Terry Cooke (104), Harriet Prescott Spofford (97), and Mary E. Wilkins (Freeman) (96). The twenty runners-up are also listed. The complete list of forty women is reprinted as "Forty Women Immortals" in the Nov. 9, 1890 Chillicothe (MO) Constitution (pg. 8), and undoubtedly in other newspapers around the country. The New York Times reprinted the list of twenty, with votes on Oct. 27, 1890 (pg. 3). Lippincott's Magazine reprinted the list of twenty, with votes received, in the Feb. 1891 issue (pg. 283).

• Not listed in previous bibliographies

159. Anon. "Books of the Month [Notice of Jewett's Tales of New England]." Atlantic Monthly (Boston, MA). 66 (Nov 1890): 719.  
*Journal article.*

"A volume in the tasteful Riverside Aldine Series, and, like others in the set, it is not a new book, but a selection from the several volumes of Miss Jewett's stories. Whatever favorites one may miss from the collection, he will have no fault to find with the choice of such stories as 'Miss Tempy's Watchers,' 'The Dulham Ladies,' 'A Lost Lover,' 'An Only Son,' which form a portion of the contents. The touch of this writer's hand, when she has a first-rate theme, is so firm, yet so light, that the result is literature."

\* Complete

From Jewett's hand, "so firm, yet so light," literature is created.

[Brief reviews of Cheney's Nora's Return and Sienkiewicz's With Fire and Sword frame Jewett's.]

160. Clark, Kate Upson. "Books Reviewed by Kate Upson Clark [Review of Jewett's Strangers and Wayfarers]." Epoch (New York, NY). 8 (Dec 19, 1890): 319. *Journal article.*

"There are eleven of Miss Jewett's sketches in this pretty volume, all of them characterized by the delicate finish, the conscientious fidelity to nature and the fascinating humor which make everything that she writes such pleasant reading. New England is the theatre in which most of her actors play their parts, but here is one southern study,--'The Mistress of Sydenham Plantation,' and one Irish story, --which would make a good temperance tract,--'The Luck of the Bogans.' 'A Winter Courtship' and 'The Quest of Mr. Teaby' are two courting scenes as full of quiet fun as anything that the writer has ever done. All of these sketches have been well received as they came out in the magazines, and in their collected form, tricked out attractively as they are in fresh and spotless green and white, they should have a generous sale."

\* Complete

Praises Jewett's touch, her humor, and her nature descriptions, and predicts the book will sell well.

[Seven Dreamers by Annie Trumbull Slosson, is reviewed previously, with the opening lines, "There is a quality in this writer's work, familiar as is the ground she covers, which is new and original. While reminding the reader constantly of Mrs. Stowe, Mrs. Cooke, Miss Wilkins and Miss Jewett, she has still something of her own which is not found in the pages of any of our other New England writers." King's Campaigning with Crook is reviewed afterwards.]

161. Anon. "Our Club List." Indiana Democrat (Indiana, PA). Dec. 25, 1890: Supplement. *Newspaper article.*

"... Longfellow, Whittier, Emerson, Donald G. Mitchell, Thomas Bailey Aldrich (until recently its editor), William D. Howells (Mr. Aldrich's predecessor), and Horace E. Scudder (Mr. Aldrich's successor). Henry James, Sarah Orne Jewett, Miss Murfree (Charles Egbert Craddock)--these names are enough to show that, whatever else the Atlantic is, it is predominantly a literary magazine; and this in no narrow or technical way.

For thirty years it has been printing not merely discussions, or essays, or tales, or verses, but *literature*. Whatever the subject under consideration, the article dealing with it has been well written--written for the most part by a man or woman who realized that there was such a thing as style."

\* Complete Jewett reference

"Our Club List" details many of the predominant literary magazines of the day, including the Atlantic Monthly, in which this paragraph appears. Jewett is mentioned amongst eminent company, and the emphasis of the article is to insist that the Atlantic publishes well-written, significant literature, "written for the most part by a man or woman who realized that there was such a thing as style." That Jewett is listed among the significant contributors to the Atlantic in this context is a broad compliment.

- Not listed in previous bibliographies.

162. Edwards, E. J. "The Literary World: E. J. Edwards Tells of Two New England Women Writers." Olean Democrat (Olean, NY). Dec. 25, 1890: 18.  
*Newspaper article.*

"... Miss Jewett would probably have always remained a sort of idol of the exclusive cult of Boston had she continued to confine her work to publication in exclusive periodicals. But for the last year or two she seems to have realized that there is a wider world than that living on the shores of Massachusetts bay, and she has written for it. The result proves the soundness of her judgment, for she is becoming widely known, and is finding a market at high prices for all that she can write. Her stories are not the broad, aggressive humor that is to be found in Miss Wilkins' sketches, and she sometimes makes the mistake of attempting the analytical. That, however, was a fault of her earlier days, and she has learned of late that the charm of a story is to be found in the story itself, and not in the fine writing of the author or the manifest skill with which the literary dissecting knife is used. Her stories are longer, too, than Miss Wilkins', although she is to be classed with the short story writers."

\*\* Abstract; includes sketch of Jewett

This lengthy article both introduces readers to the newcomer Mary E. Wilkins (Freeman) and examines the literary growth of Jewett. Edwards significantly notes the way Jewett has recently broken out of her regional New England boundaries and has begun to reach a wider national audience with broader publication of her work.

[This was also found reprinted in the Jan. 2, 1891 issue of the Hornellsville Weekly Tribune (Hornellsville, NY), p. 1.]

- Not listed in previous bibliographies.

163. Anon. "Recent Fiction [Review of Jewett's Strangers and Wayfarers]." Critic (New York, NY). 14 (Dec 27, 1890): 335.  
*Journal article.*

"As welcome to the eye as the first daisy espied under the hedgerow in springtime, and like it bedight with white and gold and tender green, is the volume of short stories by Miss Sarah Orne Jewett styled Strangers and Wayfarers. Most of the pilgrims here assembled have been met with on their halt in the magazines; but we are doubly glad of an opportunity to welcome them housed and enshrined as they deserve to be....it is in her unmistakable, inimitable and therefore--to borrow a phrase from the aesthetics--'distinctly precious' New England local color, that we prefer to view this author...."

**\*\* Abstract**

Jewett's latest volume of "New England local color" stories is eagerly anticipated.

[Reviews of Green's A Matter of Millions and Baynell's Poky Clark: A Story of Virginia bracket Jewett's.]

164. Anon. "[Review of Jewett's Tales of New England]." Descriptive Lists of American, International, Romantic and British Novels. W. M. Griswold, ed. Cambridge, MA: W. M. Griswold, 1891. 42.  
*Book chapter.*

"Eight of Miss Jewett's stories, selected from her previous volumes, make a group of quiet pictures of quaint, homely people living everyday lives in uneventful places. The most delicate art gives interest to apparently barren material. Without an effort at creating an effect, the author presents real life with reverential truthfulness, and shows how even the most unprepossessing people have their 'history,' worthy of contemplation. Many of the characters are New England 'old maids,' but most of these cherish the memory of some romance. The men are plain speaking folk, and are not without their own important life services. For a piece of exquisite literary art, there has been nothing published lately in short stories more perfect than 'Miss Tempy's Watchers.' Other stories have their own charm."

**\* Complete**

Originally published in the Boston (Ma.) Journal, the reviewer finds that in this collection, "even the most unprepossessing people have their 'history,' worthy of contemplation." Jewett's characters, "old maids" and "plain speaking" men each have their place in the stories. "Miss Tempy's Watchers" is said to be "a piece of exquisite literary art, there has been nothing published lately in short stories more perfect."

- Not listed in previous bibliographies.

165. Anon. "[Review of Jewett's Strangers and Wayfarers]." Descriptive Lists of American, International, Romantic and British Novels. W. M. Griswold, ed. Cambridge, MA: W. M. Griswold, 1891. 109.  
*Book chapter.*

"Every such volume of her work is sure to be delitful [sic], and this well maintains the regard we have given to those gone before. In the hour of her hiest [sic] success she can hardly have surpassed 'The Town Poor,' or 'A Winter Courtship' or 'By the Morning

Boat.' In these,--as in all others, indeed,--there is acute observation, deep sympathy, a delightful humor, and a fine literary art. No one, we think, writes such short stories as Miss Jewett. Others equal her at some points--may, at single points, even surpass her; but the complete result of her labor is a cameo, carved, polished, and finished, which bears study and yields pleasure at every point. She has worked her New England field well, and has drawn so many characters from it that one might fear repetition, yet there is no appearance of this. As human character is so different the real artist can draw it in a thousand different forms without repeating. And to our view Miss Jewett is a true artist."

\* Complete

Originally published in the American, the review is significant for clearly stating Jewett's status as the top short story writer, "the complete result of her labor is a cameo, carved, polished, and finished, which bears study and yields pleasure at every point." One might think that her work would get repetitive, but Jewett, called "a true artist," proves that "human character is so different the real artist can draw it in a thousand different forms without repeating."

[Note: long "i"s have accent on the strangely spelled words.]

- Not listed in previous bibliographies.

166. Griswold, W. M. Descriptive Lists of American, International, Romantic and British Novels. Cambridge, MA: W. M. Griswold, 1891. 6-8, 22, 25-27, 30, 42, 47, 96, 109. *Book*.

"The object of this list is to direct readers, such as would enjoy the kind of books here described, to a number of novels, easily obtainable, but which, in many cases, have been forgotten within a year or two after publication. That the existence of works of fiction is remembered so short a time is a pity, since, for every new book of merit, there are, in most libraries, a hundred as good or better, unknown to the majority of readers. It is hoped that the publication of this and similar lists will lessen, in some measure, the disposition to read an inferior NEW book when superior OLD books, equally fresh to most readers, are at hand."

\*\* Abstract

Griswold reprints all or part of reviews for Jewett's novels from Deephaven to Tales of New England, listed alphabetically under "Novels of American Country Life" as follows: Country By-Ways: Atlantic 49 (Mar 1882) 420-21; Country Doctor: Nation 39 (31 July 1884) 96-7; Deephaven: Atlantic 39 (June 1877) 759, by W. D. Howells; King of Folly Island: [1888], by R. H. Stoddard; Marsh Island: Lippincott's 36 (July 1885) 111; Mate of the Daylight: Nation 29 (17 Jan 1884) 59; Old Friends and New: Nation 29 (25 Dec 1879) 444; Tales of New England: [1890], Boston (Ma.) Journal (date unknown); A White Heron: Overland Monthly 8 (Oct 1886) 439-40, q.v. The collection was published separately as A Descriptive List of Novels and Tales Dealing with Country Life (Cambridge, MA: W. M. Griswold, 1890). Reviews by Stoddard, Lippincott's and the Boston Journal have not been listed elsewhere. A review of Strangers and Wayfarers from The American (issue not yet located) is published under the heading "Novels of



American City Life," which was originally published as A Descriptive List of Novels and Tales Dealing with American City Life (Cambridge, MA: W. M. Griswold, 1891).

- Not listed in previous bibliographies.

167. Kirk, John Foster. A Supplement to Allibone's Critical Dictionary of English Literature and British and American Authors. II. Philadelphia, PA: J. B. Lippincott Co., 1891. 912.  
*Book.*

Provides brief biographical sketch, and gives list of works through 1888. Quotes from the July 31, 1884 Nation review of The Country Doctor, q.v. She is listed as "Jewett, Miss Sarah Orne."

[Note: Nagel 1978 lists this under 1902 with same page number and information.]

168. Stoddard, R. H. "[Review of Jewett's King of Folly Island]." Descriptive Lists of American, International, Romantic and British Novels. W. M. Griswold, ed. Cambridge, MA: W. M. Griswold, 1891. 22.  
*Book chapter.*

"Miss Jewett '...is more touched by what is cheery and lovely in them than by what is gloomy and stern. They come to her in idyllic shapes, if it be not a contradiction in terms to call the homely little dramas in which they figure idyllic. Her knowledge of New England, reveals the letter as well as the spirit of what is most characteristic therein, but somehow, as she reveals it, the letter is illuminated with the spirit. She has drawn no character which is not true to his or her environment and temperament, which is not vital and individual, and which does not think, feel, and talk as the same person would in life. If her readers do not feel this, it is because they are ignorant of the people who, and the manners which, are the subjects of her art, not because her art is defective. It is affectionate, pathetic, exquisite. Nothing more exquisite than 'Miss Tempy's Watchers' was ever written."

\* Complete as given.

Stoddard's praise of Jewett is significant for describing her work as realistic: "[s]he has drawn no character which is not true to his or her environment and temperament, which is not vital and individual, and which does not think, feel, and talk as the same person would in life," and if her audience doesn't understand it's their own fault and not hers. Her work is "exquisite," particularly "Miss Tempy's Watchers."

- Not listed in previous bibliographies.

169. Anon. "The Bookshelf [Review of Jewett's Strangers and Wayfarers]." Cottage Hearth (Boston, MA). 17 (Jan 1891): 25.  
*Journal article.*

"It is pleasure to turn from the unwelcome task of exhibiting flaws in a fine piece of work, to an author whose touch is true, and who never offends in portraying simple, sincere life among common folk. Most of the essays in the book are familiar to readers of the Atlantic Monthly. The pathos of 'The Mistress of Sydenham' has rarely been surpassed; 'The Quest of Mr. Teaby' is a fair example of the genuine and gentle humor which pervades Miss Jewett's work; and 'The White Rose Road' is sweet with the fragrance of country lanes and roadside blossoms. Not one of the eleven pieces in the book could be spared."

\* Complete

Another positive review by this "women's magazine." The critic praises "The Mistress of Sydenham" and "The Quest of Mr. Teaby" in particular as indicative of Jewett's pathos and humor. "Not one of the eleven pieces in the book could be spared."

[Favorable, but unremarkable reviews of Kate Douglas Wiggin's and Nora A. Smith's The Story Hour and Annie Cox's Baby's Kingdom frame Jewett's.]

170. Anon. "If You Like Short Stories [Review of Jewett's Strangers and Wayfarers]." Ladies' Home Journal . VIII: 2 (Jan. 1891): 14.  
*Journal article.*

"What a keen and kindly observer Miss Sarah Orne Jewett is! She knows her New England thoroughly. The characters whom we meet in her last book, Strangers and Wayfarers, are so admirably introduced that the "Strangers" become our friends, and the "Wayfarers" find hearty welcome on their way. Miss Jewett's heart is with the people she portrays. She sees that they have follies and foibles, but she always looks for the good qualities which are blent with ever character. The humor of these stories is delightful; it is quaint, fresh, and entirely natural. The pathos is true and unforced. In fact the author shows insight beyond the common, has the rare faculty of selection to an unusual degree, and is always artistic in treatment. If she had written nothing else, Strangers and Wayfarers would make her reputation."

\* Complete

Jewett's work in Strangers and Wayfarers demonstrates her keen powers of observation, and the stories are "unforced" "artistic," "quaint, fresh, and entirely natural." The reviewer specifically states that "[i]f she had written nothing else, Strangers and Wayfarers would make her reputation."

• Not listed in previous bibliographies.

171. Anon. "A Handful of Fiction [Review of Jewett's Strangers and Wayfarers]." Independent (Jamestown, NY). 43 (Jan 29, 1891): 164.  
*Journal article.*

"Miss Sarah Orne Jewett's Strangers and Wayfarers contains eleven of those delightfully artistic, yet oftentimes depressing and enervating stories of poverty-stricken or ignorance-stricken folk, for which this author has become justly famous. Miss Jewett

has genius, and she has literary conscience. We always go to her work sure that she will not disappoint us with it; but her sketches of New England life nearly always leave the impression that New England is a dreadfully doleful and undesirable sort of country. She certainly paints bleakness and barrenness of soil and life with the hand of a master."

\* Complete

Similar to this magazine's Jul 31, 1890 review of Tales of New England (q.v.), the critic states that Jewett has artistic genius for depicting the depressing poverty and barrenness of New England.

[Bret Harte's A Ward of the Golden Gate is well received previously, but is also called "so much like twenty other stories by Mr. Harte that one finds no surprise in it." Ebers's The Elixir and Other Tales follows Jewett's.]

172. Murray, John Chick. "Berwick." North Berwick, ME. Jan 31, 1891. 17 pp.  
*Poetry*.

[Not Seen]

This poem, held at the Colby College Special Collections Department Jewett Collection, is dated Jan 31, 1891, and has references to Jewett on p. 17 as per the Colby College library catalog.

- Not listed in previous bibliographies.

173. Anon. "New Books [Review of Jewett's Strangers and Wayfarers]." New York Times (New York, NY). Feb 1, 1891: 19.  
*Newspaper article*.

"For neatness of dialogue and comprehension not alone of New England ways, but manners throughout the country, Miss Jewett shows talent. Dialect has been much inveighed against. It is a trick not so difficult to master, but dialect is but a sorry disguise for characters which are commonplace. To contrast Miss Jewett's powers, 'A Winter Courtship,' and 'The Mistress of Sydenham Plantation' may be cited....There are both humor and tenderness in Strangers and Wayfarers."

\*\* Abstract

Jewett's use of dialect enhances the characterization of her latest work, which contains "both humor and tenderness."

[A book on French "sketches" is reviewed beforehand; Welford's The Art of Bookbinding is reviewed afterwards; both were well received.]

- Not listed in previous bibliographies.

174. Anon. "Good Books for the Poor." New York Times (New York, NY). Feb. 13, 1891: 8.  
*Newspaper article.*

This brief article details a bazaar held as a fundraiser for the Aguilar Free Library of New York City, which circulated "elevating reading matter among the poor and foreign-born population in the lower sections of this city." A feature at the bazaar was "The Author's Valentine," a volume of manuscript verses signed and written for the occasion, "bound in a satin cover painted and designed by Dora Wheeler." Jewett is listed among the contributors, alongside Oliver Wendell Holmes, Walt Whitman, Edward Eggleston, William Dean Howells, Mark Twain, and other notables.

- Not listed in previous bibliographies.

175. Anon. "The Booksellers' Field." Current Literature . VI: 3 (Mar. 1891): 330-35.  
*Journal article.*

"... Of the authors who have lately found large sales, perhaps Sarah Orne Jewett and Rudyard Kipling stand in the lead in point of popularity."

- \* Complete Jewett reference

This article outlines the publishing industry for 1890 and specifically notes Jewett's lead in popular sales, along with Kipling, although no figures are given.

- Not listed in previous bibliographies.

176. Anon. "Talk About Books [Notice of Jewett's Strangers and Wayfarers]." Chautauquan (Jamestown, NY). 12 (Mar 1891): 826.  
*Journal article.*

"Miss Jewett's fresh, wholesome stories of genuine New England people always make satisfactory reading, and are never wearisome. A pretty volume bound in green and gold contains eleven of these stories."

- \* Complete

[Harland's With the Best Intentions is well received beforehand; Bret Harte's A Ward of the Golden Gate is briefly but warmly mentioned afterwards.]

177. Howells], Anon. [William Dean. "Editor's Study [Review of Jewett's Strangers and Wayfarers]." Harper's New Monthly Magazine (New York, NY). 82 (Apr 1891): 804-05.  
*Journal article.*

"...we have lately seen with satisfaction some reluctance in our criticism to accept the short stories of Maupassant as the best work of the sort that has been done. It seems to us not at all true that they are the best at all times, or so good at the best as the work of certain of our own writers....their average seems not so good as that of Miss S. O.

Jewett's little stories, which are as delicately constructed upon as true a method, and which abound with every grace as Maupassant's best, and are penetrated with the aroma of humor which he never knew. If the reader cares to take her latest volume, Strangers and Wayfarers, and compare [it]...with any of the thirteen tales of Maupassant...we think he will see the truth of what we say. We think a comparison of these sketches with those of any other French writer will be as much to their advantage.....It is not only the delightful mood in which [Jewett's] little masterpieces are imagined, but the perfect artistic restraint, the truly Greek temperance, giving all without one touch too much, which render them exquisite, make them really perfect in their way; and we hope it is with a joy in their beauty far above the chauvinistic exultation of knowing them ours, that we perceive we have nothing to learn of the French in this sort, but perhaps something to teach them."

**\*\* Abstract**

Critic defends American short-story writers against the charge that the French have much to teach them, and uses Jewett's latest collection as examples of work that matches, if not surpasses, the French writers at their best. For comparison, see Maurice Thompson's "More About the Short Story" in America: A Journal for Americans, Jan 9, 1890; and the anonymous review in The Epoch for The King of Folly Island, Sept. 7, 1888.

[Perry's History of Greek Literature is lengthily reviewed beforehand; a review of Bazan's Morrina comes afterward.]

178. Anon. "Recent Fiction [Review of Jewett's Strangers and Wayfarers]." Overland Monthly and Out West Magazine (San Francisco, CA). 2nd s. 17 (June 1891): 661-62. *Journal article.*

"In Strangers and Wayfarers Miss Jewett has collected eleven of her delicate and sympathetic sketches of New England rural life. Many of our readers will recognize some of these old friends, from their appearance in the magazines. All of them are filled with the light but sure touch, the close observation, and the fine human sympathy that make anything that Miss Jewett writes attractive. The proud but poor old women in 'The Town Poor,' the pathetic story of the Bogans and their sorrows with their intemperate son, the delicate humor in 'The Taking of Captain Ball,' and, it might be said, the special good point in each of these sketches, are sure to make friends and admirers for Miss Jewett wherever they go."

**\* Complete**

Jewett's latest is well received, with the critic calling several of these stories "old friends"; however, the following review of Litchfield's novel suggests that the critic also finds some of these friends a bit tiresome.

[Kirk's Walford is well received previously; Litchfield's Little Venice is reviewed afterwards, and is said to be "of more varied character and wider scope" than Jewett's collection.]

179. Scudder, Horace E. "New England in the Short Story [Review of Jewett's Strangers and Wayfarers]." Atlantic Monthly (Boston, MA). 67 (June 1891): 845-50.  
*Journal article.*

"... We are glad, therefore, that Miss Jewett has tried her hand at a picture of New England Irish life, as she has done in this story...and singularly enough, as soon as she steps out of her familiar field she acquires an access of dramatic power, as if the exercise had stimulated her and given new freedom to her imagination. The same charity which lights all her stories illumines this, but beyond there is a recognition of sharp passages in the drama of life, as if the author needed to go away from familiar scenes to discover what others have found in their own domain. Be this as it may, she shows an insight, an appreciation, of the Irishman's nature which intimates a possible new vein in the quartz which she has worked so industriously hitherto."

**\*\* Abstract**

A lengthy review in the context of a larger article that also examines the work of Mary E. Wilkins and Annie Trumbull Slosson. Jewett's "The Town Poor" is called "exquisite," depicting the "ancient townswomen" with "dignity" and "tenderness." "The Mistress of Sydenham Plantation," a story set in South Carolina, isn't as strongly done as those stories set closer to home, in particular, "The Luck of the Bogs," a story of a New England Irish family, in which Jewett shows "insight, an appreciation" for the Irishman's nature. Scudder specifically feels that the newness of the subject sparks additional creativity in Jewett. Wilkins's humor is more pervasive, but Jewett's use of dialect, like Wilkins, is better done than Slosson's, which is "more embarrassing."

180. Anon. "Novels [Review of Jewett's Strangers and Wayfarers]." Saturday Review of Politics, Literature, Science and Art (London). 71 (June 13, 1891): 723.  
*Journal article.*

"One of the pleasantest of the many little collections of American short stories is Miss Sarah Orne Jewett's Strangers and Wayfarers. There is a poetic sympathy and perception of the tenderer side of the rude New England exterior which make them interesting. 'A Winter Courtship' is an American version of a famous idyl. In 'The Mistress of Sydenham Plantation,' a sketch of an old lady whose mind has been shattered by the deaths of her husband and sons in the Civil War, and who is led by a delightful old nigger, faithful to his service in his new freedom, to see her old home, existing no longer, and pathos is true and deep. Miss Jewett knows the Irish, either in Ireland or in American, very well, and can write the brogue as well as the New England twang or the negro dialect. 'The Luck of the Bogs' is full of genuine Irish feeling, and the Irish priest is extremely well drawn, true to life of one of the best types, unhappily scarcer now than in former days. As with most of these slight stories, the later in the volume are less good than those placed first."

**\* Complete**

Jewett writes a variety of dialects well, and succeeds in presenting the "rude New England exterior" with sympathetic detail.

[The Halletts is largely well received previously; Hamilton's Betwixt Two Lovers is ambivalently reviewed afterwards.]

181. Anon. "Talk About New Books [Review of Jewett's Strangers and Wayfarers]." Catholic World (New York, NY). 53 (July 1891): 613.  
*Journal article.*

"There is some excellent work in Miss Jewett's new volume (Strangers and Wayfarers), and none that is not very good. 'In Dark New England Days' there is a certain weird, half-tragic force very simply attained, as most fine touches doubtless are. 'The Luck of the Bogans' is also very sympathetically told. As a painter of New England life Miss Jewett is more subjective, more obviously reflective than her great rival in that field, Miss Wilkins. But though her stories have not the crisp alertness and unavoidably contagious sense of humor which distinguishes the work of the author of Sister Liddy, they are, and possibly for that very reason, not less veracious as transcripts of ordinary New England life. Miss Jewett's style is very charming."

\* Complete

Jewett's work doesn't contain the humor and sharpness as that Wilkins's does; however, Jewett is "more subjective, more obviously reflective." There is "some excellent work" in her latest collection.

[A review of Landon's Citation and Examination of William Shakespeare is noticed beforehand; Schanz's A Christian Apology is lengthily reviewed afterwards.]

182. Anon. "The Leading Story of the August Wide Awake." Stevens Point Gazette (Stevens Point, WI). July 25, 1891: 7.  
*Newspaper article.*

"A delightful reminiscence of Lafayette's last visit to America, is contributed by Sarah O. Jewett; it is entitled 'Peg's Little Chair,' and has a full-page illustration by Garrett...."

\* Abstract

Jewett's story "Peg's Little Chair" is announced as the lead story in the August 1891 issue of Wide Awake. The rest of the issue is outlined afterward. Clearly, Jewett's name was used to sell this title, which indicates her cachet in publishing circles.

• Not listed in previous bibliographies.

183. Thackray, Emily A. "How Some Authors Prepare Copy." Bismarck Daily Tribune (Bismarck, ND). Aug 11, 1891: 2.  
*Newspaper article.*

"...Miss Sarah Orne Jewett, a most conscientious literary worker, who seldom uses the typewriter, writes her delightful stories of New England life in a clear, round hand upon lightweight but strong paper of small note paper size. She selects this small size

purposely, so that if there are any mistakes to be corrected or interlineations necessary she can recopy the sheet and throw away the original without sacrificing too much writing."

\* Complete Jewett reference

This brief article lists notes on some authors' writing habits and indicates readers' interest in learning the techniques of famous authors. Jewett's note, in which she is described as writing on small sheets of paper to encourage efficiency in copying, is the longest and ends the article. Edith Thomas, Andrew Lang, R. H. Stoddard are also mentioned.

[Note author is listed as writing for the New York Epoch.]

- Not listed in previous bibliographies.

184. Anon. "Gossip of Authors and Writers." Current Literature . VIII: 1 (Sept. 1891): 16-27.

*Journal article.*

"... Madame Blanc's later translations have been confined to the stories of Sarah Orne Jewett, for whom she treasures great admiration."

\* Complete Jewett reference

In a column that describes the literary debt American fiction writers hold to Madame Blanc, the novelist, translator and critic, Blanc's work is described as recently being "confined to the stories of Sarah Orne Jewett, for whom she treasures great admiration." She is also noted to introducing French readers to Whitman, although she remarks that because the French hate American slang, Mark Twain's works are difficult to translate. Other columns on such writers as Mrs. Oliphant and Lafcadio Hearn are also included.

- Not listed in previous bibliographies.

185. Edwards, E. J. "New England Writers: A Letter About Blanche Willis Howard, Annie Louise Cary, and Others." Bismarck Daily Tribune (Bismarck, ND). Oct 31, 1891: 2.

*Newspaper article.*

"Some thirty odd years ago there was developed on the New England seacoast a remarkable literary instinct among the young women living in that vicinity. Celia Thaxter, as a schoolgirl, was beginning to draw to her the eye of those literary powers who controlled The Atlantic Monthly. She was writing poems, and they had a delicious flavor of the sea air in them, and suggested an imagination stimulated by daily vision of the ocean. Miss Sarah Orne Jewett was also beginning to write in a girlish manner short sketches which contained a promise which she has subsequently fulfilled as a mistress of the art of short story telling...."

\* Complete Jewett reference



This lengthy article, which focuses on Blanche Willis Howard, introduces many of the women writers of New England, including Jewett, who is listed as "a mistress of the art of short story telling."

- Not listed in previous bibliographies.

186. Dickey, George A. "The Centennial." Berwick Scholar (Berwick, ME). 5 (Nov 1891): 1-3.

*Journal article.*

"...Robert G. Pike, Esq., made an eloquent response to 'The latter day students.' Mr. Pike had his thoughts well in hand, his words at ready command, and his well modulated voice resounded through the remotest corners of the tent. He facetiously described his feelings of awe when he entered the Academy a lad of fifteen (15), his experience while there, the friends he made, and the foes he vanquished, how he wrestled with algebra, geometry and Greek, and how he shook the building and made the cheeks of the maidens grow pale with 'Regulus to the Carthaginians.' and 'Sparticus to the Gladiators.' The fervor of his eloquence and the volume of his voice on that occasion convinced everyone that he did justice to the imagined sayings of those intrepid heroes. He paid eloquent tribute to Sarah Orne Jewett and gracefully referred to several others who won equal or less distinctions. Mr. Pike's response was a feature of the after-dinner speeches."

**\*\* Abstract**

Jewett listed as being on executive committee to plan the centennial celebrations, and "the ball opened by a grand march led by Chief Marshall Walter A. Burleigh with Miss Sarah Orne Jewett in which fully two hundred couples participated" (2). She's further listed with her sister Mary as contributing \$100 to the expense, and is credited with "special thanks...for special services" (3).

[I viewed a reprinted edition of this journal issue in celebration of Berwick Academy's 175th anniversary held at the Old Berwick Historical Society.]

187. Anon. "From Noted Authors: Reading for Young Women Sarah Orne Jewett's Best Word." Chicago Weekly News (Chicago, IL). Dec 3, 1891: N. pag..

*Newspaper article.*

"Few writers of short stories have ever attained greater popularity than Sarah Orne Jewett, and few have shown such an intimate acquaintance with the characteristics of young girlhood and such tender, delicate sympathy with them....

"[Jewett writes to a young admirer] I deeply feel the compliment you pay me in coming to me personally for some word that shall come even more nearly home to you, but as you grow older you will always be finding out that other people can't begin to do for us that we can do for ourselves, and that the best thing in the world is as Charles Kingsley has said: 'To live in the love that floweth forth instead of the love that floweth in.'..."

**\*\* Abstract; prints letter by Jewett dated Nov. 4, (no year).**

Jewett advises a young admirer to rely less on others' advice and rely instead on her own resources.

188. Stedman, Edmund Clarence, and Ellen Mackey Hutchinson. Library of American Literature: From the Earliest Settlement to the Present Time. 11 vols.. New York, NY: Charles L. Webster & Co., 1892. X: 510-518; XI: 536.  
*Edited book.*

One of the first large, American collections to include Jewett. Interestingly, as well as two examples of her short stories, the editors include a sample of Jewett's poetry, for which Jewett becomes less well known over time. Volume X, entitled "Literature of the Republic 1861-1888," reprints "Miss Tempy's Watchers," and the poem "A Child's Grave"; includes photograph of Jewett. Volume XI contains a brief biographical sketch of Jewett and a list of works.

[Note: Nagel and the Library of Congress list the date of this book as 1890; the copy I viewed was dated 1892.]

189. Whittier, John Greenleaf. "[Letter]." A Memorial of the One Hundredth Anniversary of the Founding of Berwick Academy, South Berwick, Maine. Berwick Academy. Cambridge, MA: Riverside Press, 1892. 77.  
*Book chapter.*

"... I do not forget that one of our most popular authors, whose admirable portraits of New England characters and rural life have made the name of Sarah Orne Jewett familiar on both sides of the Atlantic, and is at home in Berwick, and was a pupil in the old academy, which I trust will long remain a survival of the fittest of the educational institutions of the past."

**\*\* Abstract**

In honor of the anniversary of Berwick Academy, Whittier writes a letter in praise of the institution, and recognizes Jewett as an internationally recognized author, resident of South Berwick, and former pupil at the Academy.

190. Anon. "Sarah Orne Jewett." Housekeeper's Weekly (Philadelphia, PA). 3: 3 (Jan 16, 1892): [1]-2.  
*Journal article.*

"Probably all the readers of the Housekeeper's Weekly have enjoyed the rare delineations of New England characters given us in Sara [sic] Orne Jewett's short stories. While she has been writing for twenty years, and her stories have attained a deserved popularity, little has been known of herself or her surroundings."

**\*\* Abstract; includes photograph of Jewett**

The author provides biographical information about Jewett, and quotes widely from the Nov. 19, 1881 "sketch published by the Literary World" [1], q.v., emphasizing her father's influence, and stating her main themes.

191. Anon. "The Latest." Los Angeles Times (Los Angeles, CA). Mar. 10, 1892: 6.  
*Newspaper article.*

"Sarah Orne Jewett has written something about 'Looking Back on Girlhood.' That ought to be nice."

\* Complete Jewett reference

This brief notice of Jewett's autobiographical essay was first printed in the New Orleans Picayune, and reprinted in the Los Angeles Times, and is significant for finding its way to the West Coast.

- Not listed in previous bibliographies.

192. Anon. "An Unusual List of Names." Freeborn County Standard (Albert Lea, MN). May 4, 1892: 1.  
*Newspaper article.*

"The Cosmopolitan begins its thirteenth volume May issue under the joint editorship of Mr. W. D. Howells and Mr. Walker with a table of contents which will attract attention.

"James Russel [sic] Lowell, Frank R. Stockton, Theodore Roosevelt, Edmond Clarence Stedman, Henry James, Prof. H. H. Boyeson, Hamlin Garland, John Hay, Sarah Orne Jewett, Prof. Langley of the Smithsonian, Thomas Wentworth Higginson and W. D. Howells himself are among the contributors. The illustrations in this issue are by such well known artists as E. W. Kember, Fredrick Hemington, F. S. Church, Walter Crane, William M. Chase, C. S. Reinhart, Dan Beard, George Warton Edwards, Wilson de Meza, etc."

\* Complete

This announcement of the contributors for the May 1892 issue of Cosmopolitan, including Jewett, is remarkable for appearing in a small Midwestern newspaper.

- Not listed in previous bibliographies.

193. Willard, Frances E., and Mary A. Livermore. A Woman of the Century: Fourteen Hundred-Seventy Biographical Sketches Accompanied by Portraits of Leading American Women in All Walks of Life. Buffalo, NY: Charles Wells Moulton, 1893. 420.  
*Edited book.*

"She used the pen-name 'Alice Eliot' in her first years of authorship, but now her full name is appended to all her productions. Her stories relate mainly to New England, and many of them have a great historical value....Miss Jewett is now engaged on several important works."

\*\* Abstract; includes photograph of Jewett, biographical sketch, list of works.

Willard and Livermore note that Jewett used a pen-name early, and that her New England stories have "great historical value."

194. Fields, Annie. "Whittier: Notes on His Life and of His Friendships." Harper's New Monthly Magazine (New York, NY). 86 (Feb 1893): 338-59.  
*Journal article.*

"Of Sarah Orne Jewett [Whittier] was fond as of a daughter, and from their earliest acquaintance his letters are filled with appreciation of her stories. 'I do not wonder,' he wrote one day, that 'The Luck of the Bogans['] is attractive to the Irish folks, and to everybody else. It is a very successful departure from New England life and scenery, and shows that Sarah is as much at home in Ireland and on the Carolina Sea Islands as in Maine or Massachusetts. I am very proud that I was one of the first to discover her."

\*\* Abstract

Whittier appreciates Jewett as a writer and friend, and comments particularly on stories from Strangers and Wayfarers. Written by Jewett's long-time friend and companion, Annie Fields.

- Not listed in previous bibliographies.

195. Warrington. "Authors--Readers." Los Angeles Times (Los Angeles, CA). Feb. 5, 1893: 20.  
*Newspaper article.*

"...Mme. Bentzon has for the past twenty years been actively connected with the Revue des Deux Mondes. She has taken a profound interest in American literature, and it is through her work in the Revue that most of the translations and studies of our leading American authors, such as Bret Harte, Mrs. Stowe, Walt Whitman, Mark Twain, E. C. Stedman, Thoreau, Howells, James, Cable, Crawford and others, have appeared in French. Mme. Bentzon is herself a novelist and has written some of the most charming stories in modern French literature. She is to sail for America in May and will go direct to Boston, where she will make a short visit as the guest of Mrs. James T. Fields and Miss Sarah Orne Jewett. She will then visit Chicago and other leading cities of this country, and make a thorough study of the conditions of American life."

\* Complete Jewett reference

Madame Bentzon, the influential French author and critic, who is responsible for translating much American literature into French, will sail to Boston and visit Annie Fields and Sarah Orne Jewett before traveling on to Chicago. Jewett is notably absent in the list of "our leading American authors" Madame Bentzon has translated, although her works should be included as well.

- Not listed in previous bibliographies.

196. Anon. "Baltimore Society." New York Times (New York, NY). Mar. 5, 1893: 11.  
*Newspaper article.*

"... Few strangers in this city were more entertained during their three days' visit than were Mrs. Annie Fields and Miss Sarah Orne Jewett of Boston, who were recently the guests of Miss Garrett."

**\*\* Abstract**

This gossip notice details the activities in which Jewett and Fields participated during their trip to Baltimore, Maryland, including a tea in honor of Mrs. Enoch Pratt. Its significance lies in establishing Jewett's pattern of travel outside of her native New England.

- Not listed in previous bibliographies.

197. Anon. "Women Writers and Marriage." New York Times (New York, NY). May 14, 1893: 12.  
*Newspaper article.*

A writer in the Boston Journal compiles "a list of the matrons and spinsters of literature which should, I think, settle the point that literature and love are not at war." Each list is lengthy and set apart as two columns, proving that just as many married women write as single women. Jewett, of course, is listed under the spinsters. The author takes pains to note at the end, "it must not be forgotten that many of those now relegated to the column of 'spinsters' are by no means beyond the marriageable age."

- Not listed in previous bibliographies.

198. Anon. "Summer Plans of Well-Known Authors." Critic (New York, NY). 19 (May 20, 1893): 322.  
*Journal article.*

"Miss Sarah Orne Jewett will remain at South Berwick, Me., during the greater part of the summer, and will be busy with work for the magazines."

**\* Complete**

A gossip report of Jewett's summer activities.

199. Anon. "Single and Married Women Writers." News (Frederick, MD). June 24, 1893: 3.  
*Newspaper article.*

"... Kate Field is another woman who is supposed to be too much in love with journalism to ever think of marriage. She writes to some purpose, for no other woman is

more quoted than she in the dailies and weeklies of this country. Then followed the name of Charles Egbert Craddock, who cheated folks into believing for some time that her thrilling Tennessee stories were written by a man and who still resides with her mother at the old homestead, busy with literary work. Then that of Sarah Orne Jewett, whose dark, somber face may be seen in constant company with Mrs. James T. Fields. Constance Fenimore Woolson, Grace King and Edith M. Thomas are other spinster writers.

"Octave Thanet, although a singularly beautiful and graceful woman, is still Alice French. Even after recalling the names of Jean Ingelow, Charlotte Bronte, and Nora Perry and all we can think of, whether still living or not, it is still much easier to name a long list of married women writers."

**\*\* Abstract**

The anonymous author seems genuinely offended that unmarried women writers could be beautiful, or could work diligently, or could disguise their identities as men. Jewett, usually depicted as beautiful and charming, is here described as having a "dark, somber face." Misogynistic, no matter what the gender of the original author. Byline lists this as first printed in the Brooklyn Eagle. The original article, without misogynistic overtones, was printed in the New York Star, and found in the Los Angeles Times for June 29, 1890.

- Not listed in previous bibliographies.

200. Payne, William Morton. "Recent Fiction [Review of Deland's Mr. Tommy Dove]." Dial (Chicago, IL). XV: 172 (Aug. 1893): 92-95.  
*Journal article.*

"... Mrs. Deland is a new-comer among the tellers of short stories, but it is clear that she has mastered more than the rudiments of the art. Her work comes close to that of Miss Sarah Orne Jewett, not only in its choice of village scene and people, but also in its observation of the minuter humors of life, and in the delicacy of its treatment. Humor in any broader sense is lacking the writer, and the pathos of her humble tragedies seems to need some such relief as would be afforded by an occasional breeze blown from the brighter parts of life."

**\* Complete Jewett reference**

Margaret Deland is positively compared to Jewett in terms of her setting and observations of "the minuter humors of life," but is criticized for "the pathos of her humble tragedies."

- Not listed in previous bibliographies.

201. Anon. "Miss Jewett's Tales of New England." Spectator (London). 71 (Sept 2, 1893): 308.  
*Journal article.*

"Miss Jewett's tales are rather very lively sketches than tales, and, indeed, furnish us with a very good second to Miss Wilkins's admirable tales....But they have not nearly as much of the narrative-interest in them as Miss Wilkins's, though in other respects they have much the same graphic texture and simplicity of outline. Miss Jewett does not seldom remind us of Mrs. Gaskell's Cranford....if Cranford had been situated in New England instead of three thousand miles away....Indeed, Miss Jewett seems to us to describe generally a kind of society which is somewhat more English and less New English, than Miss Wilkins's....Miss Wilkins in her pictures of New England concerns herself a great deal more with the tenacity of purpose, and the trials to which that tenacious fibre of character is exposed, than Miss Jewett. Miss Jewett, on the other hand, dwells less on the hardship of the New England life, less on its poverty, less on its Puritan frugality, than Miss Wilkins. She paints the same kind of life, but she studies the general sentiment of the situation more than the resolute volition of her heroines and heroes,--which last seems to have grown to an almost preternatural rigidity in the New England character; and we find, therefore, more in common between the New England of Miss Jewett and the old England of Miss Mitford or Mrs. Gaskell, than we do between Miss Wilkins's sketches and the truest pictures of village life in our own land....Miss Jewett on the whole commands a landscape of somewhat less severe features than Miss Wilkins.... Miss Jewett is sometimes a little too discursive....Even a sketch which is not exactly a story, should have a perspective of its own. There Miss Wilkins never fails; Miss Jewett sometimes does."

**\*\* Abstract**

A lengthy review that includes a long quote from "Mrs. Tempy's Watchers," the first (known) review of Jewett in this journal since the Oct. 18, 1884 notice for A Country Doctor, q.v. Like that one, this review is largely positive, although it is set up as a rather strict comparison between Jewett and Mary Wilkins. In comparing each author's strengths and weaknesses, Jewett comes in second. Her "sketches" can be too "discursive," but she is better at portraying a society and landscape that resonates with English readers.

[Reviews of Havelock Ellis's The Nationalisation of Health and Graetz's History of the Jews frame Jewett's.]

202. Anon. "Mme. Bentzon." Los Angeles Times (Los Angeles, CA). Sept. 3, 1893: 14. *Newspaper article*.

"... [Mme. Bentzon's] visiting list of Americans is very long, and it contains many of the names best known in our literature: T. B. Aldrich, Sarah Orne Jewett, Mrs. Fields, Mark Twain, Miss Grace King, Mr. Heard, William Henry Bishop, Sidney Luska. It contains, too, a long list of others, less well-known, to whom she offered the hospitality of her pleasant home, the charm of her delightful causerie and her counsels of such value to those who wish to study conscientiously foreign social and literary life."

**\* Complete Jewett reference**

Jewett is one of the "names best known in our literature" who Madame Bentzon will visit during her trip to America.

- Not listed in previous bibliographies.

203. Anon. "Novels [Review of Jewett's Tales of New England]." Saturday Review of Politics, Literature, Science and Art (London). 76 (Sept 9, 1893): 301-02.  
*Journal article.*

"It is difficult to believe that the Tales of New England, by Sarah Jewett [sic], were not written by Miss Mary Wilkins, so striking is the resemblance they bear to An New England Nun, and other Stories &c. by that charming author. But, in spite of the great similarity between the two, there is no question of imitation--the portraits are too vivid, the style too simple and spontaneous for such an accusation. There is a rather wearisome monotony in these little tales--usually narratives put in the mouth of some village dame concerning the life history of another of her kind, in which the return of a lover or husband supposed to be dead is a much-favoured incident. But these pictures of village life are so faultless in their true touches of human nature that they may be described as perfect within their sphere. 'The White Heron' and 'The Lost Lover' are among the prettiest and most delicately touched."

\* Complete

Jewett's stories remain distinct from Mary E. Wilkins's despite their similarity. Jewett's subject matter can be repetitive, but for depicting human nature and village life, they are "faultless" and "perfect within their sphere."

[Reviews of Grail's The Nameless City and Roe's A Man of Mystery frame Jewett's.]

204. Anon. "Th. Bentzon in New York." Critic (New York, NY). 20 (Nov 4, 1893): 287.  
*Journal article.*

"A most interesting French woman has just passed through New York on her way to Chicago. To her friends she is Mme. Blanc; but to the reading public of France she is known as Th. Bentzon. Over the latter name she is a regular contributor to the Revue des Deux Mondes, and she may be said to have done more than any other person to present the American woman, in her true light, to the French public. Mme. Blanc is not only a prolific writer of original stories and essays, but she is an exceedingly clever translator of English into French. Among those whom she has introduced to French audiences in the columns of the Revue is Miss Sarah Orne Jewett. She prefers to translate stories that are racy of the soil, rather than those which show merely the clever writer, and have nothing about them that is local or national.

"To a representative of The Critic Mme. Blanc said that her object in coming to America was to see the Americans at home, and to learn at first-hand what progress American women have made in the arts and professions....She will visit Boston as the guest of Mrs. James T. Fields, and then return to New York...."

\*\* Abstract

Madame Blanc introduced Jewett to French audiences by translating stories and offering criticism. She prefers to translate stories that have something of the local or national



about them, and is in America to see first hand the "progress of American women have made in the arts and professions."

205. Anon. "New Publications New Stories by Miss Jewett [Review of A Native of Winby]." New York Times (New York, NY). Nov 13, 1893: 3.  
*Newspaper article.*

"Miss Jewett has written a dozen volumes of stories, chiefly of rural life in New-England, but neither her pen nor her imagination has yet failed her, while the stock of material seems to be inexhaustible. Since she began, many others have entered the same field, but very few of them equal her in the power to invest the absolutely commonplace incidents of every-day life in New-England with humor and pathos. In the present collection the best two sketches unquestionably are those entitled 'The Passing of Sister Barsett' and 'The Flight of Betsey Lane.'

"....All the stories are worth reading, and if Florida life, as Miss Jewett depicts it in 'Jim's Little Woman,' and the glimpse of Irish landscape and domesticity afforded in the tale called 'A Little Captive Maid' seem less vivid and convincing, it may be merely because the absolute verity of Miss Jewett's pictures of New-England in the other tales has already given us the idea that New-England is her best field."

\*\* Abstract

Jewett stands out from other writers of New England in her power to portray everyday incidents with humor and sympathy. Her stories whose settings place them outside of New England only seem weaker because her New England tales are so evocative.

[Reviews of Grace King's Balcony Stories and Xenophon's The Art of Horsemanship frame Jewett's.]

- Not listed in previous bibliographies.

206. Anon. "All the Books [Notice of Jewett's A Native of Winby]." Godey's Lady's Book (Philadelphia, PA). 127 (Dec 1893): 762.  
*Journal article.*

"Here are Miss Jewett's short stories that have appeared in the magazines in the last year or two. They are unlike any other stories, although the author has many affectionate imitators. No one else tells so well of lives which, from their surroundings, would seem tame and uneventful. Each of her books is a collection of appreciations of the older type of Yankee which still remains in New England."

\* Complete

Jewett's stories are unique, although several authors try to imitate her.

[Notices of Porter's Immortelles: In Loving Memory of England's Poet Laureate and Morris's Historical Tales bracket Jewett's.]

207. Anon. "Sarah Orne Jewett's Short Stories." Current Literature . XIV: 4 (Dec. 1893): 534.

*Journal article.*

"... [Jewett's] intimacy with Mrs. James T. Fields at an early age opened her to the doors of cultured society in Boston and in Europe, and, she is able to look upon people of whom she writes from a dual standpoint.

"As an outsider used to other things, she can see them with the eyes of the world and with all their peculiarities, and, being one of them, she knows and appreciates their thoughts and inner lives. Contrary to the custom of most writers, she works in the afternoon, and usually devotes four hours to a sitting. She is systematic, and her story is usually outlined in her mind before putting it on paper."

**\*\* Abstract**

Referencing an unlocated sketch in the Boston Journal, the article talks more about Jewett's early influences rather than her short stories per se. The observation that Jewett writes from the dual perspective of both a traveled outsider and a native is one of the earliest to note this tendency in her work.

- Not listed in previous bibliographies.

208. Anon. "Books of the Month [Review of Jewett's A Native of Winby]." Cottage Hearth (Boston, MA). 19 (Dec 1893): 11.

*Journal article.*

[Not Seen--unavailable via ILL]

From Nagel 1978 1893B.8: "A Native of Winby is as attractive as Jewett's previous collections."

209. H[ills], W[illiam] H. "Book Reviews [Review of Jewett's illustrated Deephaven]." Writer (Boston, MA). 6 (Dec 1893): 227.

*Journal article.*

"....Although Deephaven was her first book, however, and was written almost in her girlhood, it is altogether one of the best pieces of work that the author has ever done. Its absolute fidelity in description of New England life, and character, its fresh humor, its delightful portraiture of the two girls whose summer stay in Deephaven is the foundation of the story, and the touching pathos of the minor passages make it a distinct feature in the literature of New England, and give to it a peculiar charm....The illustrations, about fifty in number, are in keeping with the spirit of the book, and, like the story, they are faithful pictures of New England scenery and life....Those who have known Deephaven in the past will read the book again with new delight in this new edition, and those who have never read it until now are fortunate indeed, since their first enjoyment of the story will be heightened by all the aids that the modern bookmaker's finest art can give."

**\*\* Abstract**

Deephaven remains one of Jewett's best works. The new illustrated edition enhances the book's appeal with pictures that match the fidelity of the story, which is characterized by its humor and charm.

[Reviews of Waters's The Life of William Cobbett and Jewett's A Native of Winby bracket this review.]

- Not listed in previous bibliographies.

[Note: The Writer, "The oldest magazine for literary workers," has been published monthly from April 1887 - present. Editors: 1887-<1907> W. H. Hills (with R. Luce, 1887-Sept. 1888). From Harvard Library catalogue.]

210. H[ills], W[illiam] H. "Book Reviews [Review of Jewett's A Native of Winby]." Writer (Boston, MA). 6 (Dec 1893): 227.  
*Journal article.*

"A Native of Winby includes, besides the story of the Honorable Joseph K. Laneway's return to the little red country schoolhouse where he thumbed his primer and whittled his desk cover in his youth, seven other tales [including] 'Between Mass and Vespers' and 'A Little Captive Maid.' The last two named are Irish-American stories, but in this somewhat new field Miss Jewett's success is no less great than in her sketches of New England life. 'Decoration Day' is one of the best stories that she has ever told...."

\*\* Abstract

Jewett's Irish-American tales are just as good as her New England stories. "Decoration Day" is especially lauded as one of Jewett's best.

[Reviews of Jewett's illustrated edition of Deephaven and Howard's No Heroes frame this review.]

211. Anon. "Fiction [Review of Jewett's A Native of Winby]." Literary World (Boston, MA). 24 (Dec 2, 1893): 423.  
*Journal article.*

"Miss Jewett's latest collection of tales shows that her hand is not losing its cunning. Of the nine stories here reprinted 'A Native of Winby' seems to us the best among those relating to New England life, but there is much delicate humor in 'The Passing of Sister Barsett' and 'Miss Esther's Guest,' and true pathos of two kinds in 'The Failure of David Berry' and 'The Flight of Betsey Lane.' The stories that take the reader among other scenes and characters than those common in Miss Jewett's books...show that she can do large justice to more than one field; but we miss here the finer touches and more delicate strokes of the New England tales. The Irish stories show that Miss Barlow can interpret her Ireland more felicitously but no more happily than Miss Jewett can render her peculiar province."

\*\* Abstract

In this collection Jewett shows that she can write stories about venues other than New England, but tales about her native surroundings are strongest.

[Reviews of Black's The Handsome Humes and Frederic's The Copperhead frame Jewett's.]

212. Anon. "Recent Fiction [Review of Jewett's A Native of Winby]." Independent (Jamestown, NY). 45 (Dec 7, 1893): 1653-54.  
*Journal article.*

"Nine short stories of excellent workmanship by an author who from the beginning of her career has pursued the art of word painting with conscience and with growing power. These pictures present life, mostly of the lower classes of New Englanders; sturdy, rather dry and a trifle hard they appear; but Miss Jewett manages to reach the common human heart as often as any writer we know. She frequently chooses most unpromising subjects and then proceeds to extract romance from them as charming as it is surprising. The same publishers have issued a new and beautiful edition of Miss Jewett's Deephaven, with preface and illustrations."

\* Complete

Jewett's subjects often seem "unpromising," but surprisingly she always manages to wrest life out of them.

[Reviews of Stanley's My Dark Companions, and their Strange Stories and E. F. Benson's Dodo bracket Jewett's.]

213. Anon. "Fiction [Review of Jewett's illustrated Deephaven]." Critic (New York, NY). 20 (Dec 9, 1893): 375.  
*Journal article.*

"Any illustrated edition of Sarah Orne Jewett's Deephaven would be welcomed, as any other new edition would be; but the drawings by Charles Herbert and Maria Oakes Woodbury, in the edition under review, are so pretty and appropriate as to add considerably to the reader's pleasure. There is no mistaking the character of the scenery or the persons depicted. Nowhere but in New England will one find these sunlit village, [sic] streets, rough roads, rotting wharves, jolly old sea-captains, mackerel-salters, widows and gravestones--for even the latter look jolly, with their dates of birth and death so very remote from one another. In her new preface the author adverts to the fact that when the book was first published, the summer movement from city to country had but just begun; since then, there have been many changes, mostly for the better, but the types have not changed very much, and Deephaven is still an accurate picture of the out-of-the-way New England village. The new edition is bound in a very pretty cover of white, dark green and silver."

\* Complete

The Woodbury's drawings make this edition of an already great story even greater. In her new preface, Jewett asserts that Deephaven still accurately portrays an isolated New England coastal town.

[Reviews of Grand's Singularly Deluded and Bronte's The Tenant of Wildfell Hall bracket Jewett's.]

214. Anon. "Recent Novels [Review of Jewett's A Native of Winby]." Nation (New York, NY). 57 (Dec 14, 1893): 452.  
*Journal article.*

"Miss Jewett's Native of Winby is another example of the natural and proper unity of expression. It would be hard to name stories better from any point of view than are four at least of those included in her latest volume. There was a time when she trembled on the verge of fashionable art, the art of writing a tale wherein no tale is discoverable; but she never went over to the unintelligibles, and is now firmly reestablished on the old, sure ground of something to tell. One of the most vivid of general impressions about New England is given by those innumerable women very interesting for reasons which have nothing to do with being in love or being made love to. Most of them have passed, happily or unhappily, the years when love-making is very important. They are reticent and inexpressive to the stranger, who can only guess at their sorrows, personal or vicarious, from physical signs and tokens. It has been given to Miss Jewett to express these women, to paint their external life and manners, to reveal the secret emotions of the heart and yearnings of the soul. The dominant tone is sad, but the wall of despair is seldom heard; poverty does not shriek for alms, nor sickness of body or soul for pity....Several writers have won success in Miss Jewett's field, but not one has a similar grasp of situation and character, her tenderness or anything like her sense of proportion. So free is she from strain and extravagance, so easy and adequate in expression, that she goes far to remove any doubt about whether great naturalness is or is not the final phase of great literary art."

**\*\* Abstract**

One of the first notices to specifically examine Jewett's treatment of women. Jewett is unsurpassed in writing about New England situations and characters, and about women who passed, or have been passed over by love. The dominant tone is one of sadness, but the stories never fall into morbidity. Her art is a result of her "great naturalness."

[A review of Aldrich's Two Bites of a Cherry comes afterwards, with the opening line, "This great naturalness is just the phase which Mr. Aldrich, with all his skill, has failed to reach."]

215. Anon. "The Edge of the Future." Los Angeles Times (Los Angeles, CA). (Dec. 31, 1893): 9.  
*Journal article.*

"The Effect of the World's Fair on American Architecture: 'Even in the next year we are sure to see some effects of the great lesson in architecture at Chicago. I look for more beautiful and simple public buildings, and far better taste in the building of houses; for

new appreciation of what is really good and new, contempt for what is unrepresentative and unworthy, even in our smallest towns.' Sarah Orne Jewett"

\* Complete Jewett reference

Jewett is included among the "Men Eminent in Science, Literature and Affairs" who make predictions for the new year, 1894. Other contributors to this special piece include Max Muller, Julia Ward Howe, Pope Leo XIII, F. W. Farrar, Emile Zola, Annie Fields, Elizabeth Stuart Phelps Ward, Louis Pasteur, T. H. Huxley, George W. Cable, and others. Sketches are included for many of the prominent men (none for women).

• Not listed in previous bibliographies.

216. Aldrich, Thomas Bailey. An Old Town by the Sea. Boston, MA: Houghton, Mifflin and Co., 1894. 122-23.  
*Book.*

"Everywhere in New England the impress of the past is fading out. The few old-fashioned men and women--quaint, shrewd, and racy of the soil--who linger in little, silvery-gray old homesteads strung along the New England roads and by-ways will shortly cease to exist as a class, save in the record of some such charming chronicler as Sarah Jewett, or Mary Wilkins, on whose sympathetic page they have already taken to themselves a remote air, an atmosphere of long-kept lavender and pennyroyal."

\* Complete Jewett reference

Jewett's work becomes important as a record of a time and place fast disappearing.

217. Pickard, Samuel T. Life and Letters of John Greenleaf Whittier. 2 vols.. Boston, MA: Houghton, Mifflin and Co., 1894. II: Letters to Jewett pp. 654, 676, 679-80; letters from Jewett pp. 718-19, and as indexed..  
*Book.*

"I am glad to get thy charming book from thy own hand. I have read Deephaven over half a dozen times, and always with gratitude to thee for such a book--so simple, pure, and so true to nature. And Old Friends and New is shall certainly read as often. When tired and worried I resort to thy books and find rest and refreshing [sic]. I recommend them to everybody, and everybody likes them. There is no dissenting opinion; and already thousands whom thee have never seen love the author as well as her books."

\*\* Abstract

Most of the references here reprint letters from Whittier to Annie Fields and make reference to Jewett.

218. Richardson, Charles F. American Literature 1607-1885. 2 vols.. New York, NY: G. P. Putnam's Sons, 1894. II: 416-17, 420, 434.  
*Book.*

"New England itself, already old, sometimes conventional, and not previously destitute of authors of ability, has been newly painted by several of these later writers. Sarah O. Jewett portrays the ancient, decadent, respectable, gentle, and winsome seaboard town, and tells of the life therein. The courtly old lady in black lace cap and mitts, living in a great square house with a hall running from door to door, and rich in mahogany and cool quiet; the New England girl of the better class, well educated, of good descent, and sufficiently aware of the properties of life, yet fresh, happy, and fond of a 'good time'--these two figures are alone worth more, as contributions to fiction, than any artificial portrayals of the 'sparkling,' sensational, or satirical talking-machines which are sometimes supposed to represent American life. In the New England which Miss Jewett so pleasantly and faithfully portrays, are self-respecting people, aristocratic in the only true sense; bringing up their daughters in freedom, and yet in homes, modestly but not conventually; speaking the good English which their ancestors brought from old England; and making, as well as finding, 'life worth living.'

"Naturalism, by which term Miss Jewett's general method may be fitly described, also characterizes the work of other New England women" for example, Rose Terry Cooke.

**\*\* Abstract**

Jewett is a naturalist in realistically portraying American life. Richardson later argues that "The most successful pictures of American characters and characteristic scenes, whether chosen from the east or the west, from city or from country, have unquestionably been presented in such short stories as those of Miss Jewett, Mrs. Cooke, Miss Phelps, or Mr. Deming, rather than in long novels."

[Note: Nagel 1978 lists this under the 1910 "Student's edition" with same page number references.]

219. Vedder, Henry C. American Writers of To-Day. Boston, MA: Silver, Burdett and Co., 1894. 111.  
*Book.*

"...it was to [Thomas Bailey Aldrich's] good fortune to bring before the public for the first time writers, in both verse and prose, of now established reputation; and others, who may have appeared in print before, made their present fame during his editorship [of the Atlantic Monthly]. Among these it suffices to mention as examples "Charles Egbert Craddock" (Miss Murfree), Sarah Orne Jewett, and Louise Imogen Guiney, with the addition, possibly, of Arthur Sherburne Hardy..."

\* Complete Jewett reference.

Aldrich became editor of the Atlantic upon Howells's retirement. It is generally agreed that Howells "discovered" Jewett, and certainly he did much to further her career, although Jewett was indeed publishing in the Atlantic during Aldrich's tenure.

220. Anon. [Scudder, Horace]. "Miss Jewett [Review of Jewett's A Native of Winby and illustrated Deephaven]." Atlantic Monthly (Boston, MA). 73 (Jan 1894): 130-33.  
*Journal article.*

"...our examination of these two books not only discloses a genuineness of gift, which has been developed by conscientious practice into an assurance of artistic power, the more confident in that it recognizes the scope of its effectiveness, but intimates also a widening of the field of vision. It is scarcely to be expected that Miss Jewett will ever attain the constructive power which holds in the grasp a variety of complex activities and controls their energy, directing it to some conclusive end; but her imagination is strong to conceive a genuine situation, to illustrate it through varied character, to illuminate it with humor and dewy pathos; and as she extends the range of her characters, so she is likely to display even more invention in the choice of situations which shall give opportunity to those delightful characters who spring at her bidding from no one class, and even from no one nation. Especially do we hope that she will mark in the art of literature that elusive period of New England life through which we are passing....She has caught and held firmly some phases of that life which are already historical. Let her record with equal art some phases of that life still in formation, and she will lay the foundations of a fresh fame."

**\*\* Abstract**

This lengthy review, unsigned, but attributed to Horace Scudder, presents a glowing retrospective of Jewett's work in the reviews of the illustrated edition of Deephaven and the new volume, A Native of Winby. The illustrated Deephaven is remarkable for its staying power, especially as it was written by so young an artist. Jewett's expanding use of character and setting demonstrated in A Native of Winby indicates that as a more mature artist, her craft continues to develop. Jewett has used her gifts to record a past becoming historical; she will find "fresh fame" in continuing to depict life in the present. Reprinted in Cary's 1973 Appreciation, q.v.

221. Anon. "Recent Fiction Pages [Review of Jewett's A Native of Winby]." Overland Monthly and Out West Magazine (San Francisco, CA). 2nd s. 27 (Feb 1894): 216. *Journal article.*

"The latest collection of Miss Jewett's stories goes farther afield than many of her books. There are two Irish stories and the scene of another is mostly set in St. Augustine, --a sailor tale, on the same strain that Mrs. Phelps Ward touches in 'A Madonna of the Tubs' and similar stories. Miss Jewett's is more true to life, it seems, than Mrs. Ward's and its pathos is certainly less evidently sought....But it is unnecessary to tell the charm of each of Miss Jewett's stories, they are her stories and in her best vein, and that is enough for the discerning reader to know."

**\*\* Abstract**

Jewett takes on more varied settings in A Native of Winby. Without the sentiment of Mrs. Phelps Ward's stories, Jewett's tales here are in her "best vein," and discriminating readers know that's all they have to hear.

[A positive review of Aldrich's collection Two Bites at a Cherry opens the section with Jewett's following; the review after Jewett's, of The Delectable Duchy by "Q," is said to "have more of variety than Miss Jewett's": "They tell of the honest poor, but with a touch of the ancient folk lore that is charming and foreign to Miss Jewett's work."]



222. Harte, Walter Blackburn. "A Rural World Has Been a Fertile Field to Sarah Orne Jewett." Boston Sunday Herald (Boston, MA). Feb 4, 1894: [18].  
*Newspaper article.*

[Not seen--unavailable via ILL]

From Nagel 1978 1894B.6: "[Records a visit with Jewett in Boston at the home of Annie Fields. Jewett discusses the influence from her childhood.] The friends, family, and South Berwick community were a great influence on the writing of Jewett. Her father, especially, helped her to develop her knowledge of nature and humanity. She was one of the first writers to portray New Englanders sympathetically."

223. Anon. "Our Library Table [Review of Jewett's illustrated Deephaven]." Athenaeum (London). No. 3459 (Feb 10, 1894): 178.  
*Journal article.*

"Deephaven, by Sarah Orne Jewett, seems to be a reprint of a book published some years ago in America--a reprint for which the gratitude of English readers is due to Messrs. Osgood, McIlvaine & Co. The author informs us in the preface that her object was to create a sympathy between city people and the inhabitants of out-of-the-way country villages, by making them understand one another's points of view; and certainly, so far at least as arousing interest in the old-world inhabitants of decaying villages is concerned, Miss Jewett has been most successful. Deephaven is supposed to be a seacoast town, which was once busy and thriving, but has now, through embargoes and the like, fallen into irretrievable decay; naturally it is peopled to a great extent by old salts full of weather-lore and of interminable yarns about their voyages. The talk of these men is quite the best part of the book: their discursive, half-deprecating, half-assured manner is admirably rendered, but perhaps nowhere quite so well as in the chapter where Capt. Sands gives his views on second-sight. The old women of Deephaven are hardly less delightful in their trite maxims and pious ejaculations; indeed, it is wonderful that with very similar ways of talking they should all be so well discriminated; if a preference is to be assigned to any it must be to Mrs. Patton, the charwoman....The two Boston-bred young ladies who are the heroines of the book are the least well done; they are sometimes rather tiresomely childish and 'high-schooly' [sic] (if the phrase may be allowed) in their behaviour, or in their asseverations that they do not mind their frocks being spoiled; but one gets reconciled to them in the end, as they manage so excellently to draw out all the other quaint characters. Most of the illustrations really illustrate the letterpress, and in themselves are good."

\*\* Abstract

The Athenaeum has consistently given Jewett poor reviews until this one-- ironically, a reprint of Jewett's first collection of stories. Here the critic praises the characterization of the old townspeople, and remarks on Jewett's ability to discriminate between them considering their similarity. He is less praiseworthy for the depiction of the two protagonists, but even forgives her that in the end. For comparison see the Oct 13, 1888 review of The King of Folly Island, and Aug 30, 1884 review of A Country Doctor.

[Reviews of Montague's Tales of a Nomad and Longman and Co.'s History of Australia and New Zealand frame Jewett's.]

224. Anon. "Fiction [Review of Jewett's A Native of Winby]." Critic (New York, NY). 21 (Mar 10, 1894): 165.  
*Journal article.*

"A Native of Winby, and Other Tales, is a volume of short stories by Sarah Orne Jewett. There is a great deal of human nature in the native of Winby when he returns to his early home....One of the most amusing stories in the volume is called 'The Passing of Sister Barsett'....These sketches are clever in the extreme, most artistically put together, and filled with humor. The human nature that pervades them impresses itself upon the reader at every turn."

\*\* Abstract

Jewett depicts human nature cleverly in her latest volume.

[Reviews of Smith's Sometime and Other Poems and Wood's A Novel frame Jewett's.]

225. Anon. "Sarah Orne Jewett." Sunday School Library Bulletin (New York, NY). 3 (June 1894): 3-4.  
*Journal article.*

"....We welcome as a friend any writer who penetrates into the New England by-ways, among its sterile farms, where life is always a struggle, or along the shores, where men learn to be hardy and stern by living in combat with the sea.

"Such a loving and gentle friend we find in Sarah Orne Jewett.

"....[Jewett's] short stories have their own mission in this world. There can never be too much of this sort of literature bringing comfort to poor tired human souls."

\*\* Abstract

The reviewer provides a brief biographical sketch, and considers Jewett's major works. Deephaven and A Marsh Island-- the latter called "a gem"--are praised for their faithful depiction of the seaside; A Country Doctor is called "not so perfect," but is good for a casual read. Betty Leicester and Play Days are listed as "among the best stories for young people that we have ever seen."

226. Spofford, Harriet Prescott. "Sarah Orne Jewett." Book Buyer (New York, NY). Ser. 3, v. 11 (Aug 1894): 329-30.  
*Journal article.*

"The secret of Sarah Jewett's great success in her work, outside of its artistic perfection, is the spirit of loving kindness and tender mercy that pervades it. And that is perhaps because the same spirit also pervades herself. She loves her kind, and has the warmest interest in the movements of those about her."

\*\* Abstract; includes biographical sketch, photograph and autograph of Jewett.

Quotes Jewett as saying, "I cannot help believing that [my father] recognized, long before I did myself, in what direction the current of purpose my life was setting. Now, as I write my sketches of country life, I remember again and again the wise things he said, and the sights he made me see." This is one indication that Jewett herself considered much of her work "sketches." Harriet Prescott Spofford was developing her own reputation as an author at this time, and this assessment of one author's work by another is mutually sustaining.

[This is reworked and lengthened in Spofford's assessment of Jewett in A Little Book of Friends, 1916; q.v.]

[Note: The Book Buyer was published monthly from 1867 to 1938, and was subtitled "a monthly review of American and foreign literature." From Library of Congress catalogue.]

227. Anon. "Fergus Mackenzie, a New Village Historian [Review of Mackenzie's Gruisie Sketches]." Current Literature . XVI: 5 (Nov. 1894): 393.  
*Journal article.*

"...[Mackenzie] tells his story with few of those witty comments of J. M. Barrie, and not quite the happy phraseology of Sarah Orne Jewett."

\* Complete Jewett reference

An ambivalent review. Mackenzie's stories don't quite measure up to Jewett's in terms of her "happy phraseology," nor to Barrie's for the use of wit. They are not action-filled but are "not the less interesting."

• Not listed in previous bibliographies.

228. Bentzon, Th. (Madame Blanc). The Condition of Women in the United States: A Traveller's Notes. Boston, MA: Roberts Brothers, 1895. 126.  
*Book.*

"Miss Sarah Jewett, whose life is divided between the Maine village which she has made immortal, in tales which emanate from the very soil itself, and Boston which claims her as its own, is almost always present at Mrs. Fields's Saturday afternoon receptions."

\* Complete Jewett reference

[Note: From title page. "Under the pseudonym, Th. Bentzon, Marie Therese de Solms Blanc (1840-1907) wrote novels of great popularity in France. In her literary criticism she was especially concerned with American values and authors. During her travels in the United States she talked with organized women's groups, visited women's colleges, clubs, and private homes, and observed women at work in the industrial East. The resulting report is enriched by the author's viewpoint as a European."]

229. Anon. "New Books [Notice of Jewett's story "Fame's Little Day"]." Fort Wayne Daily Gazette (Fort Wayne, IN). Feb 24, 1895: 3.  
*Newspaper article.*

"Harper's for March is, as usual, strong in fiction. It contains the last chapters of Richard Harding Davis' 'The Princess Anne,' the fourth installment of Thomas Hardy's 'Hearts Insurgent,' and four short stories; 'A Californian,' a San Francisco love story, by Geraldine Bonner; 'The Second Missouri Compromise,' a humorous episode in Idaho history by Owen Wister; 'Fame's Little Day,' being the adventure of an aged Vermont couple in the metropolis, by Sarah Orne Jewett; and 'An Everyday Affair,' a realistic sketch of Copenhagen life, by Olga Flinch."

\* Complete

Jewett's short story "Fame's Little Day" is mentioned as one of the items in the March 1895 Harper's that makes the issue "strong in fiction." A separate entry on the same page of this newspaper again repeats this information, beginning with the line, "An American flavor pervades the March number of Harper's Magazine," and again mentions that "'Fame's Little Day' is by Miss Sarah Orne Jewett, and is illustrated by Mr. W. T. Smedley." Indeed, examining the variety of regions represented in this issue, it can be seen as epitomizing the popularity in regional fiction at this time.

- Not listed in previous bibliographies.

230. Anon. "Sarah Orne Jewett Described." Indiana Democrat (Indiana, PA). (Feb. 28, 1895): 4.  
*Journal article.*

"Of Miss Sarah Orne Jewett, whose American blood is mixed of French and English, Mrs. Spofford says in 'The Book Buyer'; 'When you see her with her lofty carriage, her dark eyes, her high-bred and beautiful features, you remember the royal significance of her name in Scripture, and you are half inclined to wonder how it is that a princess of the old regime is writing stories that are the accurate transcript of the lives of peasants. But when, if by rare fortunes, you hear her read from her own pages, with a voice like a soft south wind, and with a quaint and lovely air that is all her own, then you know that these stories of hers are written from the heart that beats for humbler, homelier people as if with the same blood."

\* Complete

This abridgement of Spofford's "The Book Buyer" article (Aug. 1894, q.v.) focuses on Jewett's physical features and links these to the genuine and aristocratic quality of her stories.

- Not listed in previous bibliographies.

231. Anon. "[Gazette to Print Stories]." Fort Wayne Daily Gazette (Fort Wayne, IN). Mar 24, 1895: 7.  
*Newspaper article.*

"On the first week in April we shall begin publication of a remarkable series of short stories by some of the best known writers in this country and in England. They will be printed in the daily issues of this paper, and will be handsomely illustrated. They will be short and sketchy, and written for the men and women of this generation. The following authors will contribute to the series: Sarah Orne Jewett...

"While our new series will include the work of some of the greatest writers of the day, it will not overlook the younger ones who are producing good fiction but who have not yet won their spurs. Primarily we are after good stories, and any one who can write them is hereby invited to communicate with our agents in New York City, Messrs. Bacheller, Johnson & Bacheller..."

\*\* Abstract; includes sketches of many famous authors surrounding the article.

The Fort Wayne Daily Gazette announces it will shortly begin publishing short stories by "some of the best known writers in this country." The first author in a long list is Sarah Orne Jewett. The first story is announced to be Gilbert Parker's "The Ordeal of the Young Seigneur." In spite of the announcement, no Jewett stories have yet been located in the paper. Advertisements for her serialization of The Tory Lover in the Atlantic appear on page 5 of the Fort Wayne Journal-Gazette for Dec. 27-29, 1900.

- Not listed in previous bibliographies.

232. Anon. "Sarah Orne Jewett." Hartford Daily Times (Hartford, CT). April 22, 1895: 9. *Newspaper article*.

"... Comparisons are frequently made between Miss Jewett and Miss Wilkins and Mrs. Elizabeth Stuart Phelps Ward, but there is very little similarity in their writings. Miss Wilkins excels in power of story invention, intensity of purpose, and directness of style; Mrs. Ward, in dramatic force, word-painting and picturesqueness of expression. Miss Jewett's stories are sketches rather than tales, rarely have a plot, and are very quiet in tone. But in delicacy of perception, recognition of the tender as well as the hard side of New England character and in a pervading sympathy with nature and humanity she is unsurpassed."

\*\* Abstract; includes sketch of Jewett

This good-sized article intends to further acquaint readers with this popular author. Jewett paraphrases Plato's saying that "the best thing one can do for the people of a State is to make them acquainted with each other," and for wanting to debunk the image of the stereotyped Yankee in responding to why she began writing. She further asserts that her work habits are sporadic, ranging from six to seven thousand words a day at the most ("of course that is exceptional"), to stating that she tends to work for five or six weeks at a stretch, and then stopping, although she says that "I am always thinking about my work." She singles out Kipling as being one of her favorite "young writers of fiction," and is also fond of Scott, Thackeray and Sterne. The reporter also notes that while Jewett has been ill with pneumonia, and spending part of the winter in Boston, that she is now recovering.

- Not listed in previous bibliographies

233. Anon. "The Tattler." Marion Daily Star (Marion, OH). Jul 5, 1895: 2.  
*Newspaper article.*

"...Miss Sarah Orne Jewett has returned to her home at South Berwick, Me. It is there that she will be an important factor in the formation of the society which will be known as the Daughters of Maine."

\* Complete Jewett reference

Jewett will be influential in the formation in the Daughters of Maine society. An identical article was located in the July 5, 1895 Colorado Springs Gazette (Colorado Springs, CO) p. 6.

- Not listed in previous bibliographies.

234. Anon. "American Academy Named." New York Times (New York, NY). July 29, 1895: 3.  
*Newspaper article.*

"... Seven names appear on both lists, Miss Jewett is ninth on the Pathfinder's and sixth on the Critic's list of twenty women. The Pathfinder's readers, probably the young people of Washington, did not value Mrs. Stowe, Mrs. Burnett, Miss Murfree, Mrs. Howe, Mrs. Phelps-Ward enough to name them at all. They were all above Miss Jewett on the Critic's list."

\*\* Abstract

The weekly national paper The Pathfinder solicited votes from its young readers in order to find the "twenty-five persons who represent 'the highest achievement in the American literature, art and science of today,'" in reference to the French "Academy." Jewett is listed ninth in the final tally, just behind Mark Twain. The rest of the top ten are William Dean Howells, Thomas Bailey Aldrich, Thomas Nelson Page, Eugene Field, Lew Wallace, James Whitcomb Riley, Frank R. Stockton and S. Weir Mitchell. Of the twenty-five total people listed, Jewett is the only woman. Notably, Thomas Edison and Alexander Graham Bell are listed twenty-third and twenty-fourth respectively. The list is later compared to the similar list of writers sponsored by The Critic in October, 1890, q.v.

[Note: this was originally printed in The Boston Commonwealth, and was reprinted on pg. 3 of the Frederick (Md.) News on Sept 7, 1895.]

- Not listed in previous bibliographies.

235. Heaton, Eliza Putnam. "The Home of Miss Jewett: Ancient Mansion in Quaint Old Berwick Town." Boston Sunday Herald (Boston, MA). Aug 18, 1895: 29.  
*Newspaper article.*

Jewett's old house is "one of the best examples of the best of the old colonial architecture." Jewett herself is like her stories: "If you have felt the truth to New England life, that is yet not too bold, but has imagination to lighten it; the fidelity to details that is saved from harsh literalness by sentiment and a touch of humor; the philosophy that is at once keen and true and kindly; the outlook upon life that is far-seeing and yet smiles; if, in a word, you have had any perception of the woman beyond the ink in Miss Jewett's stories, you will miss the usual disappointment that comes with the close view of a celebrity, if ever fortune takes you to old Berwick and the great brown house with its long past and its present of greater moment still."

Jewett considers herself a "fitful worker," writing between "8,000 or 10,000 words in a day" [sic], but doesn't keep up that pace for very long. "When she has a long story on hand she writes between 2000 to 4000 words a day, five days a week, possibly." When a novel is finished, she rests, "reads and rides and rows" until another subject urges her to write again.

Jewett appreciates the work of Mary E. Wilkins and wonders why the public took so long to recognize that "a new genius had arisen." When asked what her favorite was among her own work, she replied, "in some ways I like A Country Doctor best, and yet I believe A Marsh Island is a better story."

Heaton writes that she and Jewett "talked about the new woman. Miss Jewett isn't at all worried about her. She believes in the natural evolution of things. The world progresses just about as fast as the mass can be leavened wholesomely. There are not so many isolated women in advance of their day now as a generation ago, but the average woman has moved a long distance forward. That there is room for the women in the professions nobody any longer questions. What more is to come is a matter for growth and time."

\*\* Abstract; includes sketch of Jewett and cartoonish sketches of her home.

The first article to consider Jewett's house, as well as its occupant. In the course of her visit, Heaton asks Jewett to consider a number of subjects, from her work habits, to her favorite story, to other contemporary authors. Many people have remarked on the vast number of words Jewett is said to write in a day. Eight thousand to ten thousand words a day is clearly remarkable, but it seems apparent that 2000 to 4000 a day is more likely. Heaton is as charmed by Jewett's old home, full of large rooms, paneled walls, curios brought back by her grandfather's sailing days, and books, as she is with the writer's person. This article is reprinted several times in other papers, and provides writers with information about Jewett for several years.

236. [Heaton, Eliza Putnam]. "Pleasant Day with Miss Jewett: How the New England Authoress Lives in Quaint Old Berwick Town." Philadelphia Press (Philadelphia, PA). Aug 18, 1895: N. pag..  
*Newspaper article.*

Reprints text and sketches of Eliza Putnam Heaton's article from Aug. 18, 1895 Boston Sunday Herald, q.v.

237. [Heaton, Eliza Putnam]. "Sarah Jewett at Home." San Francisco Bulletin (San Francisco, CA). Sept 13, 1895: N. pag..  
*Newspaper article.*

This article repeats with a few edits the text of Eliza Putnam Heaton's article "The Home of Miss Jewett: Ancient Mansion in Quaint Old Berwick Town" in the Boston Sunday Herald of Aug. 18, 1895 (q.v.). This version is uncredited. Includes sketch of Jewett.

238. Anon. [Scudder, Horace]. "Half a Dozen Story-Books [Review of Alice Brown's Life]." Atlantic Monthly (Boston, MA). 76 (Oct 1895): 559.  
*Journal article.*

"There is a character, Dilly Joyce, who is a potential witch, and it is clear that Miss Brown's heart goes out to her as to scarcely any other of her creations; yet not in Dilly Joyce alone, nor in Molly McNeil or Nance Pete, does she betray her love of freedom and sunshine and the wind of heaven, but throughout the book there is a motion, a light, joyous tread, which gives Meadow-Grass a subtle attraction not to be found, we venture to say, in any other collection of New England tales. Mrs. Stowe sometimes catches the spirit, but there is a carelessness about her work which does not heighten the art. Miss Jewett never quite parts with that air of fine breeding which gives grace and beauty to her work, and makes her characters the objects of a compassion born of fuller knowledge than they possess of themselves...."

\* Abstract

Unsigned, but attributed to Horace Scudder, the critic praises Brown's original take on New England tales. In context, therefore, this otherwise congenial comment on Jewett is actually glancing criticism.

239. Anon. "Woman at Home: Every One in the Village Knows Where Miss Jewett Lives." Olean Democrat (Olean, NY). Oct. 11, 1895: 7.  
*Newspaper article.*

Derived from Eliza Putnam Heaton's Aug. 18, 1895 Boston Sunday Herald article, with some changes.

• Not listed in previous bibliographies.

240. Anon. "New Publications [Review of Jewett's Life of Nancy]." New York Times (New York, NY). Oct 19, 1895: 3.  
*Newspaper article.*

"Miss Jewett's charm is perennial. In one of this new batch of stories she strays as far away from home as Virginia, and shows her power to portray life in the South soon after the war, with its profound melancholy, as surely and as gently as Miss Woolson used to in her best moods. But the dry humor and dumb pathos of New-England farm and village life are what we look for in Miss Jewett's stories. Some of these New-England tales are veritable little masterworks. There are nine of them, already known to magazine readers, but all worth reading again."

\*\* Abstract



The New York Times continues its warm reviews of Jewett's work. She can portray the South competently, but some of her latest New England stories are "veritable little masterworks." "The Guests of Mrs. Timms" is particularly noted.

[A review of Gordon's A Wedding and Other Stories precedes Jewett's, whose review ends the "New Publications" section; brief literary notices follow.]

- Not listed in previous bibliographies.

241. Anon. "[Sarah Orne Jewett]." Los Angeles Times (Los Angeles, CA). Oct. 21, 1895: 10.

*Newspaper article.*

"Sarah Orne Jewett began writing when she was very young. Her 'Lucy Garron's [sic] Lovers' was written and published when she was but 14, while the Atlantic Monthly accepted a story from her before she was 20."

\* Complete

This brief note, derived from Eliza Putnam Heaton's Aug. 18, 1895 Boston Sunday Herald article, was apparently used to fill out a column in this prominent Western newspaper.

- Not listed in previous bibliographies.

242. Anon. "A Stately Old Mansion : The Home of Sarah Orne Jewett, the Novelist, at Berwick, Me.." Daily Nevada State Journal (Reno, NV). Oct. 31, 1895: 4.

*Newspaper article.*

Derived from Eliza Putnam Heaton's Aug. 18, 1895 Boston Sunday Herald article, with some changes.

- Not listed in previous bibliographies.

243. Howells, William Dean. "Literary Boston Thirty Years Ago." Harper's New Monthly Magazine (New York, NY). 91 (Nov 1895): 865-79.

*Journal article.*

"The only New-Englander who has attempted the novel on a scale proportioned to the work of the New Englanders in philosophy, in poetry, in romance, is Mr. De Forest, who is of New Haven, and not of Boston. I do not forget the fictions of Dr. Holmes, or the vivid inventions of Dr. Hale, but I do not call them novels; and I do not forget the exquisitely realistic art of Miss Jewett or Miss Wilkins, which is free from the ethicism of the great New England group, but which has hardly the novelist's scope...."

\*\* Abstract

Howells recognizes Jewett's power in realistically depicting New England, but doesn't consider her a novelist within the scope of this essay.

- Not listed in previous bibliographies.

244. Anon. "Fiction [Review of Jewett's Life of Nancy]." Literary World (Boston, MA). 26 (Nov 16, 1895): 388.  
*Journal article.*

"Some of Miss Sarah Orne Jewett's most delightful work is to be found in the stories which make up the volume entitled The Life of Nancy. The one from which it is named...is simply and pathetically beautiful. Even better, perhaps, is the story of 'A War Debt,' with its picture of the picturesque, half-ruined Virginia manor house, the shadows of the Civil War still brooding over it; and we are grateful to Miss Jewett for the hinted hope of the last sentence, added since the tale appeared in the Century. But it is difficult to choose where all are so good....each and all are admirable in their way. And it is a way that is Miss Jewett's own, the ripened fruit of a lifetime of experience and observation, and widely distinct and distinguishable from the way of other people, from the gaunt, sordid, painful, crotchety New England which we find in some other novels and stories; for Miss Jewett's keenness of vision is tempered with a tenderness no less discriminating, her records are as kind as they are accurate, and her own sweetness of good breeding finds a way into the recesses of the true courtesy, honor, and worth which often underlie the rugged exterior of her country people."

**\*\* Abstract**

Jewett's latest volume contains some of her "most delightful work," and each stands alone in its achievement. Jewett's style, also, is distinct from other writers whose subject is New England, and derives from her "good breeding" and "keenness of vision."

[Reviews of McDonald's Lilith and Phelps's A Singular Life bracket Jewett's.]

245. Anon. "Recent Publications [Notice of Jewett's Life of Nancy]." Daily Picayune (New Orleans, LA). Nov 22, 1895: 9.  
*Newspaper article.*

"Whatever this author writes is sure to possess interest enough to be worth reading, and the one who reads the ten charming short stories and sketches in this book mayhap to find them interesting enough to be worth reading again. They are very clever."

**\* Complete**

Jewett's stories are "very clever" and interesting enough to read again.

[Brief positive but unremarkable reviews of Gordon's A Wedding and Other Stories and Molly Darling and Other Stories, by "The Duchess," bracket Jewett's mention. ]

246. Anon. "Fiction [Review of Jewett's Life of Nancy]." Current Literature . XVIII: 6 (Dec. 1895): 473.  
*Journal article.*

"... The Life of Nancy from the press of Houghton, Mifflin & Co., is a collection of Sarah Orne Jewett's delicious sketches of New England life. The book also includes a pretty tale, half Southern in interest, the scene changing from Boston to a Virginia Plantation, where Miss Jewett seems equally at home in depicting human life and interest."

\* Complete Jewett reference

This brief review of Jewett's The Life of Nancy calls her stories "delicious," and singles out "The Mistress of Sydenham Plantation" as a tale of special interest.

[The Charlatan by Buchanan and Murray is reviewed previously; Eliza Orne White's The Coming of Theodora comes afterward.]

• Not listed in previous bibliographies.

247. Anon. "Talk About Books [Notice of Jewett's Life of Nancy]." Chautauquan (Jamestown, NY). 22 (Dec 1895): 380.  
*Journal article.*

"Several entertaining short stories by Sarah Orne Jewett, bound in a single volume is entitled The Life of Nancy. The first shows how in a condition of physical helplessness one can be happy, and the second, 'Fame's Little Day,' is an amusing account of how a simple news item increased the self esteem of two plain old people. Each of the succeeding stories is equally interesting and well written."

\* Complete

Jewett's work continues to excel in her latest volume.

[A review of Austin's Standish of Standish precedes Jewett's, whose review ends the fiction section; reviews of poetry follow.]

248. Anon. "[Review of Jewett's The Life of Nancy]." Independent (Jamestown, NY). 47 (Dec 12, 1895): 1689.  
*Journal article.*

"The Life of Nancy, by Sarah Orne Jewett, is the title given to a collection of short stories by Miss Jewett, whose work is always excellent. There are ten sketches in the book redolent of that flavor so often found in the fiction of the Atlantic Monthly. Miss Jewett in her own way is inimitable; her style is charming; but we cannot help stopping short and staring at a construction like 'All this placidity and self-assurance were,' etc., on page 2 of the Life of Nancy. 'This were' quite a shock and a surprise to us when we read it."

\* Complete

Jewett's work is "always excellent," and her style is "inimitable." The reviewer concludes by criticizing one of Jewett's grammatical constructions, but the repetition of the error keeps the tone light, if not humorous.

[Reviews of Townsend's A Daughter of the Tenements and Iota's A Comedy in Spasms bracket Jewett's.]

249. Anon. [Howe, Mark A. DeWolfe]. "Introduction." Tales of New England by Sarah Orne Jewett. Boston, MA: Houghton Mifflin & Co., 1896. v-x.  
*Book chapter.*

"In a day when the dialects of characters in fiction are as the sands of the sea in number, it is worth while to look at the speech of Miss Jewett's people as typical to some extent of her art in general. She does not strive to put on paper every twang and drawl of the rustic tongue. A characteristic word, a phrase here and there, indicates as clearly as any phonographic report the language her New Englanders speak. It is the spirit of their talk rather than the letter which concerns Miss Jewett; and it is so with all her writing. The truth in its broadest sense is what her stories tell. With that highest technical art which does not parade itself as art, with the quiet, unhurried strength which has made classics of books in the past, and has already led to the translation of her pages into foreign tongues, with the sincere and simple method which bespeaks a kind, human personality behind the work--her stories give their own explanation of Miss Jewett's station amongst the first American writers."

\*\* Abstract

Jewett is adept at writing dialect particularly because she doesn't overdo it. She captures the spirit of New England speech as she captures the spirit of place. Her humble art is of the quiet and effective type that denotes a classic, as, indeed, does her translation into other languages. Her work attests to "Miss Jewett's station amongst the first American writers."

250. Anon. "People in General." Washington Post (Washington, D.C.). Jan. 1, 1896: 6.  
*Newspaper article.*

"... Thomas Bailey Aldrich and Mrs. Aldrich will start about January 1 on a yachting cruise to the West Indies with a party of friends, including Mrs. James F. [sic] Fields and Miss Sarah Orne Jewett. They will be gone several months."

\* Complete Jewett reference

This gossip notice indicates Jewett's celebrity, and that of her famous friends, as well as Jewett's penchant for travel, this time to the West Indies.

• Not listed in previous bibliographies.

251. Anon. "Books Received [Review of Jewett's Life of Nancy]." Godey's Lady's Book (Philadelphia, PA). 132 (Feb 1896): 210.

*Journal article.*

"We are too prone to think of style as a mere dexterity in words. It is rather a dexterity with ideas, the throwing of countless little side-lights, the analysis of seemingly solid colors into rainbows of richness, the suggestion of constant little excursions of thought without losing sight of the main pathway. It is this industry that makes it possible for a great 'stylist' to write about nothing at all in the most entertaining manner. The narrator of stirring events can spare this ability. The ultra-realist is a pauper indeed without it. It is this fact that makes so many studies of New England life as bald and stony as their own fields. Miss Jewett seems to lack the kaleidoscope of style, and her histories of the inconsequential betray the poverty of their subject. Or if the plots have intrinsic interest they are smothered in a mass of detail ill-chosen and lazily narrated. The present volume contains ten short stories, none of them without occasional bits of delightful observation."

\* Complete

A rare poor review with only the last line hinting at positive elements in Jewett's work, which is called lacking in the "kaleidoscope of style" that would add interest to otherwise threadbare stories.

[Goodwin's The Colonel Cavalier is warmly received beforehand; Townsend's Daughter of the Tenements is ambivalently reviewed afterwards.]

252. Anon. "Comment on New Books [Review of Jewett's Life of Nancy]." Atlantic Monthly (Boston, MA). 77 (Feb 1896): 279.  
*Journal article.*

"The title story of this collection of ten tales might well stand as a representative title for a very large part of Miss Jewett's work. She has done precisely this, --got at the life of 'Nancy,' the homely New England maiden whose city sister is 'Annie;' not at the mere external circumstance of Nancy, but at her life, what she thinks about, dreams about, knows in her soul; not, again, at some sharp moment in Nancy's experience, some acidulous drop into which her life has been distilled, but at her common experience as it flows on year after year. With each new volume Miss Jewett shows a finer power over language, while preserving the old, simple flavor of sympathy and strong sense of what is humanly probable in the characters she portrays."

\* Complete

Jewett depicts human life in its continuity, "as it flows on year after year," rather than momentous life-altering events. Her power and artistry continue to grow.

[Hardy's Jude the Obscure is coolly received previously, with the reviewer saying "[i]t is melancholy to see how Mr. Hardy has allowed himself to brood over unwholesome scenes." Weyman's From the Memoirs of a Minister of France follows Jewett's review.]

253. Anon. "Recent Fiction [Review of Jewett's Life of Nancy]." Nation (New York, NY). 62 (Feb 27, 1896): 181-82.

*Journal article.*

"Miss Jewett is content, and most heartily contents us, with the American at home, almost restricted to the New Englander working his unproductive farm, fishing on the more responsive sea, and gossiping up and down the village streets. The incidents in the volume entitled The Life of Nancy are simple almost to bareness, but they are exalted by a sympathetic revelation of human nature and by an exquisite literary representation. The fussy old maids, kind or cross, the unconsciously humorous and self-complacent seafaring men, the taciturn husbands and loquacious, irrelevant widows, all are in a way characteristically of New England, but Miss Jewett goes deep enough to link them with a wider world and to insure them greeting as kin, irrespective of geographical limitation and local accident. When a thing is perfectly well done it is profitless to try to explain how and why. Nature's special endowments defy analysis, and those curious about seemingly wonderful achievements are restricted to guessing what has been added by care and industry to the original, inexplicable faculty, the unknown and incalculable quantity. What Miss Jewett appears to have gained by her sincere and loving application to letters is facility of expression which shows neither haste nor waste, and a classic beauty of form and serenity of manner. She has certainly proclaimed that beauty and truth are not antagonistic, and that the real and the ideal are inextricably woven in the warp of human life."

\* Complete

Jewett depicts human nature universally so that her New England characters are accessible to the wider world. We must not try to analyze Jewett's gifts, but recognize her weaving together of the real and ideal.

[Reviews of Woolson's Dorothy and Other Italian Stories and Foote's The Cup of Trembling, and Other Stories frame Jewett's.]

254. Anon. "Recent Fiction Pages [Review of Jewett's Life of Nancy]." Overland Monthly and Out West Magazine (San Francisco, CA). 2nd s. 29 (Mar 1896): 350-51.  
*Journal article.*

"No sweeter stories of New England life have ever been told than the ten short tales collected under the title of the first. They are filled with that sympathetic tenderness, and humorous pathos that all students of the Yankee seem to find in their lives.

"It is useless to relate the stories of her stories here, for the mere mention of the fact that Miss Jewett has published another volume of New England sketches is enough to arrest the attention of her vast audience in this country. But whether the reader cares for the New England scene and the New England character or not, he will be amply repaid for the time devoted to this little book. There is a tear and a smile on every page."

\* Complete

Even if the reader is not an aficionado of the New England scene, he will not regret the time spent reading Jewett's The Life of Nancy.

[A review of Balzac's The Magic Skin precedes Jewett's; briefer notices follow.]

255. Anon. "The American Literary Centre." Ladies' Home Journal . XIII: 4 (Mar. 1896): 16.

*Journal article.*

"... Only a little farther from Boston's gilded-domed State House, but as closely in touch with it, are Sarah Orne Jewett and Harriet Prescott Spofford, who, with each piece of work they do, add to New England's literary reputation."

\* Complete Jewett reference.

This article considers whether Boston remains America's literary center. Jewett is mentioned, along with Spofford, as a writer who live in close proximity to Boston, whose work "add[s] to New England's literary reputation."

- Not listed in previous bibliographies.

256. Anon. "Women and Children." New York Times (New York, NY). June 21, 1896: 23.  
*Newspaper article.*

"...Says the Lewiston Journal: "South Berwick appreciates the generous act of Miss Sarah Orne Jewett, the authoress, in stepping in and paying the local band \$100 to continue its customary Summer concerts, when municipal expenses were so heavy that the town couldn't afford its usual appropriation."

\* Complete Jewett reference

The "Women and Children" page of the New York Times prints items of interest to its readership, including this note from the Lewiston (Me.) Journal regarding Jewett's generosity in funding the town band's summer concerts.

- Not listed in previous bibliographies.

257. Anon. "The Summer Plans of Authors." New York Times (New York, NY). June 21, 1896: 27.

*Newspaper article.*

"...Miss Sarah Orne Jewett will divide her time this Summer between her home in South Berwick and Manchester-by-the-Sea, visiting Mrs. J.T. Fields, who will occupy her cottage at the latter place during the season."

\* Complete Jewett reference

This gossip notice, part of a lengthy article detailing the summer plans of prominent authors, indicates that Jewett will spend time at both her home and Annie Fields's home this summer.

258. Anon. "Brief Comment: Literary Sayings and Doings." Current Literature . XX (Nov. 1896): 470.

*Journal article.*

"... Miss Sarah Orne Jewett has two working desks, one in her own house at South Berwick, and one in the house of Mrs. Fields at Manchester-by-the-Sea, where so many of her summer and autumn days are spent."

\* Complete Jewett reference

This brief, gossipy notice identifies Jewett's two places of summer residence, her home at South Berwick and Annie Fields's home at Manchester-by-the-Sea.

• Not listed in previous bibliographies.

259. Droch. "Droch's Literary Talks." Ladies' Home Journal . XIV: 1 (Dec. 1896): 23.

*Journal article.*

"...The girl of the same uncertain age and tastes, it seems to me, has been rather neglected by our writers. I confess my profound ignorance of what girls like to read or what they ought to read. But I know that Sarah Orne Jewett, Mrs. A.D.T. Whitney, Mrs. Harrison and Mrs. Wiggin have written stories expressly for them, and I have confidence in the literary taste and judgment of anything that they set out to do for young girls."

\* Complete Jewett reference

Droch discusses the reading habits of children, and mentions that girls "of a certain age," seem to have been neglected, although Jewett has written expressly for them. The author refers to Jewett's Betty Leicester and related stories, and says that he trusts her literary judgment where young girls are concerned.

• Not listed in previous bibliographies.

260. Mabie, Hamilton W. "Some Estimates of the Year's Literary Output [Notice of Jewett's The Country of the Pointed Firs]." Review of Reviews (New York, NY). 14 (Dec 1896): 743.

*Journal article.*

"It is a pleasure to add that Miss Jewett's latest story, The Country of the Pointed Firs, shows her true and delicate art in all its quiet and enduring charm. This unaffected and genuine artist will have a place in our literature as distinct and secure as that which Jane Austin [sic] fills in the literature of our kin beyond seas."

\* Complete; includes sketch of Jewett

Comparison to Jane Austen demonstrates Jewett's popularity and reputation.

[A positive review of Frederic's The Damnation of Theron Ware precedes Jewett's; notice of Zola's Rome follows.]



[Note: The Review of Reviews was founded in London in 1890; the American edition was published monthly (under various titles) from April 1891 to July 1937. Edited by William Thomas Stead, 1890-91; Albert Shaw, 1891-1937. The magazine contained news and comment, character sketches, and comments on new books. From Mott's A History of American Magazines, vol. 1-4.]

261. Anon. "[Review of Jewett's The Country of the Pointed Firs]." Independent (Jamestown, NY). 48 (Dec 3, 1896): 1651.  
*Journal article.*

"In this sketchy account of a sojourn in a Maine village Miss Jewett is delightfully garrulous, so likewise is Mrs. Todd, the chief character of the book. It would be no easy task to point out just the charm, just the secret of interest in writing like this; but reading Miss Jewett's pages is like a visit to Dunnet, like a series of chats with Mrs. Todd, during which one feels the sea air and smells the pine breath. It is a summer outing among good, honest folk, a free and easy exploration of a neighborhood, of a region where conservatism is truly provincial and where rural honesty stoutly prevails. The gossip of the people is delicious, and the story throughout holds the reader with a gentle yet firm grip. The whole book is the outcome of a month's summering in a cottage with Mrs. James T. Field [sic], on a part of the Maine coast new to them both. Readers who are interested in Miss Jewett's works, and who have followed them, will find this one of the most graphic and satisfactory of them all. It is a noble picture she has given in one of her characters of a New England woman in the proud dignity of her ancestry. She writes in perfect, sympathetic touch with New England life, and not as from a superior plane observing or studying it."

\* Complete

The book, the result of a summer on the Maine coast with Mrs. James T. Fields, is one of "the most graphic and satisfactory" of all of Jewett's works. Jewett writes with sympathy and without superiority about New England life.

[Notices of "The Illustrated Foreign Christmas Weeklies" and a review of The South Seas by Robert Louis Stevenson frame Jewett's.]

262. Anon. "Current Fiction [Review of Jewett's The Country of the Pointed Firs]." Literary World (Boston, MA). 27 (Dec 12, 1896): 457.  
*Journal article.*

"Miss Jewett never disappoints us. We can always rely on her fine instincts, her singular keenness of observation, her artistic sense, her perfect literary workmanship. Nothing crude or careless ever comes from her pen. But excellent as all her work has been nothing has been so enticing and so satisfying as The Country of the Pointed Firs. We know Dunnet Landing as if we too had spent a summer there. We are thoroughly acquainted with the small flower garden, the tiny house, the pasture and country roads, and all there is to be seen and heard and told, the neighborly ways, the harmless gossip, the simple outings, the daily life; and it is all very tranquil and helpful and calculated to strengthen our faith in our fellow beings and make more precious the amenities of daily

intercourse. But chief of all, we have added Mrs. Todd and Mrs. Blackett to our list of friends. Fortunate the two women whose pen portraits are in this book! The ability to bring them before us is as rare as to write the pure, English prose for which Miss Jewett is distinguished."

\* Complete

As excellent as Jewett's work has always been, nothing has equaled The Country of the Pointed Firs.

[Reviews of Macleod's Green Fire and Setoun's Robert Urquhart bracket Jewett's.]

263. Anon. "Reviews of Books [Review of Jewett's The Country of The Pointed Firs]." New York Times (New York, NY). Dec 12, 1896: Saturday Supplement p. 2. *Newspaper article*.

"Of these writers, none is more sure of her welcome than Miss Jewett. We are always glad to follow her whithersoever she leads us, and we never took a more pleasant journey than the one with Mrs. Todd's boarder into The Country of the Pointed Firs. The sea breezes blow in our faces, the aromatic odors of the herb garden lead us by the nose into all sorts of delicious memories, and the quaint men and women become real flesh and blood friends as we read. We shall not soon forget our day on Green Island with dear old Mrs. Blackett and William. We should like forthwith to engage Mrs. Todd's vacant room--the one occupied by Mrs. Fosdick--for next Summer!

"But, after all, we hesitate. Should we find these fisher folk just what they are to us after they have been through the alembic of Miss Jewett's art? We remember the disappointment and disgust of the enthusiast who rushed off to try 'Laguerre's' for himself after reading Mr. Hopkinson Smith's idyl. Perhaps upon second thought, it may be just as well to leave Mrs. Todd's guest chamber for her own friends, and to know Dunnet Landing through Miss Jewett's sunny and fragrant pages. In our small experience we have not found the bucolic mind given to philosophic generalizations. Mrs. Todd, Elijah Tilley, Mrs. Fosdick, and Capt. Littlepage might pall upon us in real life. Mr. Page to his negroes, Miss Jewett, Miss Wilkins, Miss Murfree, and Mrs. McEnery Stuart to their country folk, give just that idealizing touch that makes their realism more lifelike than the reality. They are portrait painters, not photographers.

"In this particular little story of the people of a Maine village we find many scattered gems of wisdom, Poyser-like aphorisms from the lips of Mrs. Todd and her friends, and sparkling bits of the writer's own observation. The temptation is strong to quote largely, but it would be wrong to the jewels themselves to tear them from their dainty setting.

"To all who appreciate a delicate and sympathetic portrayal of nature and of character, to all who love an art so perfect that it is one with charming simplicity, we commend The Country of the Pointed Firs."

\* Complete

A glowing review of Jewett's most famous novel. The reviewer is so swept away by Jewett's story he initially intends to rent the main character's vacant room for the next summer. He backs off, however, recognizing that Jewett's art could imbue her lifelike observations with more idealism than realism, and calls Jewett and other writers "portrait

painters, not photographers." As eager to recommend as the Apr 28, 1877 review of Deephaven (q.v.) was to condemn.

[Reviews of Thomas's Not All the King's Horses and Parker's Romany of the Snows bracket Jewett's.]

- Not listed in previous bibliographies.

264. Anon. "The Country of the Pointed Firs." Los Angeles Times (Los Angeles, CA). Dec. 20, 1896: 23.  
*Newspaper article.*

"Sarah Orne Jewett has written a charming idyll of New England life, which has just appeared. It is called The Country of the Pointed Firs. As may be supposed, the title refers to the Pine Tree State, and the book itself has a New England coast town for its theme. What ample material such a village, with its rocky shore and background of spruces and balsam firs, behind the little pent-up, white-clapboarded houses, offers for the pen of a gifted author cannot be known better than by a perusal of this delightful little book."

\*\* Abstract

This review, the first one known to have appeared in this Western newspaper, first appeared in the New York Commercial-Advertiser. The reviewer calls The Country of the Pointed Firs "charming," "delightful," and later that "some of the descriptions are decidedly unique and bear the imprint of the New Englanders' quaint originality." A rave review.

265. Adams, Oscar Fay. "Sarah Orne Jewett." Dictionary of American Authors. Boston, MA: Houghton, Mifflin and Co., 1897. 210.  
*Book chapter.*

"A popular writer of quiet fiction whose life has been passed mainly at her birthplace in South Berwick, Maine, and in Boston. Her painstaking, accurate studies of phases of rural New England life and character have received much well-deserved praise."

\*\* Abstract; includes list of works.

A brief, but positive mention.

[Nagel 1978 lists this under 1904.]

266. Anon. "Sarah Orne Jewett." Library of the World's Best Literature Ancient and Modern. Warner, Charles Dudley, ed. 30 vols.. New York, NY: R. S. Peale and J. A. Hill, 1897. XIV: 8269-82.  
*Book chapter.*

"... If artist may be compared with artist, Miss Jewett may be described as a water-colorist; her sketches resting for their value not upon dramatic qualities or strong color, but upon their pure tone and singleness of effort. And she is not sensibly in her story, any more than a painter is in his picture. It is in this that her engaging modesty and admirable self-restraint lie...."

\*\* Abstract; includes photograph of Jewett; reprints "Miss Tempy's Watchers," and "The Brandon House" from Deephaven.

Noting her power as a short-story local-colorist, Jewett is compared to Goldsmith, Irving, and Hawthorne. See Oct 1885 Atlantic Monthly review of A Marsh Island, attributed to Horace Scudder, for source of water-colorist metaphor.

267. Fields, Annie. Authors and Friends. Boston, MA: Houghton, Mifflin and Co., 1897. 150, 272.  
*Book.*

Reworks Fields's Feb 1893 article published in Harper's New Monthly Magazine, q.v.

[Note: first printing 1893 by Harper & Brothers.]

268. Foley, P. K. American Authors 1795-1895. Boston, MA: Printed for Subscribers, 1897. 158-59.  
*Book.*

Provides a list of Jewett's first editions.

269. Wolfe, Theodore F. Literary Shrines: The Haunts of Some Famous American Authors. Philadelphia, PA: J. B. Lippincott Company, 1897. 91.  
*Book.*

"In later years a younger generation of writers came to this mansion [of James and Annie Fields]: Celia Thaxter was a frequent guest; the princess-like Sarah Orne Jewett, beloved by Whittier as a daughter, has made it her Boston home; Aldrich comes to see the widow of his friend; Miss Preston, Mrs. Ward, and other luminous spirits may be met among the company who assemble in these memory-haunted rooms. For several years Holmes lived in the same street, within a few doors of the Fields's house."

\* Complete Jewett reference

"Princess-like" Jewett made her home with the Fieldses in Boston, and many other literary celebrities visited.

270. Anon. "Book Review Pages [Review of Jewett's The Country of the Pointed Firs]." Overland Monthly and Out West Magazine (San Francisco, CA). 2nd s. 29 (Jan 1897): 106.  
*Journal article.*

"Mrs. [sic] Jewett's latest book is as good as the rest cure. After living with her among the old fashioned, easy-going fisher-folk of a little Maine village through two hundred pages, one is ready to go back to the bustle of the city thankful for even so short a vacation. There is no attempt at a story in the work. The tale runs along in a rambling sort of way, halting from time to time to make the acquaintance of a new friend or digressing to take a short excursion among the sunny islands that line the coast. There are bits of gossip, amusing and pathetic; life histories told in a sentence, glimpses of lovemaking and funerals, and peeps in upon family skeletons. The book is enjoyable from cover to cover, and will find a place for itself in many hearts."

\* Complete

Although there is "no attempt at a story in the work," Jewett's latest is "enjoyable" and will find a large audience. The mistake in Jewett's title, and a slight difference in tone, suggest that this might be a different reviewer than earlier.

[Jewett's review opens the article; Balzac's Fame and Sorrow is reviewed afterwards.]

271. Anon. "Books as Christmas Presents [Review of Jewett's The Country of the Pointed Firs]." Frank Leslie's Popular Monthly . XLIII: 1 (Jan. 1897): 33.  
*Journal article.*

"... The Country of the Pointed Firs by Sarah Orne Jewett is a group of story-sketches gathered from a summer spent on the coast of Maine. The description of the people, their unique characteristics and the customs of the villagers are given in Miss Jewett's well-known and much-liked style, and make a readable volume."

\* Complete

This brief notice of The Country of the Pointed Firs calls the work "a readable volume" in "Miss Jewett's well-known and much-liked style."

[Hope's Father Stafford is reviewed previously; Jewett's review ends the article.]

- Not listed in previous bibliographies.

272. Anon. "Comment on New Books [Review of Jewett's The Country of the Pointed Firs]." Atlantic Monthly (Boston, MA). 79 (Feb 1897): 272-73.  
*Journal article.*

"It has been a pleasure, repeated at intervals the past few years, to have in convenient form collections of Miss Sarah Orne Jewett's stories, but the pleasure is heightened at this time in the appearance of The Country of the Pointed Firs by the light thread of identity of place and character on which the stories are strung. Miss Jewett has, in effect, made a seacoast of her own, a mirage lifted just above the horizon of actual land, and peopled it with figures that are images of reality, also. She herself moves among them, and her warm sympathy is the breath of life which animates them. Her art has devised no more enchanted country, or given a more human substance to the creatures

of her imagination. The book has the freshness of Deephaven with the mellowness of matured power."

\* Complete

Jewett's seaside is her own creation, but her characters are "images of reality." The book is the result of her "matured power," and surpasses all of her earlier work.

[Jewett's article leads the "fiction" section; notice of Mrs. Wiggin's Marm Lisa follows.]

273. Anon. "The Country of the Pointed Firs." Critic (New York, NY). 27 (Feb 13, 1897): 110.

*Journal article.*

"The Country of the Pointed Firs illustrates anew the fact that a work of art can be produced from very tenuous material. The subject matter of Miss Jewett's latest volume may be said to be practically non-existent. Certainly it is a negligible quantity when compared to the skill which is exercised upon it. To make so good a book upon so slight a theme is in reality to create it, and the creation is a comely thing. The little volume will be found dignified, gracious and restful. If it is not ably bodied, it is at least strong in spirit. The author tells the story of a seaside summer on the coast of Maine. She lives with a fine old countrywoman, who is a gatherer and dispenser of herbs....These are the homely events of the book. The thread upon which they are strung is the writer's fine and constant appreciation of whatever is individual and excellent in nature and humanity as it lies about her. We do not see that Dennett [sic] Landing is absorbing, but that Miss Jewett is absorbed. Her interest is unfailing, and she invests each incident for the reader with the same gentle glamour which it obviously has for herself.

"It is impossible not to compare The Country of the Pointed Firs with Deephaven, that other record of a seaside summer with which the author began her career as a maker of books. In the earlier volume, the chronicler is a little more eager, more positive, more convinced of the romance of her seaport, and more strenuous in setting it forth. She showed the same appreciative spirit, but demanded more substance upon which to exercise it. The years which have ripened her talent and perfected her workmanship have made her less and less exacting as to material, and in contrast to the feverish search after some new thing which current literature in general reveals, such repose and content are wonderfully refreshing. If Miss Jewett has not a bunch of orchids to offer, she will at least present to us some blades of grass with an inimitable grace. She may, like Virgil's shepherd, sing a slender song, but her vocalization is beyond reproach and almost beyond praise."

\* Complete

Comments about the book's lack of substance, as well as the confusion between the author and the narrator, are different from other reviews The Critic has published in recent years, and might suggest a new reviewer. The review is positive, but more patronizing than earlier notices.

[A poor review of a history book by Rodway and a sympathetic review of Chirol's The Far Eastern Question frame Jewett's.]

274. Anon. "Novel Notes: The Country of the Pointed Firs." Bookman (New York, NY). 5 (Mar 1897): 80-81.  
*Journal article.*

"... As in all of Miss Jewett's writing, the touches are delicate rather than striking, and the tone is subdued and quiet, admitting of no white lights or black shadows. But the work is very fine and very true. The Country of the Pointed Firs is a story of wholesome, simple, rural life, with the breath of the sea for tonic and the sunshine of summer for warmth. The picturesque delineation of character, the writer's close contact with nature, and her appreciative insight, all contribute a reality and charm to the book which are very convincing....

"...the little volume comes to its quiet ending, leaving the impression that, suggestive and delightful as such books are, they cannot, save in rare instances, leave any deep impression. Miss Jewett possesses the artistic power, the knowledge, and the self-control to venture more. These delicate sketches of life hold the same place in literature as do their counterparts in painting, but no artist can rest an enduring popularity on such trifles light as air."

**\*\* Abstract**

A lengthy, but ambivalent review. The critic begins by praising Jewett as a true artist, and argues that readers will not be disappointed with The Country of the Pointed Firs. After a long plot-summary and quotation, however, the critic wants Jewett "venture more," and argues that her quiet "trifles" are not enough to sustain her popularity.

[Reviews of Hope's Phroso and two books by Clinton Ross frame Jewett's.]

[Note: The Bookman (NY) published monthly from Feb 1895 to March 1933 with a variety of editors, including Harry Thurston Peck and James MacArthur, 1895-99, and with Arthur Bartlett Maurice, 1899-1907; A. B. Maurice 1907-17. The magazine included news, literary and critical matters, book reviews, and records of rare books sales. American literature was emphasized. According to Mott, "few [magazines] have maintained a high and consistent average of perceptive, fair, and adequate book reviewing over a long term of years." From Mott's A History of American Magazines, vol. 1-4.]

275. Anon. "American Fiction [Review of Jewett's The Country of the Pointed Firs]." Athenaeum (London). no. 3619 (Mar 6, 1897): 311.  
*Journal article.*

"This is a very favourable specimen of a class of work in which American ladies excel. It is a collection of studies, more or less consecutive, of life in an out-of-the-way fishing village--the experience of a long summer holiday. An English reader must fail to catch the exact flavour of the place described, somewhere on the coast of Maine; but a well drawn picture of human beings is attractive in any circumstances, and in Miss Jewett's pleasant pages one finds a bit of life consistent, original, and vivid in presentment. It requires some effort to realize the amount of artistic skill which goes to the composition of such a piece of work--one that in its method, though not in its detail, recalls Mrs. Gaskell. The little book is marked by good taste throughout; it is at times gently pathetic,

and others delicately humorous, and it is always free from exaggeration. For the English market it would have been better to alter some of the spelling. Besides the usual words--'neighbor,' 'traveler,' 'gayety'--there are some which are still more objectionable to English eyes, such as 'woolen,' &c. Less objectionable--for one likes the phrase--but hardly correct, is the spelling 'readied up.'"

\* Complete

The reviewer denies that this book is a novel, or even a collection of stories, instead calling them "a collection of studies, more or less consecutive"; on the whole, however, the book is favorably reviewed. Again comparing Jewett to Mrs. Gaskell, the critic praises Jewett's work as "consistent, original, and vivid." He doesn't appreciate American spelling, nor Jewett's dialect in terms such as "readied up," calling them offensive to English eyes.

[Jewett's book opens the section; a review of Gibson's College Girls follows.]

276. Anon. "From Crowded Shelves [Review of Jewett's The Country of the Pointed Firs]." Academy (London). 51 (Mar 13, 1897): 301.  
*Journal article.*

"A good book was never made of slighter material than that which Miss Jewett has so deftly manipulated in this pretty story of a New England fishing village. From beginning to end there is nothing in the nature of what we call incident, nor is there a single love passage--indeed, there is hardly a character under sixty years of age,--yet to readers at all fond of quiet humour and gentle, simple folk, and unaffected, unassuming literary grace, this book will be real enjoyment. The intimacy of the home among the lowly is a sweeter thing in Scotland and New England than it is with us. The English are neither so simple nor so contented. Contentment is, indeed, the great secret. Similarly, Scottish and New England writers are more in love with this beautiful hearth-life than are English writers: they see it with clearer vision and describe it with more tenderness. Miss Jewett's book is a little epic of contentment; and it is here that she differs most markedly from Miss Wilkins, whose eyes are more ready to see what is melancholy. The Country of the Pointed Firs is rich in human kindness; and Mrs. Todd and Mrs. Blackett are notable additions to that gallery of good women which most readers like to wander in now and again."

\* Complete

The Academy last reviewed The King of Folly Island, Aug. 18, 1888 (q.v.), where the reviewer was critical of Jewett's construction. No such criticism is found here, although the reviewer does say the book contains no "incident, nor even a single love passage." Nevertheless, the book exhibits "literary grace." The review is interesting also for the comparison between New England and Scottish writers and the English on humble subjects.

[Jewett's book leads the section; a review of Fielding's The History of Tom Jones (reprint) follows.]



277. Anon. "Recent Novels [Review of Jewett's The Country of the Pointed Firs]." Nation (New York, NY). 64 (Apr 15, 1897): 288.  
*Journal article.*

"As the best material for stories may be wasted by unskilled hands, so the plain, the meagre, the commonplace, may be used to marvelous advantage by the masters of the craft. Miss Jewett's Country of the Pointed Firs is a case in point. All she has to work on is a fishing village on the Maine coast, and an old woman who grows herbs and maintains a sort of amateur dispensary. The casual observer could see little of interest here, the average writer could make little of what he sees; but the acute and sympathetic observer, the exceptional writer, comes on the scene, looks about, thinks, writes, and behold: a fascinating story. Dunnet appears as one of the most interesting spots on the face of the earth, and the centre of interest is the herb-garden. Life radiates from it, flows about it, and its aromatic scents blend delightfully with the salt of the sea. The ponderous figure of Mrs. Almira Todd, reticent yet garrulous, dominates the town's society and history, and her capable hand holds and spins and cuts the thread of destiny. Thus by a centralization of interest which seems but is not an easy process, we get a story instead of a series of sketches, a complete and satisfactory impression of what the author meant to do and accomplished. To defraud neither the imagination nor reason of the reader is the plain duty of all story-tellers, a duty which, however, only the very best can be trusted to fulfill."

\* Complete

Few story-tellers have the power to make a good story out of meagre materials as Jewett does. Her power in centralizing the activity of the book creates "a story instead of a series of sketches." The story is "complete and satisfactory."

[Reviews of Roberts's The Forge in the Forest and William Morris's The Well at the World's End bracket Jewett's.]

278. Anon. "Literature: Recent Novels [Review of Jewett's The Country of the Pointed Firs]." New York Evening Post (New York, NY). Apr 16, 1897: 6.  
*Newspaper article.*

The text repeats that from The Nation, Apr. 15, 1897, q.v.

279. Droch. "Droch's Literary Talks VII--Humor and the Humorists." Ladies' Home Journal . XIV: 7 (June 1897): 15.  
*Journal article.*

"... Among women [writers] Ruth McEnery Stuart, Sarah Orne Jewett, Miss Seawell and Mrs. Wiggin have written admirable humorous stories, but most American women who write stories are too deadly serious."

\* Complete Jewett reference

Droch's article considers humor and the humorists among American writers. Jewett is listed among the few women writers who can write humor.

- Not listed in previous bibliographies.

280. Sanborn, Kate. "Sarah Orne Jewett." Home Monthly (Philadelphia, PA). n.v. ([June] 1897): N. pag..  
*Journal article.*

[Not seen--unavailable via ILL]

From Nagel 1978: 1897B.16: "[Not seen. Listed in Weber Bibliography, 1949.A2. The June 1897 issue does not contain this article.]"

281. Brown, Alice. "Profitable Tales [Review of Jewett's The Country of the Pointed Firs]." Book Buyer (New York, NY). n.s. 15 (Oct 1897): 249-50.  
*Journal article.*

"The Country of the Pointed Firs is the flower of a sweet, sane knowledge of life, and an art so elusive that it smiles up at you while you pull aside the petals, vainly probing its heart. The title is exacting, prophetic; a little bit of genius of which the book has to be worthy or come very 'tardy off.' And the book is worthy...It is a book made to defy the praise ordinarily given to details; it must be regarded *au large*. For it takes hold of the very centre of things. The pointed firs have their roots in the ground of national being; they are index fingers to the stars. A new region unrolls before you like a living map....

"...Here is quiet revelation of human tragedy, but none of that fierce rebellion through which individual suffering eats its own heart and the heart of the onlooking chorus....

"...You are simply bewildered by the richness and life-giving balm of this herby garden. It is the acme of Miss Jewett's fine achievement, blending the humanity of the Native of Winby and the fragrance of the White Heron. No such beautiful and perfect work has been done for many years; perhaps no such beautiful work has ever been done in America."

\*\* Abstract

Alice Brown, another author of New England stories, whose own reputation was growing, writes a glowing, and itself prophetic, assessment of Jewett's most famous collection. Brown praises Jewett as a writer, and as a treasure for the nation. The final sentence, coming at the end not only of the review, but of the column as a whole, hauntingly rings in readers' ears.

[Jewett's review ends the column. Rebecca Harding Davis's Frances Waldeaux and Bret Harte's Barker's Luck and Other Stories are reviewed previously (Harte's review is ambivalent). Jewett's review is the longest by far.]

282. Bugg, Lelia Hardin. "The Art of Lying." Catholic World (New York, NY). 66 (Oct 1897): 109-18.  
*Journal article.*

"Miss Jewett's old maids bravely pressing their dainties on their guest, with the effect of having plenty more in reserve, come very near our tears."

**\*\* Abstract**

The author examines the phenomenon and effects of lying both in fiction and in reality. In the section from where the above quote comes, the author considers those who pretend to be what they are not, saying that "In its higher forms it is pathetic, and in all absurd."

- Not listed in previous bibliographies.

283. Anon. "Current Literature [Review of Jewett's The Country of the Pointed Firs]." Spectator (London). 79 (Oct 9, 1897): Supplement, p. 467.  
*Journal article.*

"The New England fishing villages are a favourite 'hunting ground' for tale-writers in America. Some of the characteristics of the old stock, before it became so largely modified by other influences, are to be seen there, and supply a subject which lends itself readily to an attractive treatment. There is a decay about these regions which is pathetic rather than squalid. The types are of an older world. Miss Jewett's [sic] book is as delightful to read as any that we have seen--and we have seen several--dealing with this topic. Mrs. Todd, the gathering and prescriber of simples; her delightful old mother, for a mother she has, though herself not far from seventy; 'Lijah Tellus, with his silent sorrow for his wife, whom, though she had been dead eight years, he 'misses just the same every day,' are given with a graphic touch that makes them live. There is not a jarring word in The Country of the Pointed Firs."

**\* Complete**

The most positive review offered by this journal. Jewett's latest is the most "delightful" of any the reviewer has read on New England themes. Jewett has a "graphic touch that makes [the characters] live" and "not a jarring word" exists.

[A translation of Aristophanes' The Birds is well received before; Emerson's A Brief History of the English Language is reviewed afterwards.]

284. Anon. "People Talked About." Leslie's Weekly (New York, NY). 85 (Nov 11, 1897): 307.  
*Journal article.*

"Sarah Orne Jewett's reputation as a writer of New England stories was established with the publication of Deephaven twenty years ago. Her work has been rather stimulated than otherwise by the competition of more recent comers, notably Mary Wilkins, who have contrived to wrest a literary livelihood from that inhospitable soil. Miss Jewett's father was Theodore Herman Jewett, a distinguished physician, who lived in South Berwick, Maine, where our accomplished author was born in 1849. We do not know precisely to what extent her successful novel, A Country Doctor, may be biographical or

autobiographical; but her opportunities for 'documenting' such a work to the life are obvious."

\* Complete; includes a photograph of Jewett.

Jewett's reputation was made twenty years ago with Deephaven; Mary Wilkins is her chief rival in writing New England stories.

[Note: Leslie's Weekly published from Dec 15, 1855 to June 24, 1922. Editors: Frank Leslie, 1855-80, Mrs. Frank Leslie, 1880-89; John A. Schleicher, 1889-1922. The contents were miscellaneous: news stories, music, drama, the arts, sports, book reviews, fashion, religion, and serial fiction were only some of its main subjects. It was more popular than scholarly, largely presenting a picture of American life and interests. From Mott's A History of American Magazines, vol. 1-4.]

285. Bentzon, Th. (Madame Blanc). "Le Communisme en Amerique." Revue des Deux Mondes (Paris). 144 (Nov 15, 1897): 300-35.  
*Journal article.*

[In French]

The article describes Madame Blanc's visit to the Alfred, Maine Shaker community, accompanied by Jewett, who is mentioned by her initials, "S." or "Miss S. J." occasionally throughout. See Carl Weber's 1947 article "New England Through French Eyes Fifty Years Ago" in New England Quarterly for more information regarding the visit.

286. Anon. "Sarah Orne Jewett." National Cyclopedia of American Biography. Vol. 1. New York, NY: James T. White, 1898. 374.  
*Book chapter.*

"Her stories are distinguished for their vivid local coloring and their accurate delineation of various phases of New England life, and, like Mrs. Stowe, she depicts the noble and poetic as well as the odd or exceptional phases of that life."

\*\* Abstract; includes sketch of Jewett, biographical sketch, list of works.

References Spofford's Aug 1894 article in The Book Buyer, q.v. and the July 1, 1884 article in The Nation, q.v. Much of this article is taken up with discussion of her father's prominent work, as well as his influence upon his daughter.

287. Bates, Katharine Lee. American Literature. New York, NY: Macmillan Co., 1898. 135, 318.  
*Book.*

"...our modern realism lends itself especially to close local portraiture, as in the New England stories most delicately done by Sarah O. Jewett, most vigorously by Mary E. Wilkins."

**\*\* Abstract**

Jewett's work helps to solidify the national character by realistically depicting New England scenes.

288. Pancoast, Henry S. An Introduction to American Literature. New York, NY: Henry Holt & Co., 1898. 314.  
*Book.*

"...New England has not lacked some notable writers in recent years, some of whom have been clearly leaders in the especial line to which they have devoted themselves. In fiction, New England life, particularly in the country districts and the smaller towns, has been portrayed with minuteness and fidelity by such writers as Elizabeth Stuart Phelps Ward, Harriet Prescott Spofford, Sarah Orne Jewett, and Mary E. Wilkins."

**\* Complete Jewett reference**

Jewett is listed among the "notable writers" who portray New England life "with minuteness and fidelity."

289. Anon. "College Women in Literature." Washington Post (Washington, D.C.). Feb. 20, 1898: 14.  
*Newspaper article.*

"... Mrs. Stowe's biographer, Mrs. Fields, has an enviable reputation, but she has no college degree. Of the women of America, Mrs. Elizabeth Stuart Phelps Ward is certainly as distinguished as any one. But her scholastic education was limited to her father's house and the scholarly atmosphere of Andover Hill. Neither Sarah Orne Jewett nor Mary E. Wilkins is a college graduate."

**\* Complete Jewett reference**

This article, originally published in Leslie's Weekly, wonders about the lack of American women writers who have college educations. Jewett is recognized with Mary E. Wilkins as women writers of note who were not college-educated. The conclusion notes that college is not a training school for authors.

- Not listed in previous bibliographies.

290. Stanton, Theodore. "Autobiographical Notes by Madame Blanc." North American Review (Boston, MA and New York, NY). 166 (May 1898): 595-601.  
*Journal article.*

"...I owe one of the dearest affections of my life to an article entitled Le Roman de la Femme-Medecin, which appeared in the Revue of February 1, 1885, inspired by Sarah Orne Jewett's Country Doctor."

'So when I went to America for the first time in 1893 I had these true old friends and several years of intimate correspondence with them based on an exchange of ideas quite equivalent to a life-long of visits.'

\* Complete Jewett reference

Stanton collected Madame Blanc's letters, in one of which Madame Blanc recalls the article which led to her meeting and subsequent friendship with Jewett. Also recalls her friendship with the Aldrichs, and discusses her life story.

• Not listed in previous bibliographies.

291. Howells, William Dean. "Puritanism in Fiction." Literature (New York, NY). 2 (May 14, 1898): 563-64.  
*Journal article.*

"... Even the power of writing short stories, which we suppose ourselves to have in such excellent degree, has spread from New England. That is indeed the home of the American short story, and it has there been brought to such perfection in the work of Miss Wilkins, of Miss Jewett, of Miss Brown, and that most faithful forgotten painter of manners Mrs. Rose Terry Cooke, that it presents upon the whole a truthful picture of New England village life in some of its more obvious phases...."

\*\* Abstract

Jewett is mentioned in passing in this consideration of the fidelity of New England life as depicted in the stories of Jewett, Brown, Cooke, and most particularly, Wilkins. New England character is not obviously observed, and is less Puritanical in creed than it is in an attitude that is evidenced in the "moral and mental make" of the inhabitants, exhibited by sincerity, justice, and humility. Reprinted in Howells's 1902 Literature and Life: Studies, q.v.

[Note: The American edition of Literature was published weekly from Oct 23, 1897 to Nov. 1899; 1897 and 1898 issues are identical with the English edition, which in 1902 merged with Academy to become Academy and Literature. Editors: 1897-98, H.D. Traill; 1899, J.K. Bangs. From Harvard Library catalogue. ]

292. Leonard, John W. ed. Who's Who in America. Vol. 1: 1899-1900. Chicago, IL: A. N. Marquis & Co., 1899. 380.  
*Edited book.*

Brief entry in this inaugural volume provides basic biographical details, notes that Jewett "[h]as traveled extensively in U.S., Canada, and Europe," lists major works, gives address as "South Berwick, Me., and 148 Charles St., Boston" (the home of Annie Fields).

• Not listed in previous bibliographies.

293. Bentzon, Th. (Madame Blanc). Nouvelle-France et Nouvelle-Angleterre. Paris: Calmann Levy, 1899. 234-35.  
*Book.*

[In French--my translation]

....Read the sketches of Sarah Jewett, and you will see that the character of the citizens of New England is all about dignity: *dignified* is an epithet that repeats often, and indeed it best expresses the aspirations, the behavior, the conduct of everyone. It also describes the appearance of the village of South Berwick....

In the stories of Miss Jewett we are made to smile at the old sea captains, the old women with their amusing antics, the outdated fashions, but these have almost entirely disappeared, particularly the sea captains who had roamed the oceans and brought back to the old mansions treasures such as Chinese porcelain and Venetian glasswork....

\* Complete Jewett reference

Jewett's stories depict the dignity that characterizes New England. Jewett's short stories have historical significance for recalling the glory days of South Berwick, which are now mostly gone.

294. Anon. "Sarah Orme [sic] Jewett." Life Magazine (New York, NY). 33 (Apr 6, 1899): 295.  
*Poetry.*

Sarah Orme Jewett

If I could look as she looks  
I wouldn't be bothered with books.  
If I could write as she writes  
My looks wouldn't vex me o' nights.  
But to write as she writes,  
And look as she looks,  
And charm as she charms--  
Who is there can do it,  
Save only Miss Jewett?

\* Complete; includes sketch of Jewett with caption similarly misspelled.

295. Muirhead, Annie C. "Habits of Authors: How Some New England Story Writers Work." Boston Evening Transcript (Boston, MA). [July 22,] 1899: 15.  
*Newspaper article.*

"...Miss Jewett thinks she could be systematic if she got a chance; if, for instance, she could 'get away from envelopes,' as she expressed it, so as not to be tempted into writing the numerous notes that are so necessary to be written, and which yet interfere with one's work so much! She seemed strongly impressed by the difficulty women have in working at home, on account of the many claims made on their attention; and thinks it

would be advisable, for every woman-author to have an outside office where she might work undisturbed. However, woman has a knack of accommodating herself gracefully to circumstances in a way impossible to the average male, and Miss Jewett has acquired the art of working at odd moments, writing on her knee, if necessary and using half-sheets of paper as her favorite medium. She does not use a typewriter, differing in this respect from Miss Wilkins, Miss Fuller, and Miss White...."

**\*\* Abstract**

Jewett is sympathetic to the difficulties women have in writing at home, and advocates women keep an outside office for such purposes; however, she also feels women in particular become adept at writing "at odd moments" in between chores. She feels she does not write her stories, they "take possession of her and guide her pen." An important article for comparing Jewett to her contemporaries, Mary E. Wilkins [Freeman], Anna Fuller, and Eliza White, whom Muirhead also interviews for this article.

[Weber lists date as Jul 22, 1899; Eichelberger 1969 and Nagel 1978 list date as Nov. 19, 1899, which Weber lists as the article reprinted in Boston Sunday Post. No further date listed on copy of article as housed at Colby College.]

296. Parker, A. B. "Some of Boston's Bachelor Women." Boston Post (Boston, MA). Nov 19, 1899: 25.

*Newspaper article.*

"... Few women in New England are more beloved, and certainly few are more famous, than Miss Sarah Orne Jewett, who for the past few years has made her winter home in this city. Most people think of the author of Deephaven and The Country Doctor as so thoroughly a daughter of Maine that all her literary work must of necessity be associated with her native State; but, as a matter of fact, some of Miss Jewett's best work has been done right here in Boston. She is so quiet, so unostentatious, that only her close friends see much of her when she is here, and as a consequence the general public has hardly yet learned to look on Miss Jewett as a resident of Boston."

**\*\* Abstract; includes photographs of the women profiled (except Lois Howe)**

This fascinating article, the secondary title of which is "Some Reasons Why These Good Looking, Healthy and Accomplished Women Are Unmarried," profiles ten of Boston's successful "bachelor women," including Jewett. Parker's opening paragraphs which aim to justify the article say, "[e]verywhere in the city they are to be met with, self-reliant, enthusiastic, sunny-hearted, sometimes splendid and strong in the courage and cheerfulness with which they overcome difficulties and rise to influence in their chosen career." Such a powerful statement counters traditional views of "old maids" as sour and downtrodden. A more pronounced statement of encouragement and empowerment for single women has not been encountered during the present study of Jewett and her work. Jewett's profile opens the article, and is accompanied by the descriptor: "Handsome and gifted; free from fads; does not consider that women should be called failures who do not marry." Brief biographies of harpist Harriet Arline Shaw, advertising publisher Kate Griswold, journalist Marion Howard Brazier, club woman Helen M. Winslow, dentist Mary Esther Gallup, artist Mary N. Richardson, real estate operator



Sarah Hughes, architect Lois Howe, and woman suffragist Alice Stonewell Blackwell follow.

297. Anon. "The Magazines for 1900 [The Atlantic Monthly]." New York Times (New York, NY). Nov 25, 1899: 797-803.  
*Newspaper article.*

"...In fiction, conspicuous will be Mr. Henry James's 'Maud Evelyn,' and the topic is to be spiritualism. There will be a short story by Mr. W. D. Howells. Sarah Orne Jewett will contribute sketches of 'New England Life.' More 'Penelope' stories have also been written for The Atlantic by Kate Douglas Wiggin...."

**\*\* Abstract**

Advance notice of Jewett's sketches to appear in The Atlantic for the year 1900. She is in good company, being mentioned alongside James, Howells, and Kate Douglas Wiggin.

- Not listed in previous bibliographies.

298. Anon. "Fiction [Review of Jewett's The Queen's Twin]." Current Literature . XXVI: 6 (Dec. 1899): 507.  
*Journal article.*

"... When the story that gives the book its title appeared in the Atlantic Monthly it was greeted with the heartiest welcome as one of the best stories of the year. This story properly holds the place of honor in Miss Jewett's new volume, but it is only the first of a group of stories of which all bear the impress of fine observation, notable skill in description, generous humor and a peculiarly delicate yet firm literary touch."

**\* Complete**

The title story of Jewett's collection The Queen's Twin, hailed as "one of the best stories of the year," is but one of the group that demonstrate Jewett's best skills: "fine observation," description, humor, and "a peculiarly delicate yet firm literary touch." A glowing review.

[F. Hopkinson Smith's The Other Fellow and Hewlett's Little Novels of Italy frame Jewett's review.]

- Not listed in previous bibliographies.

299. Anon. "Books for the Young [Notice of Jewett's Betty Leicester's Christmas]." Dial (Chicago, IL). 27 (Dec 1, 1899): 485.  
*Journal article.*

"Of books more distinctly for girls, none could be more delightful reading than Miss Sarah Orne Jewett's Betty Leicester's Christmas. It is an international work, telling how

a simple-hearted little American girl made one of the stately homes of England the merrier for her presence."

\* Complete

[A positive review of Paine's The Beacon Prize Medals, and Other Stories precedes Jewett's; brief notice of Carey's My Lady Frivol follows.]

300. Anon. "[Review of Jewett's The Queen's Twin]." Outlook (New York, NY). 63 (Dec 16, 1899): 934.  
*Journal article.*

"Miss Jewett's art shows no sign of flagging interest, although many volumes stand to her credit on the bookshelves. She still holds undisputed possession of her own field; an accomplished artist, who never attempts that which she cannot do, and who holds her work to the highest standards with unflagging earnestness and freshness."

\* Complete

[Reviews of Reade's Peg Woffington and Sarah Louise Arnold's Reading, How I Teach It frame Jewett's.]

[Note: The Outlook published weekly 1870-1932, then monthly, 1932-35. Editors: Henry Ward Beecher (with Lyman Abbot, joint editor, 1876-81), 1870-81; Lyman Abbott (with H. W. Mabie, associate editor, 1884-1916), 1881-1923, and others. Beecher's 'Lecture-Room Talks' were a big draw, as he was very popular, but the issues also included sermons, essays, editorials, fiction, poetry, and other entertainments, including a review department and others. The magazine was immensely popular and reached a wide audience through the turn of the century. From Mott's A History of American Magazines, vol. 1-4.]

301. Knight, Lucian L. "In the Literary World [Notice of Jewett's The Queen's Twin]." Atlanta Constitution (Atlanta, GA). Dec 17, 1899: 36.  
*Newspaper article.*

"Fulfilling the promise we made last week, we publish today the names of one hundred books which, in the opinion of competent literary critics are the best of this year's output. Many of them we have not read ourselves, because of the physical impossibility of reading every book sent us, but we feel no hesitation in recommending all of them since they bear the stamp of popular approval as well as expert [assessment.]

"....Fiction:...The Queen's Twin by Sarah Orne Jewett..."

\* Complete Jewett reference

Jewett's The Queen's Twin and Other Stories is mentioned in a list of the best of the year's publications. Other fiction writers mentioned include Rudyard Kipling, Thomas Nelson Page, Booth Tarkington, Charles Egbert Craddock (Mary N. Murfree), and Joel Chandler Harris (mentioned twice).

- Not listed in previous bibliographies.

302. Gardiner, John Hays. The Forms of Prose Literature. New York, NY: Charles Scribner's Sons, 1900. 432.  
*Book.*

"I have asked permission to reprint this little story here because it is an example of the best kind of realism, of the realism which turns for its material to the homely events of every-day life and brings out the essential soundness and sweetness of that every-day life. It is not the easiest kind of realism: there is a morbid streak in human nature which makes the sordidness and brutality of Mr. Thomas Hardy's later people more interesting and perhaps convincing to a great many readers; a satisfying portrayal of such people is therefore, other things being equal, an easier task than the portrayal of people who, as in this story, are also commonplace but not weak or evil-minded. The story shows, moreover, how unnecessary it is to go far afield for material when the world is as full as it is of all the varieties of human nature."

\* Complete preface; reprints "Fame's Little Day" from The Life of Nancy (1895).

A gentle, complimentary interpretation of Jewett's work. Gardiner argues that "Fame's Little Day" is an example of "the best kind of realism," the kind that depicts everyday life and common living, which proves it isn't necessary "to go far afield" to find material. He further asserts that this kind of realism is more difficult to portray than Hardy's because the characters are "also commonplace but not weak or evil-minded."

303. Howells, William Dean. Literary Friends and Acquaintance. New York, NY: Harper and Brothers Publishers, 1900. 118.  
*Book.*

Comments are identical to those in his 1895 article "Literary Boston Thirty Years Ago," in Nov 1895 Harper's New Monthly Magazine, q.v.

304. Anon. "Short Stories [Review of Jewett's The Queen's Twin]." Literary World (Boston, MA). 31 (Jan 20, 1900): 29.  
*Journal article.*

"Miss Jewett's stories are always most welcome in book form; and, unlike those of some authors, they are just as good on the second reading. She develops an unlooked-for gift in the Irish 'Where's Nora' and 'Bold words at the Bridge,' while even more unexpected is 'The Coon Dog'--all of which are bright and fresh; but the finest representation of this favorite author is in such an exquisite bit out of life as 'Aunt Cynthy Dalleth, [sic]' and that fine idyl or pastoral 'A Dunnet Shepherdess.' These would be known as Miss Jewett's without her name."

\* Complete

Jewett's stories are good enough to sustain a second reading. Many of these tales would be recognized as hers "without her name."

[Jewett's review opens the section; a review of Smith's The Other Fellow follows.]

305. Anon. "Notes of a Novel Reader [Review of Jewett's The Queen's Twin]." Critic (New York, NY). 36 (Feb 1900): 170.  
*Journal article.*

"One can often find good wafers when wholesome bread is unobtainable. Novels nutritious to the soul of man may be rare, but short stories which are 'food and drink and pretty good clothes' are more plentiful than ever. In spite of its forbidding title, Holly and Pizen by Ruth McEnery Stuart, is one of these, and The Queen's Twin by Miss Jewett is another. To enlarge upon the qualities of these writers at this late date is superfluous. It is enough to say their qualities are all here and as good as ever--perhaps better, for Mrs. Stuart never wrote a better story than 'A Note of Scarlet,' and even Miss Jewett's self has never done a more charming, human thing than 'The Queen's Twin.'"

\* Complete

Format of this section, as evidenced by this dual review and culinary metaphors, has changed from earlier issues, and again suggests a new reviewer. This critic finds Jewett's latest compilation "as good as ever--perhaps better," and in regard to the title story, "has never done a more charming, human thing."

[Reviews of Mrs. Burnett's The De Willoughby Claim and Mr. Long's The Fox-Woman frame this review.]

306. Anon. "Literature [Review of Jewett's The Queen's Twin]." Independent (Jamestown, NY). 52 (Feb 1, 1900): 324.  
*Journal article.*

"Miss Jewett is one of the few writers who spring no disappointments for their readers. All that she writes is good. The eight short stories here bound together are of delightful literary quality and at the same time quaintly fascinating as bits of life-like fiction. No reader will fail to catch from them something worth keeping."

\* Complete

Jewett never disappoints in writing "life-like fiction." No reader will fail to find treasures here.

[Reviews of Bouvet's Tales of an Old Chateau and Stephen Crane's The Monster and Other Stories bracket Jewett's.]

307. Anon. "Recent Novels [Review of Jewett's The Queen's Twin]." Nation (New York, NY). 70 (Mar 29, 1900): 245.  
*Journal article.*

"Of the story-tellers who restrict themselves chiefly to one locality, none escapes more completely than Miss Jewett from the flat, stale, and unprofitable. Yet her range is narrow--a bit of New England Coast or upland, a few plain women, generally old, and some garrulous seafaring men. The author appears as a perpetual summer-boarder, constant to farm and fishing-boat, loving the land and sea and people with a love that extracts beauty from barrenness and divines a heroic soul beneath the most unpromising exterior. Without falsifying either inanimate [sic] or human nature, she transmutes their ruggedness into pure gold and arranges a harmony without one jarring note. In her latest volume, The Queen's Twin, 'A Dunnet Shepherdess' and 'Aunt Cynthia Dallett' illustrate that perfect rendering of her subject which she has come to through love and patience."

\* Complete

Although her range is "narrow," Jewett's tales remain interesting because her love for her subjects, which she "transmutes" into "pure gold."

[Review of Zangwill's They that Walk in Darkness precedes Jewett's, whose review ends the fiction section.]

308. Anon. "Short Stories [Review of Jewett's The Queen's Twin]." Athenaeum (London). No. 3783 (Apr 28, 1900): 527.  
*Journal article.*

"Miss Jewett (like Miss Wilkins) is of the New England school, but she is a little less severe. She seems to take less delight in describing the drear austerities of religious life. Miss Wilkins often dwells upon the past, Miss Jewett is content with the present. Miss Jewett's stories, therefore, seems to have something more human about them, though they are, perhaps, not so ingeniously constructed as Miss Wilkins' stories. 'The Queen's Twin' is a description of a visit to an old woman in Maine who was born at the same time as Her Majesty, who married a man named Albert, and who called her children by the same names as those of our own royal family. She had once been in London and had seen the Queen, and with this recollection and these facts her old age was comforted. This pretty fancy, as Miss Jewett works it out, makes a touching little study. One or two of the other stories in the volume are a little difficult to read on account of the Irish-American dialect, but there is a pleasant genial spirit about them all."

\* Complete

The critic sets up a comparison between Jewett and Wilkins as he agreeably reviews Wilkins's book beforehand. Jewett's stories, however, are "a little less severe," and "have something more human about them," although they are less well "constructed," and called "studies." As in the previous review for Country of the Pointed Firs, the critic has difficulty reading Jewett's dialect, here with regard to her Irish-American brogue.

[Reviews of Wilkins's The Love of Parson Lord and Conan Doyle's The Green Flag frame Jewett's.]

309. Cole, William I. "Maine in Literature." New England Magazine (Boston, MA). n.s. 22 (Aug 1900): 726-43.  
*Journal article.*

"In South Berwick, situated near the dividing line between Maine and New Hampshire, Sarah Orne Jewett was born, grew up, and still passes much of her time. It is easy to believe that the region in which South Berwick lies, constituting as it does the border land between the country and the seashore, and including the old seaport towns of Kittery and Portsmouth, has furnished the background for many of her familiar stories of New England life and character. Where else but in Maine would one look, also, for The Country of the Pointed Firs, with such scenery and people as she describes with so much faithfulness and delicacy? Thus even more closely than as the state of her birth is Miss Jewett identified with Maine through the successful pictures that she has given in her stories of its rural types and characteristic scenes."

\*\* Abstract; includes photograph of Jewett

This long article discusses the many authors, both well known, such as Hawthorne and Stowe, and less so, who have had connections to towns in Maine. Cole emphasizes that aside from being born in Maine, Jewett's scenic, rural stories identify her with the state.

[Note: New England Magazine continues New England Magazine and Bay State Monthly; began in June 1887; ceased in Mar. 1917? New ser. v. 1, no. 1 (Sept. 1889). Subtitle states: "Devoted to the History, Biography, Literature, Educational and General Interests of the New England States and People." Unknown editors. From Harvard Library and Library of Congress catalogues.]

310. Winslow, Helen M. "Some Literary Cats." St. Nicholas (New York, NY). 27 (Aug 1900): 923-26.  
*Journal article.*

"Miss Sarah Orne Jewett is a cat-lover, and the dear old country-women down in Maine, whom one loves to encounter in her stories, usually keep a cat, though theirs are only the farmer's plain useful cats." Jewett currently has "a lawless, fluffy [Maine] coon-cat."

\*\* Abstract

Jewett recalls cats Polly and Danny, and the adventures they had with dog Joe. The editors of this children's magazine, in which Jewett published stories and poems, apparently felt their readership would feel closer to Jewett to know about her pets. Jewett's recollections start the article; Mary E. Wilkins's, Louise Chandler Moulton's, William Dean Howells' and other authors' cats are also presented. See similar article on Jewett's dog Roger in May 1889 St. Nicholas by Gertrude Van R. Wickham.

311. Smith, Minna Caroline. "Miss Jewett's Love of the Sea." Boston Evening Transcript (Boston, MA). Aug. 22, 1900: 10.  
*Newspaper article.*

"Miss Jewett's story 'The Foreigner,' in the August Atlantic Monthly, brings with its pure and finished art a new realization of her love of the sea. We are so much accustomed to think of Miss Jewett's work as stories of New England country life that, possibly, the life of the sea in them is not always counted for its full value."

**\*\* Abstract**

This lengthy article on Jewett's works begins as a review of Jewett's "The Foreigner," which is praised, particularly for providing a further story of the beloved Mrs. Todd of Country of the Pointed Firs fame. The author then recounts other stories by Jewett that she has recently read that also reference the sea, including the 1887 edition of Deephaven, A Marsh Island, and short stories such as "The Mate of the Daylight" and "A White Heron."

- Not listed in previous bibliographies.

312. Anon. "The 1901 Atlantic Monthly - Advertisement [Advance Reviews for Jewett's The Tory Lover]." New York Times (New York, NY). Nov 24, 1900: 39.  
*Newspaper article.*

"Two serial stories, Sarah Orne Jewett's stirring romance, The Tory Lover, and Kate Douglas Wiggin's delightful Penelope's Irish Experiences, began in the November number.

'The Tory Lover will be one of the popular serials not only of the coming year, but a standard for many years to come.' --Boston Transcript.

'The Tory Lover opens with great promise. It has more poetry and color and far more truth than any historical novel produced in the last decade.'--Hartford Courant.

'The portrait of Paul Jones will be of particular interest. Miss Jewett's work is always so careful, so polished, so finely chiseled, that her portrait of this man of curious history is sure to have peculiar merit and significance.' --Boston Herald."

- \* Complete Jewett reference.

This advertisement was included to reveal the advance reviews newspapers had given to Jewett's The Tory Lover, significant because when published in book form, in 1901, it was generally considered an artistic failure.

- Not listed in previous bibliographies.

313. Anon. "The Contributors' Club." Atlantic Monthly (Boston, MA). 86 (Dec 1900): 859.  
*Journal article.*

"Again, have we Americans, professed humorists, produced any pleasant bits of foolery like the Ingoldsby Legends or the Bab Ballads? (Who of us nowadays reads John Godfrey Saxe?) Think of the immortal Alice in Wonderland, or, to go nearer the core of

one's heart, Cranford. No American woman (except, possibly, Miss Jewett) has written with the playfulness and tenderness that one so loves in Mrs. Gaskell."

**\*\* Abstract**

This section of the magazine allows the editors to comment on shorter literary items, such as the deaths of writers, and the significance of author's aphorisms. Here, the editor considers a quote by Stevenson, who said, "I can see few things more desirable, after the possession of such radical qualities as honor and humor and pathos, than to have a lively and not a stolid countenance." The editor finds this quote noble, and considers each named quality, spending the most time on humor. Once again, Jewett is compared to Mrs. Gaskell.

- Not listed in previous bibliographies.

314. Anon. "[Advertisement]." Star and Sentinel (Gettysburg, PA). Dec. 19, 1900: 2. *Newspaper article*.

"Sarah Orne Jewett will contribute The Tory Lover: This stirring American historical romance exhibits in a new field the rare qualities of Miss Jewett's art; and her theme, the fortunes of the Loyalists in 1777, has not hitherto been developed."

**\* Complete Jewett reference**

This advertisement for Jewett's Tory Lover, to be serialized in the Atlantic in 1901, remarks that Jewett's foray into historical novels "exhibits a new field in the rare qualities of Miss Jewett's art," and states that her theme of the Loyalists is unique. Mention of Mary Johnson's and Kate Douglas Wiggin's latest works are also noted. This ad is repeated in the January 16, and 23, 1901 issues of this paper.

- Not listed in previous bibliographies.

315. Knight, Lucian L. "In the Literary World." Atlanta Constitution (Atlanta, GA). Dec 22 1900: 29. *Newspaper article*.

"Whether through accident or by design, the way in which Eben Holden, by Irving Bacheller, is being brought before the public is something new in the way of exciting curiosity and interest about a book. The publishers of the novel have just issued a leaflet which contains the critical opinions of men and women well known in American letters. Probably no piece of contemporary fiction has been honored to such an extent. Among those who have read Eben Holden and who are enthusiastic in its praise are William Dean Howells, Edmund Clarence Stedman, Mary E. Wilkins, Mrs. Burton Harrison, Rossiter Johnson, John Hay, John D. Long, Amelia E. Barr, Harriet Prescott Spofford, Margaret E. Sangster, Alexander Black, Sarah Orne Jewett and others."

**\* Complete**



Jewett is listed among the "men and women well known in American letters" who have read and admired Eben Holden by Irving Bacheller.

- Not listed in previous bibliographies

316. Harkins, E(dward) F(rancis). Famous Authors (Women). Boston, MA: L. C. Page and Co., 1901. 43-58.  
*Book.*

"Her first great popular success was Deephaven, which appeared in 1877.

"'Popular success' however, hardly expresses the reception of Deephaven. 'Artistic success' might be a fitter expression. The fact is, Miss Jewett's works are not popular, as Miss Johnston's, say, are popular....

"We have heard it said that sometimes her day's work amounts to eight or ten thousand words. That indeed would be a prodigious effort. Marion Crawford is one of the swiftest writers we ever heard of, and his ordinary limit is six thousand words a day. Possibly the truth about Miss Jewett's industry has been exaggerated. More reasonable is the statement that while engaged on a novel she pens from two to four thousand words a day."

\*\* Abstract; includes biographical sketch, photograph of Jewett.

A generally cranky and patronizing (if not misogynistic) presentation of Jewett that depends much on other writers' assessments. It's difficult to argue that by 1901 Jewett's work was "not popular."

[Nagel 1978 lists this under 1902 edition published as Little Pilgrimages Among the Women Who Have Written Famous Books (same page numbers). I viewed this edition at the South Berwick Public Library.]

317. Wendell, Barrett. A Literary History of America. New York, NY: Charles Scribner's Sons, 1901. 237.  
*Book.*

"...the admirable tales of Miss Mary Wilkins and of Miss Sarah Orne Jewett portray the later New England country in its decline. In all these works, and in the many others of which we may take them as typical, you will find people of quality familiarly mingling with others, but tacitly recognised as socially superior almost like an hereditary aristocracy."

\*\* Abstract

[Note: This was originally published in 1900. The school edition (not seen), under the title "A History of Literature in America," published in 1901, and which the Nagel '78 lists in 1904, includes a second Jewett reference.]

318. Pattee, Fred Lewis. "Humor of English and American Literature." Los Angeles Times (Los Angeles, CA). Feb. 2, 1901: 7.  
*Newspaper article.*

"... The most successful humorist of this latter group [of local realists] has been Sarah Orne Jewett, whose sketches of life and character as they are to be found in the humble villages along the Maine Coast stand at the head of one department of our literature. Every picture is studied with conscientious care from models that the author loves and thoroughly knows. They stand out like etchings, every outline distinct, every mark of individuality clearly drawn. The humor lies in its life-likeness, in the quaint, half-fantastic views and conceits of those who have seen life from only one pitiful standpoint, in the almost spontaneous pathos which is never far distant from any of her tales, and in the bright, breezy, kindly personality of the author herself. There is an irresistible charm in these limpid, artless tales of homely lives; one cannot help smiling often over their simplicity and their rude wisdom. . . In the skillful use of pathos Miss Jewett has been surpassed by few who have used our language."

**\*\* Abstract**

Fred Pattee's article addresses the group of writers he refers to as local realists. They are referenced broadly as writers who use humor, and Jewett is included in this group that also includes "Bret Harte, George W. Cable and Joel Chandler Harris. Pattee addresses Jewett's work in particular as a writer of "a more careful realism," but rather than focusing on Jewett's use of humor, the majority of his praise is addressed toward her use of pathos, which he says "is never obtrusive, it is never remotely sentimental, it is almost always seemingly spontaneous." This is the first known commentary by Pattee on Jewett, and indicates his high opinion of her work from the earliest part of his career. It is also significant that this article appears in the Los Angeles Times, an important Western paper, further indicating Jewett's broad reach and appeal.

- Not listed in previous bibliographies.

319. Anon. "Guns for Old Glory." Mountain Democrat (Placerville, CA). June 29, 1901: 4. *Newspaper article*.

"The little Ranger ran slowly between the frowning French frigates, looking as warlike as they. Her men swarmed like bees into the rigging, and her colors run up to salute the flag of his most Christian majesty of France, and she fired one by one her salute of 13 guns, says Sarah Orne Jewett in The Atlantic.

"... Would the admiral answer back or would he treat this bold challenge like a handkerchief waved at him from a pleasure boat? Some of the officers on the Ranger looked incredulous, but Paul Jones still held his letter in his hand. There was a puff of white smoke, and the great guns of the French flagship began to shake the air...."

**\*\* Abstract**

This brief article recounts the first salute France gave to the American flag during the Revolutionary War, using Jewett's The Tory Lover as its historical source. Other than a brief mention that this appears in the Atlantic, this doesn't act as an advertisement, per se, but still serves to attract new readers, particularly for this West Coast area.

[Note: the same piece also appeared in the July 13, 1901 Oxnard (CA) Courier.]

- Not listed in previous bibliographies.

320. Anon. "Summer Homes of Women Who Write." New England Home Magazine (Boston, MA). Jun 30, 1901: 25-32.  
*Newspaper article.*

"No writer of the day leads a more thorough out-door life, nor one which is so fully reflected in her books, than Sarah Orne Jewett. Yet hers is a life in no sense removed from people, passing her winters at that centre of literary and social life and interests-- Mrs. James. T. Fields's., Charles Street, Boston--where she meets and mingles freely with Boston's most exclusive society. But with the first stirrings of spring in the air she is off for South Berwick, Maine, where until well into October she revels to the delights of the out-of-doors....for Miss Jewett is an ardent lover of the open air and its exhilarations. Her relish and capacity for pleasure and recreation, as those who read her stories well know, being of that sort which with many is so deep and abiding. No mere observer or well-wisher is she, but a hearty, enthusiastic participant in everything that is wholesome...."

\*\* Abstract; includes photograph's of Jewett's house.

Jewett shares her time between Boston and South Berwick. She loves her home and participating in outdoor activities.

[Note: New England Home Magazine is the weekly supplement to the Boston Sunday Journal. Some information here comes from Heaton's article in the Aug. 18, 1895 Boston Sunday Herald, q.v. Other authors considered: Kate Douglas Wiggin, Amelia F. Barr, Elizabeth Phelps Ward, Mrs. Burton Harrison.]

321. Anon. "Sarah Orne Jewett and Her Maine Home: Stories of Maine People." Boston Sunday Herald (Boston, MA). Jul 14, 1901: 35.  
*Newspaper article.*

"When at its recent commencement exercises, Bowdoin College conferred upon Miss Sarah Orne Jewett the degree of doctor of letters, it established a very interesting precedent. For no man's college has ever before thus honored a woman who writes.

"Yet that Miss Jewett has abundantly earned the right to the distinction bestowed upon her by the Maine institution of learning is beyond dispute. She more than any other man or woman who has ever written of the region we call 'Down East,' has made us understand the native nobility and the sterling character of Maine folk....

"The fact that James Russell Lowell said of her, in writing to some London publishers just before his death: 'Nothing more pleasantly characteristic of rural life in New England has been written than that from the pen of Miss Sarah Orne Jewett' would of itself show that Bowdoin made no mistake in dubbing her a doctor of letters."

\*\* Abstract; includes photographs of Jewett and her South Berwick home.

A lengthy article commemorating Bowdoin's bestowal of a doctor of letters degree on Jewett, including brief biographical notes, architectural notes on Jewett's home in South Berwick. The most famous passage is this quotation by Jewett about why she writes

about rural Maine people: "When I was 15, the first city boarders began to make their appearance near my home in South Berwick and the way they misconstrued the country people and made game of their peculiarities fired me with indignation. I determined to teach the world that country people were not the awkward, ignorant creatures those boarders seemed to think. I wished the world to know their grand, simple lives." Much of the additional information in the article sounds as if it were derived from the Aug. 18, 1895 Eliza Putnam Heaton article written for the Boston Sunday Herald (q.v.).

[Note: this was also published in the Daily Kennebec Journal, Aug. 31, 1901.]

322. Anon. "Derivation of Hurrah." Denton Journal (Denton, MD). (Aug. 3, 1901): 3. *Journal article.*

"One familiar English word of ours--hurrah--says Sarah Orne Jewett in her work on the Normans, is said to date from Rolf's reign. 'Rou,' the Frenchmen called our Rolf, and there was a law that if a man was in danger himself or caught his enemy doing any damage he could raise the cry of 'Ha Rou!' and so invoke justice in Duke Rolf's name. At the sound of the cry everybody was bound on the instant to give chase to the offender, and whoever failed to respond to the cry of 'Ha Rou!' must pay a heavy fine to Rolf himself. "

\*\* Abstract

The origin for the English word "hurrah," shouted "when we are pleased and excited," is paraphrased in this brief article from Jewett's The Story of the Normans (1887).

- Not listed in previous bibliographies.

323. Anon. "Women and Books: Told With Charity [Review of Jewett's The Tory Lover]." New York Times (New York, NY). Aug 31, 1901: Saturday Supplement, p. 616. *Newspaper article.*

"...In her The Tory Lover, [Jewett] has introduced her first villain, and he is neither Tory nor Englishman, but a pretended patriot, devoured by a gnawing envy of all superiors. Through him, bitter sorrow and long suspense come to the fair, courageous patriot heroine and to the brave and loving loyalist great lady, and through him ruin almost comes to John Paul Jones, and in the end he earns a traitor's doom and is left despised of all men. Miss Jewett has described him perfectly, yet without one of those acrimonious phrases which few authors can refrain from bestowing upon their villains.

"This is not the only piece of reserve in the story: it is not even the most remarkable. The Tory Lover is a war novel without a battle, and with the merest sketch of Jones's daring but fruitless attack upon Whitehaven, to satisfy those who like talk of guns and drums and swords....

"The frontispiece of the book reproduces a miniature long in Miss Jewett's possession, an inheritance from the days of Mary Hamilton, and Mr. and Mrs. Woodbury add other pictures, among them a view of the Hamilton mansion, a superb Colonial house, quite warranting the boast that life in the Piscataquis plantations was as stately as in Virginia."

**\*\* Abstract**

In The Tory Lover Jewett "is the first to make Tory and Whig equally lovable." She "has described [the villain] perfectly." Specifically mentions the Hamilton mansion in South Berwick, a picture of which Jewett provided for the frontispiece.

[Gribble's Literary Landmarks of Lake Geneva is well received beforehand; brief notices follow. This page number is also listed as Book Review p. 12.]

- Not listed in previous bibliographies.

324. Anon. "A Maine Authoress." Daily Kennebec Journal (Augusta, ME). Aug 31, 1901: N. pag..  
*Newspaper article.*

Repeats the text of the Boston Sunday Herald article Jul 14, 1901, q.v.

325. Howells, William Dean. "Some Anomalies of the Short Story." North American Review (Boston, MA and New York, NY). 173 (Sept 1901): 422-32.  
*Journal article.*

"An Occidental cannot judge the literary quality of the Eastern tales; but I will own my suspicion that the perfection of the Italian work is philological rather than artistic, while the web woven by Mr. James or Miss Jewett, by Kielland or Bjornson, by Maupassant, by Palacio Valdes, by Giovanni Verga, by Tourguenief, in one of those little frames seems to me of an exquisite color and texture and of an entire literary preciousness, not only as regards the diction, but as regards those more intangible graces of form, those virtues of truth and reality and those lasting significances which distinguish the masterpiece."

**\*\* Abstract**

Howells considers the question why people love short stories published singularly (in magazines, for instance), but don't buy them in collections. Jewett is placed in good company with world masters at short story writing, including James, Turgenev, as well as Mary Wilkins. This was reprinted in 1902's Literature and Life: Studies, and 1972's Die Amerikanische Short Story, q.v.

326. Palmer, John M. "In the World of Books [Notice of The Tory Lover]." Idaho Daily Statesman (Boise City, ID). Sept. 15, 1901: 12.  
*Newspaper article.*

"Miss Sarah Orne Jewett's novel, The Tory Lover, now nearing its end in the Atlantic, will be published in book form by Houghton, Mifflin & Co. about September 20. As is generally known, even by those who have not followed the course of the serial, it is a story of the Revolution, and like Richard Cravel and several other successful novels, introduces the picturesque figure of Paul Jones into several of its most dramatic

chapters. We understand that the same publishers are contemplating the addition of a brief life of Paul Jones to their admirable Riverside Biography series."

\* Complete

Although this notice merely advertises the coming publication of Jewett's Tory Lover and is not critical in nature, it is notable that Palmer feels that the audience will have heard of the work even if they "have not followed the course of the serial." That Houghton Mifflin is considering a Paul Jones biography suggests that Jewett is either starting or capitalizing on interest in that figure.

[Notice of Tolstoy and His Problems, Essays by Tylmer Maude is mentioned previously.]

• Not listed in previous bibliographies.

327. Anon. "[Review of Jewett's The Tory Lover]." Critic (New York, NY). 39 (Oct 1901): 292-93.

*Journal article.*

"Miss Sarah Orne Jewett is a writer to be envied. She does her work in her old home at South Berwick, Maine, a fascinating place, as the picture shows. There, under the shadow of big trees, with the odor of sweet flowers coming in at her window, she wrote The Tory Lover, which, after a successful run through the Atlantic Monthly, has just appeared in book form. According to her publishers this is 'the longest and strongest' book that Miss Jewett has yet written. Miss Jewett can be trusted to write an historical novel free from an overdose of gore. The Tory Lover is as straight-forward and simple in its style, as though it were a tale of New England life to-day. It is full of adventure, but it is not of the sensational kind."

\* Complete; includes photographs of Jewett and her home.

A review that makes one wonder whether the writer has read the book at hand, as he apparently "trusts" Jewett to write well, and quotes her publishers' copy for the assertion that The Tory Lover is "'the longest and strongest' book she has yet written." Jewett, then, indeed, is "a writer to be envied."

[A book of Hardy's poetry is announced beforehand; the complete Works of the Queen of Rumania is mentioned afterwards.]

328. Holly, Flora Mai. "Novel Notes [Review of Jewett's The Tory Lover]." Bookman (New York, NY). 14 (Oct 1901): 195-96.

*Journal article.*

"[The Tory Lover is] a pretty story, well written and properly heralded, but which the present writer declines to review. We all know what it is about. Sarah Orne Jewett is well and pleasantly known to novel readers. But she was tempted, and she fell. What if Mary Hamilton is like Janice Meredith, and what if the setting does remind one of Mr. Ford's story? Will the thousands of admirers of Janice Meredith object to that? At any rate, Miss Jewett has benefited by others' experience, and in writing The Tory Lover she

has improved on some of its popular predecessors. And there is nothing more to be said."

**\*\* Abstract**

The quote above follows a tirade against historical novels, which the critic argues are easy to write, and do "not have to be original" because history provides the characters and incidents. She further asserts that historical novels are a way for "the half-educated [to] learn something about the history of their own country , which they have not had the energy to study" as well as a path for authors of such to "make enough money to buy estates in the country and retire from the field for a year or so." In light of this attitude, Ms. Holly seems quite generous to Jewett, for, although she "declines to review" the novel, and feels that Jewett "was tempted, and she fell," she notes that Jewett's work is "a pretty story, well written" and has "improved on some of its...predecessors."

[J. O. Hobbes's The Serious Wooing is poorly reviewed previously; Burlingame's The Road to Ridgeby's is warmly received afterwards.]

329. Thanet, Octave. "New Fiction of Importance Fine Portraits by Miss Jewett [Review of The Tory Lover]." Book Buyer (New York, NY). n.s. 23 (Oct 1901): 227-28.  
*Journal article.*

"All Miss Jewett's work is instinct with charm. But her latest novel has power. It deals with a little recognized side of the war of the Revolution and with a new scene. We owe her gratitude, also, that she has not further muddled our conceptions of Washington by a new portrait. She does bring in Paul Jones; but her picture of him is so vital and convincing that it supersedes any other. One seems to see the real man, the irritable, vain-glorious hero. She has even given us an insight into the broad and daring vision which separated Paul Jones from the score of able men and good seamen who were his American contemporaries.

"...And as always with Miss Jewett, the style of these narrations is exquisite, simple as finished, the style of a master. But in general, it is not for the plot or for the style that one must believe that here is a book to endure; it is because before us we have the veritable lives and souls of our ancestors. They are before us in their habit as they lived. We not only see; we know them. And such portrayal is the only real creative, the only real enduring force in literature."

**\*\* Abstract**

A positive review from another well-known author. Thanet is most praiseworthy of Jewett's characterization, and her reserve in not remaking the Revolutionary characters that are so well known to us.

[From <http://www.lib.uiowa.edu/spec-coll/Bai/mcquin.htm>:

Octave Thanet was the pseudonym of Alice French (1850-1934), a well-known popular magazine contributor and author of seventeen books, including novels and short story collections. Born in Massachusetts, she resided most of her life in Iowa, from where she wrote local color stories about the area around Davenport, Iowa, and Arkansas where she resided in the winter. Like Jewett, she remained unmarried, but wrote about men

and women equally. In April 1896 the Atlantic Monthly published her short story entitled "A Son of the Revolution" (471-486).]

330. Anon. "The Fiction of the Early Autumn [Review of Jewett's The Tory Lover]." Outlook (New York, NY). 69 (Oct 19, 1901): 420.  
*Journal article.*

"... There is in the story no striving to catch the wind of popular favor which is bearing tales of adventure to such fabulous ports in these days; no attempt to adjust an exquisite art to the taste of the hour. Miss Jewett is beyond the reach of these grosser temptations. Her method is unchanged; her refinement, delicacy, and trained skill are on every page; she has simply varied her material. For any writer of average ability The Tory Lover would be an achievement, so admirable is its workmanship. Miss Jewett must be judged by her own standards, however; and by her standards her latest tale cannot be regarded as on a level with her most characteristic work. It is not convincing. The story of incident and adventure is not her vocation. Fortunately, she has no need of success in a new field; her own field is ample, and her possession of it complete."

**\*\* Abstract**

Much of this lengthy review praises Jewett, and praises her latest work; however, when "judged by her own standards" The Tory Lover doesn't stand among Jewett's best, as the critic feels it is "not convincing." The review ends with a reassertion of Jewett's place in "her own field," as being unsurpassed. The end result seems patronizing.

[Jewett's review opens the article; a positive review of Cable's The Calvary follows.]

331. Anon. "The Grist of Historical Romances [Review of Jewett's The Tory Lover]." Current Literature . XXXI: 5 (Nov. 1901): 622-23.  
*Journal article.*

"... In The Tory Lover Mrs. [sic] Sarah Orne Jewett has given us a pleasant love-story in an historical setting. . . There is, however, a strange hiatus just before the climax. The authoress disregards the fact that the breaking out of prison would cancel the pardon, and that escape to America would only be possible by the connivance of British friends. In consequence of this, an interesting chapter seems to be omitted and the finale is abrupt. However, 'all's well that ends well,' and this the story does."

**\*\* Abstract**

Although the reviewer likes Jewett's The Tory Lover, he also notes a logical error that causes the novel to end abruptly.

- Not listed in previous bibliographies.

332. Anon. "Recent Fiction [Review of Jewett's The Tory Lover]." Dial (Chicago, IL). 31 (Nov 1901): 365.  
*Journal article.*



"We regret that Miss Jewett should have attempted to write a historical romance of the conventional sort. In delicate *genre* studies of New England life and character, she has few equals, and her work in this her chosen field is artistically satisfying to an exacting taste. But in such a book as The Tory Lover she is out of her natural element, and the result is a rather poor example of a species of composition now only to be justified by extraordinary dash and brilliancy. Neither of these qualities is displayed in this story of the Revolutionary War. There is much finish in the detail, but there is nothing of the large imaginative sweep that should characterize historical romance. The best feature of Miss Jewett's book is found in its account of the brutal treatment meted out to the Tories in New England during the turbulent days that followed the outbreak of hostilities....Miss Jewett tells the truth, and for this we may be thankful....We trust that Miss Jewett will at once go back to her study of the humors of the New England town."

\*\* Abstract

In writing historical romance, Jewett is "out of her natural element" and should return to her chosen genre.

[Jewett's review opens the section; a review of Catherwood's Lazarre follows.]

333. Vorse, M. H. "Recent Fiction [Review of Jewett's The Tory Lover]." Critic (New York, NY). 39 (Nov 1901): 469-70.  
*Journal article.*

"It is, perhaps, too much to demand that, beside the difficult task of making the personages of a story act as men and women, an author shall enter into the brain of another century and, to the permanent human traits, add that evanescent something that divides the thought of one generation so widely from that of another.

"After all, it is a great gift easily to be pleased by the stories one reads and one should be content in the fact that The Tory Lover is a graceful story, and attractively written, and that Miss Jewett has been very merciful in that she has spared us descriptions of the horrors of war--she has so far departed from precedent that not even one Tory is tarred and feathered by indignant patriots."

\*\* Abstract

An ambivalent review. Vorse praises The Tory Lover as distinguishing itself from other examples of historical novels, commending the characterization of Jones, and calling it "a graceful story," "attractively written." However, he criticizes the work for being lifeless and less than compelling. There is a patronizing element when he says "perhaps it's too much to demand" that Jewett create a more realistic story of the past, and when he thanks Jewett for sparing readers "descriptions of the horrors of war."

[Parker's The Right of Way is warmly received beforehand; Jewett's review ends the section.]

334. Anon. "Scenes that Inspired Tory Lover and a Visit to Its Gifted Author Miss Sarah Orne Jewett." New York Herald (New York, NY). Nov 3, 1901: Section 5, pp. 8, 15.

*Newspaper article.*

[Not seen--unavailable via ILL]

From Nagel 1978: 1901B.6: "[Photographs of Jewett, Hamilton House, Jewett House. Explores the role of Hamilton House in the novel.]"

For annotation see Dec. 20, 1901 Bangor Daily Commercial.

335. Knight, Lucian L. "In The Literary World [Notice of Jewett's The Tory Lover]." Atlanta Constitution (Atlanta, GA). Nov 10, 1901: 8.  
*Newspaper article.*

"The frontispiece of Miss Sarah Orne Jewett's historical romance, The Tory Lover, is an ideal portrait of the heroine, Mary Hamilton, from a miniature painted by Marcia Oakes Woodbury, of Boston. Messrs. Curtis & Cameron announce the immediate addition of 'Mary Hamilton' to their Copley prints. No doubt this is because of the immense success of the Copley 'Janice Meredith.'"

\* Complete

Not so much a book review than an advertisement for book-related art, this mention of Jewett's The Tory Lover is one of the few mentions of Jewett's work in this southern newspaper.

• Not listed in previous bibliographies.

336. Anon. "Literature [Review of Jewett's The Tory Lover]." Independent (Jamestown, NY). 53 (Nov 14, 1901): 2717.  
*Journal article.*

"Those qualities which have made Sarah Orne Jewett a celebrated writer of short stories do not appear to have fitted her for the adventure of compassing a long one. Her delicate, discriminating taste and literary skill are beyond question, but the almost monotonous accuracy of her style grows tedious in the course of a whole book. Besides, history has had such a classifying, leveling effect upon the characters and events of colonial days that the revolutionary romance has long since palled upon the imagination of the average reader. The greater part of this story is taken up with the vaporings and adventures of Captain Paul Jones. But in her analysis of his character she follows so faithfully the records of his deviating course as sailor-soldier of fortune that he fails to show off very grandly in the role of an honorable captain of revolutionary fame. As for the Tory Lover, he is the victim, and not the hero, of the tale."

\* Complete

Jewett's skill in writing short stories is "beyond question," but she is ill-equipped to write longer tales. Her fidelity to the historical records produces a "tedious" and "monotonous" style. Historical romance from the Revolutionary period is no longer popular with readers.

[A review of Huddleston's The Lion's Whelp precedes Jewett's; brief notices follow.]

337. Anon. "Recent Novels [Review of Jewett's The Tory Lover]." Nation (New York, NY). 73 (Nov 28, 1901): 417-18.

*Journal article.*

"It must be a mortal temptation to the veteran in other fields who beholds the country houses of the writers of the American historical novel to take a hand and prove that he, too, can play that fashionable game. One's *amour propre*, hardly less than one's pocket, is concerned in the competition. To such a temptation did Miss Jewett succumb when she wrote The Tory Lover, which answers all the tests of that type of composition....Miss Jewett's name is a guarantee of conscientious work, but we hope that her undoubted success in turning out a novel of the prevalent kind will not induce her to change her *genre*."

\*\* Abstract

Jewett's name means "undoubted success," but her historical novel does not do her justice. A "don't quit your day-job" kind of review.

[Jewett's review opens the section; a review of Reed's The Battle Invisible follows.]

338. Anon. "Novel Notes [Review of Jewett's The Tory Lover]." Bookman (London). 21 (Dec 1901): 99.

*Journal article.*

"The most substantial and, what matters more to the general public, the most readable, historical novels are now made in America. Within the last year or two Miss Johnstone, Mr. Winston Churchill, and Mr. Chambers have won real success in this field, and now the well-known writer, Miss Orne Jewett [sic], bids fair to rival them. Her tale is of the American War of Independence, and when we say that one of the principal personages that figure in it is the renowned Paul Jones, expectations of romance will run high. Nor will they be disappointed. Yet, frankly, we miss something of the fire and dash of the Capitaine Paul of Dumas' tale, and in Mr. Churchill's conception of him there was more subtlety. Miss Jewett, however, inspires great sympathy in us for her particular privateer....Miss Jewett has risked failure by making Wallingford sit on the fence at the beginning of the struggle, and only go over definitely to one side at the prayer of the lovely Mary Hamilton and for his mother's safety. It is difficult to take a keen interest in anyone so half-hearted. But...he rises into a worthy hero for the excellent story."

\*\* Abstract; includes a reproduction of the frontispiece photograph of "Mary Hamilton."

One of the more positive reviews for Jewett's novel. The Tory Lover makes an "excellent story," although others are more accomplished at historical romance.

[Reviews of Ackworth's The Coming of the Preachers and Leslie Keith's Penance frame Jewett's.]

[Note: The Bookman (London) was published monthly from Oct 1891 to December 1934; merged with The London Mercury Jan 1935-April 1939 and Life & Letters May 1939-February 1946. Sir William Robertson Nicholl was editor-in-chief from 1891 to 1923. It was a popular, less academic journal than Literature or the Academy, and more successful. Book reviews predominated, but news, notes about authors, publishers and booksellers were also included. English literature predominated, with occasional American entries (as indicated by this review, for example). From Sullivan's British Literary Magazines: The Victorian and Edwardian Age, 1837-1913.]

339. W.S.B. "Talk About Books [Review of Jewett's The Tory Lover]." Chautauquan (Jamestown, NY). 34 (Dec 1901): 321.  
*Journal article.*

"The reader who has not had his fill of historical novels of the Revolutionary period will find in The Tory Lover one of the latest additions to this class of literature. Like the other novels of its kind, it is full of 'stirring incident and dramatic interest.' While fundamentally a love tale, with Mary Hamilton, a patriot maid, and Roger Wallingford, a Tory by inheritance, the principals, the reader will find the chief interest of the story to center in Captain Paul Jones and the first cruise of the famous *Ranger*. The brilliant strategist and sea fighter is followed through his first struggle to maintain supremacy over his motley crew, the weary months through which he waited at Nantes and his final triumph over the host of adverse conditions. The patriot maid finally crosses the sea, the Tory lover leaves his English prison, and all are happy."

\* Complete

An unremarkable review that gives a basic plot summary but no assessment of the novel.

[Reviews of Lyall's In Spite of All and McLaws's When the Land Was Young frame Jewett's.]

340. Anon. "Current Fiction [Review of Jewett's The Tory Lover]." Literary World (Boston, MA). 32 (Dec 1, 1901): 218.  
*Journal article.*

"With her accustomed grace and finish of style, Miss Jewett tells in this novel the oft told story of Captain Paul Jones and the early days of the American navy. The opening scenes are laid in Berwick from which the gallant little 'Ranger' and her crew set forth to demonstrate to the world that the ocean belongs as well to the United States as to the United Kingdom. There is a pretty love story with a happy close, and though we may experience a natural regret that Miss Jewett should ever deviate from the line of work which is especially her own and which she has brought to a point of literary perfection, so carefully wrought and conscientious a piece of work as The Tory Lover earns and deserves a large measure of praise."

\* Complete

The critic regrets that Jewett has deviated from her normal line, at which she has achieved "literary perfection," but praises Jewett's "carefully wrought and conscientious" achievement in The Tory Lover.

[Reviews of Hope's Tristram of Blent and Greene's Flood Tide bracket Jewett's.]

341. Anon. "Sarah Orne Jewett--A Visit to Her Home." Bangor Daily Commercial (Bangor, ME). Dec 20, 1901: n.p. .  
*Newspaper article.*

"Sarah Orne Jewett's personality has been less before the public than that of almost any other of our American authors who have made contributions to our permanent literature.

"In the case of her first long story, The Tory Lover, recently published, the book is like a part of her personality, for the scene is laid in her own native Berwick and circles about and in the beautiful old Colonial house where she was born and where she and her sister live today, as their father and grandfather did before them."

\*\* Abstract; includes photograph of Jewett

In this lengthy article the author recounts three visits with Jewett: once at her home in South Berwick, once at the home of Annie Fields in Manchester-by-the-Sea, and once at the Fields's home in Boston. The author focuses on Jewett's appearance, her mannerisms, and her intelligence each time. Initially, the author recounts aspects of the Jewett House and Hamilton House as they figure in Jewett's The Tory Lover, her latest (and last) major publication. Later, the author recalls the story Jewett told him about an experience she had in Greece. During the Manchester visit, talk turns to Mrs. Maynall, and Jewett recites lines from her poetry. Finally, after the visit to Boston, the author remembers the look of the rooms of the famous literary salon, and asks a workman about the time Dickens visited. Such lingering comments convey the ease with which one visited both Jewett and Annie Fields in their homes, and Jewett's humor and intellect are emphasized as the talk ranged from literature to history to travel.

[Note: This is likely the text of the unseen Nov 3, 1901 New York Herald article, q.v., although fewer photographs are included.]

- Not listed in previous bibliographies

342. Howells, William Dean. Literature and Life: Studies. New York, NY: Harper Brothers, 1902. 116, 121-22, 176, 236-38, 281, 283.  
*Book.*

"...If Miss Jewett were of a little longer breath than she has yet shown herself in fiction, I might say the Jane Austen of Portsmouth was already with us, and had merely not yet begun to deal with its precious material. One day when we crossed the Piscataqua from New Hampshire into Maine, and took the trolley-line for a run along the lovely coast country, we suddenly found ourselves in the midst of her own people, who were a little different sort of New-Englanders from those of Miss Wilkins. They began to flock into the car, young maidens and old, mothers and grandmothers, and nice boys and girls,

with a very, very few farmer youth of marriageable age, and more rustic and seafaring elders long past it, all in the Sunday best which they had worn to the graduation exercises at the High School, where we took them mostly up...."

**\*\*Abstract**

On a trolley-car trip through coastal Southern Maine, Howells finds the people to remind him of Jewett's characters. In these comments Howells continues to affirm his admiration for Jewett, and he compliments her with his comparison to Austen, shorting the comparison only by qualifying Jewett's work as being briefer. A shortened version of this comment is reprinted in Alexander Harvey's 1917 William Dean Howells: A Study of the Achievement of a Literary Artist, q.v. This work also reprints Howells's 1898 "Puritanism in American Fiction" first printed (without the "American" qualifier) in the May 14 issue of Literature, q.v., and the 1901 "Some Anomalies of the Short Story," first printed in the Sept issue of the North American Review, q.v.

- Not listed in previous bibliographies.

343. Sears, Lorenzo. American Literature in the Colonial and National Periods. Boston, MA: Little, Brown, and Co., 1902. 415.  
*Book.*

"Of New England peculiarities and dialect there have been many portrayers. Given to literary enterprises the province has not failed to ransack its own neighborhood to find material for fiction. The back country has been as thoroughly explored for quaint characters and queer worlds as for old clocks and chairs. Hard and sharp men and women, clinging to remote traditions and mispronunciations, not because they do not know better, but for fear of being inconsistent and new-fangled, have shown up in striking contrast to shiftless neighbors who have been born tired of the two-century strain after primness. No one has done this better than Miss Wilkins in her books and sketches of a frosty life, which she did not have to go far to find. A richer and more mellow town life has been depicted in approximate colors by Miss Jewett in numerous books, which exhibit the variety that exists in character, cultivations, and manner of living in a province which is fast becoming unprovincial. This larger life, dealing with vital issues and progressive ideas, enters into the work of other writers who deserve more extended mention, notably Rose Terry Cooke, Elizabeth Stuart Phelps, Louisa May Alcott, and others beside."

**\* Complete Jewett reference**

The author makes the distinction between Wilkins work, which is generally with provincial characters set in the New England wilds, and Jewett's, which more often depicts the varieties of character and manners found in town life.

344. Winslow, Helen M. Little Journeys in Literature. Boston, MA: L. C. Page & Co., 1902. 63-73.  
*Book.*

"Before Miss Jewett's day, no writer could exactly picture the phases of country life which she depicts without making a burlesque of the attempt. It has taken Miss Jewett to show the world that the country dialect and country ways hide some of the noblest hearts....

"Miss Jewett shows us youth and love and happiness under the pale blue skies of New England, with quaint peculiarities--having the one touch of nature. After all, though we may laugh over sharp wit and droll situations and pitiable, grotesque scrapes of all kinds, the sensation which is left on our minds is not happy. Miss Jewett is profoundly and uniformly cheerful, and makes the reader so...."

\*\* Abstract; includes photograph of Jewett.

Includes standard biographical sketch. Much surrounding information seemingly comes from Heaton's Aug. 18, 1895 Boston Sunday Herald article, q.v. Jewett is compared briefly to Wilkins, whose characters are said to be "so decidedly opposite to Miss Jewett's." References the 1899 Muirhead article from Boston Evening Transcript, q.v. The interior pages all carry the heading "Literary Boston of To-Day," the title of Winslow's other book, q.v.

345. Anon. "New Novels [Review of Jewett's The Tory Lover]." Athenaeum (London). No. 3876 (Feb 8, 1902): 173.  
*Journal article.*

"The author's real hero is that renegade Scotsman, John Paul or Paul Jones, but one can understand a good deal of sentiment in his favour from an American author. Here he appears as a gallant lover and perfect cavalier, though his rough methods at sea are not ignored. Perhaps the story would have gained interest had Jones's really valiant fight with the *Serapis* been included in its scope. His raid with the *Ranger* strikes one as rather impudent than heroic, though he did get Lady Stirlin's silver spoons and frighten the fishermen at Whitehaven. The *Tory lover*, the nominal hero, is not wholly satisfactory. He sails with Jones, against his inclinations, in order to win the fair patriot Mary Hamilton; and the best part of the book deals with his life at sea, and the false position of a gentleman and a loyalist in such a galley. It must be acknowledged that the lady is a prize worth winning. Miss Jewett has a happy gift of description, and the old colonial families she introduces, with their neighbours and quaint dependents, are aptly depicted."

\* Complete

Critic appreciates Jewett's novel as an example of her powers of description, but finds the novel lacking as a historical examination of John Paul Jones, and is "not wholly satisfactory" with regard characterization, particularly with regard to the title hero.

[The anonymously written The Dangers of Spiritualism is ambivalently reviewed at length previously; God Wills It by W. S. Davis is warmly reviewed afterwards.]

346. Mabie, Hamilton W. "Mr. Mabie's Literary Talks - Miss Wilkins and Miss Jewett." Ladies' Home Journal . XIX: 4 (Mar. 1902): 17.  
*Journal article.*

"... Miss Jewett's field is also New England, but it rarely touches Miss Wilkins's territory; between them one can get a fairly complete impression of New England life outside the large cities. It is the simple, old-fashioned home, with its air of having sent boys and girls to college, whose interior Miss Jewett has often studied and sketched with the most delicate sympathy and the most sensitive skill. She understands also the hidden idealism of the plain people in farmhouses and farming towns, and she knows their humor as well. In The Tory Lover she carries her readers over seas, but she begins in one of the finest old homes near Portsmouth, and a good deal of New England is found in cabin and forecastle in the little bark in which Paul Jones sails to try his fortunes and win fame on the other side of the world. The story of adventure is new in Miss Jewett's hands and she is not as much at home with it as with the quiet tales of character in which she has long excelled; it is not so successful as some of her earlier books, but it is written with characteristic refinement."

\* Complete Jewett reference; includes photographs of Jewett and Wilkins

Mabie praises Jewett's work as imbued with "the most delicate sympathy and the most sensitive skill." His review of The Tory Lover is less favorable, noting that it is "not so successful as some of her earlier books, but is written with characteristic refinement." A more positive review of Wilkins's The Portion of Labor precedes this notice.

• Not listed in previous bibliographies.

347. Anon. "Books and Men." New York Times Book Review (New York, NY). Mar. 15, 1902: 12.  
*Newspaper article.*

"A dozen years ago Miss Sarah Orne Jewett was recognized as the distinctive writer of short stories of New England life. Then Miss Mary Wilkins made a sudden success, and Miss Jewett was eclipsed. For a long period afterward Miss Jewett published very little. Then she renewed her activity, and she has lately published the most successful of all her books, The Tory Lover, in which she deserts modern New England for romance and adventure one hundred years ago. Personally, Miss Jewett is a most attractive woman, with a handsome presence, and frank and winning manners. She is the daughter of a physician for many years in practice in South Berwick, Maine, which she still considers her home and to which she still returns every Summer. For many years she has made her Winter home with Mrs. James T. Fields of Boston, widow of the former editor of The Atlantic Monthly, in the old-fashioned house on Charles Street, full of literary treasures, where Dickens, Thackeray, and many authors of the past and present have received delightful hospitality."

\* Complete

This mention of Jewett and The Tory Lover in the "Books for Men" section is interesting for saying more about Jewett being "a most attractive woman" with "winning manners" than about the novel itself, which is called "the most successful of all her books." Edith Wharton is mentioned previously, although no specific mention of her work is listed. Carolyn Wells is discussed afterwards, and is called "young, attractive, and vivacious," but again, no specific book is mentioned.



- Not listed in previous bibliographies.

348. Anon. "Six Months of American Literature." Saturday Review of Politics, Literature, Science and Art (London). 93 (Mar 29, 1902): 405.  
*Journal article.*

"New England is always in evidence in American fiction, and neither Miss Jowett [sic] nor Miss Wilkins shows any signs of fading interest in a background of social life which both have brought before the imagination again and again with that freshness which comes from intimate knowledge and quick sympathy. In The Tory Lover Miss Jowett puts boldly to sea with Captain John Paul Jones and tells a stirring story, full of action and incident quite out of her customary field; but the starting-point of the novel is one of the most attractive homes of the colonial period, and the group of adventurers are typical New England characters of the Revolutionary period. The Tory Lover is written with care and with a skill born of long and loving practice, but Miss Jowett is not at her best in a novel of incident; she is a born painter of the quiet life."

\* Complete

An ambivalent review. Although "written with care" and "skill," and called a "stirring story, full of action," Jewett is "not at her best" in this "novel of incident."

[Positive reviews of Wharton's Valley of Decision and Wilkins' Portion of Labor bracket Jewett's.]

349. Anon. "The Literary Outlook." Atlanta Constitution (Atlanta, GA). June 1, 1902: N. pag..  
*Newspaper article.*

"It will soon be a matter of pride with every state in the union that it has at least one famous author and the game of literary geography may be introduced shortly for the edification and pleasure of the children, as a variation of the old game of 'Authors.' Never before has there been such a spread of sectional literary pride and each section embraces considerable ability in the line of authorship. The fact disproves the claims of Boston or New York as the exclusive home of well-known authors and the center of literary culture. Nowadays it is necessary only to mention a well-known author's name to have his native state come to mind at once. This mental fact has followed the idea of state's pride, or, rather, is a natural product of it.

"...California has her Markham, Jack London and Gellett Burgess; Wisconsin is the native state of Hamlin Garland; Iowa of Octave Thanet; Virginia of Thomas Nelson Page; Massachusetts of Mary Wilkins, and Maine of Sarah Orne Jewett...."

\*\* Abstract

This article, in part, examines the regionalist nature of fiction in contemporary America, and mentions Jewett as being integrally associated with her home state of Maine. The article also examines the lack of a state-author for New York, in spite of New York City being traditionally known as a hub of literary culture.

[Note: article is unsigned, but Lucian L. Knight has written the literary pages for this newspaper and might be the author.]

- Not listed in previous bibliographies.

350. Baker, Ernest A. A Guide to the Best Fiction English and American Including Translations from Foreign Languages. New York, NY: Macmillan, 1903. 306-07, 458. *Book*.

"Deephaven (1877): The old-world inhabitants of a decayed seaport in New England, viewed by a pair of girls making holiday there, who laugh at the quaint old people....

"A White Heron (1886): Simple stories of quiet and beautiful life in rural New England, portraits of old acquaintances, and interpretations of the kindly state of the Puritan character....

"The Tory Lover (1901): A love-tale of the time of the War of Independence, introducing the vigorous personality of the redoubtable Paul Jones."

\*\* Abstract; includes annotated list of works

Baker particularly likes Country By-Ways and Strangers and Wayfarers, commenting on their charm and peaceful qualities, and calls the characters in The Country of the Pointed Firs "childlike Wordsworthian figures." He is especially fond of Jewett's humor. Compare annotations to Baker's 1932 edition for changes in tone and editorial comment. Compare annotation for The Tory Lover to same in Baker's 1914 Guide to Historical Fiction.

351. Burton, Richard. Literary Leaders of America. New York, NY: The Chautauqua Press, 1903. 314. *Book*.

"In the United States since 1860, there has been a remarkable growth and perfecting of the novel of real life--realistic fiction, in the critical phrase. In the middle century, Harriet Beecher Stowe, besides writing Uncle Tom's Cabin an epoch-making book, vital in power, whatever its defects and prejudices, initiated in her other stories a faithful first-hand study of homely New England character, which has been fruitfully developed by an able band of later-day followers with Miss Wilkins and Miss Jewett at their head."

\* Complete Jewett reference

Wilkins and Jewett were influenced by Stowe to write realistic stories of New England.

352. Fiske, Horace Spencer. Provincial Types in American Fiction. New York, NY: The Chautauqua Press, 1903. 7-9, 64-74. *Book*.

"A kindlier, sweeter phase of New England life is seen in the satisfying art of the books written by Sarah Orne Jewett, who, for subtle sympathy with her characters, an

appreciation of their finer, higher qualities, and a medium of expression Greek-like in its simplicity and serenity, must take a very high place in the portrayal of provincial New England types. In Country By-Ways, Tales of New England, and A Country Doctor, and especially in A Marsh Island and Deephaven, Miss Jewett has done very much to preserve in permanent literary form the quaint and beautiful traits of rural New England."

\*\* Abstract

Fiske feels that Jewett's greatest triumph is Deephaven, which he discusses at more length on pages 64-74, adding that Jewett possesses "a literary art that is almost classic in its clearness and grace, its vital sympathy, and its unaffected sincerity." Significantly, he never mentions Country of the Pointed Firs.

353. Winslow, Helen M. Literary Boston To-Day. Boston, MA: L. C. Page & Co., 1903. 63-73.  
*Book.*

Reprints text from Winslow's Little Journeys in Literature, published in 1902, q.v.

[First printed 1902]

354. Anon. "General Notes." New York Times (New York, NY). May 25, 1903: 8.  
*Newspaper article.*

"... Miss Sarah Orne Jewett, the author, is to present to Bowdoin College, Maine, a window in memory of her father, Dr. Theodore Herman Jewett, who was graduated from the college in the class of 1834. The window is to be placed in the west end of Memorial Hall. Dr. Jewett died in September, 1878."

\* Complete Jewett reference

This chatty column notices Jewett's presentation of a window, in memory of her father, to Bowdoin College. Other notes mention Belfast, Maine's celebration in honor of the town's fiftieth anniversary, and Samuel L. Clemens's, "Mark Twain"'s, address at Old Home Week in Fair Haven, Mass.

[Note: This notice was also found slightly abbreviated in the Decatur (IL.) Herald, pg. 2, June 28, 1903.]

• Not listed in previous bibliographies.

355. Anon. "Short Stories [Review of Jewett's The King of Folly Island]." Athenaeum (London). No. 3950 (Jul 11, 1903): 59.  
*Journal article.*

"With one exception the eight stories included in this little volume are reprinted from American magazines. They are thoughtful, well-written stories of American life, and contain more good stuff than the average reader is likely to find in them. The author's

method is discursive, rambling, diffuse. Now in the short story excursions from the main point of the theme must be made fascinating if the average reader is to win through them to the story's kernel. Mere talent is hardly sufficient equipment for the short-story writer who would lead his readers by these roundabout, vague ways; the task demands something nearer akin to genius; and the author of the present volume does not show genius, only considerable literary ability and conscientious workmanship. Her stories are scarcely stories at all, but pleasant essays in fiction, quiet, well-bred, sincere, and unpretentious. We commend the work, while we urge that the short story demands more concentration."

\* Complete

Another ambivalent British review that criticizes Jewett's discursive style even as it praises Jewett as competent and her work as "well-written" and full of "good stuff." He also slights the reading public who apparently are too unsophisticated to appreciate what Jewett does well. The final assessment is patronizing.

[Similarly ambivalent reviews of Howells's Questionable Shapes, and M. Pierre Louys's Sanguines frame Jewett's.]

356. Garnett, Edward. "Books Too Little Known: Miss Sarah Orne Jewett's Tales." Academy and Literature (London). 65 (Jul 11, 1903): 40-41.  
*Journal article.*

"....Perhaps we shall touch near to the secret of Miss Jewett's power and the secret of her limitations if we say that her art is exceedingly feminine in the sense that she has that characteristically feminine patience with human nature which is intimately enrooted in a mother's feeling. Just as a woman's criticism of the people near and dear to her is modified by her instinctive understanding (shared by man in a far fainter degree) that nothing will ever change them radically, so Miss Jewett's artistic attitude shows a completely sympathetic patience with the human nature she has watched and carefully scrutinized. Her gift is therefore the gift of drawing direct from nature, with an exquisite fidelity to what appeals to her feminine imagination....She is receptive but not constructive in her talent. It is for this reason that her historical novel A Tory Lover is almost a complete failure. All the men in the book are masculine ciphers, and its real hero, Paul Jones, never begins to live. On the other hand, when she is content to interpret for us the characteristic attitude to life of grimly hardworking New England spinsters...we get a delicious revelation of how men by nature play the second fiddle in women's eyes....and the reader has a sense in her pages that should the curtain be dropped on the feminine understanding, the most interesting side of life would become a mere darkened chaos to the isolated masculine understanding."

\*\* Abstract

World-renowned critic Garnett offers a lengthy, honest, balanced assessment of Jewett, to whom he compares to Hawthorne in exemplifying New England spirit. Garnett analyzes Jewett's weaknesses as reasons why the English public isn't more aware of her, then outlines her strengths, including her "peculiar spirituality," her sense of humor, an "innate precision of language," and "gift for characterization," a combination he comes to define as "exceedingly feminine." This description, however, is less one that

denigrates and limits the woman's perspective than one that glorifies it as creative and intuitive--a Modernist view. Of "The Hilton's Holiday," for example, Garnett says "There is 'nothing' in the tale and yet there is everything." His concluding remarks on The Country of the Pointed Firs state his hope for Jewett's lasting reputation, even if his wish for future readers' leisure is still to be realized: "So delicate is the artistic lesson of this little masterpiece that it will probably be left for generations of readers less hurried than ours to assimilate." Reprinted in Cary's 1973 Appreciation, q.v.

357. Anon. "Novels [Review of Jewett's The King of Folly Island]." Saturday Review of Politics, Literature, Science and Art (London). 96 (July 25, 1903): 117-18.  
*Journal article.*

"For all except the writer's friends--and very often for them also--the republication in volume form of short stories which have already appeared in magazines is extremely trying. Unless the stories are very good or the author very distinguished the reader is apt to be exasperated at the reprint, while the fact that he has been induced to buy a volume in the belief that it is new matter, afterwards to discover that it contains stories which he was pleased, perhaps, to read once but which he certainly does not wish to read twice, is sufficient to make him eschew the purchase of 'collections' for the rest of his natural life. If then we except this volume of Miss or Mrs. Jewett from the list--a long one--of short stories which should not have been republished we shall be understood to give it no small measure of praise. The stories were, in our opinion, deserving of collection in volume form because they deal with unusual and out-of-the-way aspects of life and because they contain certain literary qualities which give them a permanent value, so that he who hath once read can turn yet again to the pages and find therein both pleasure and profit for himself."

\* Complete

Unlike many short stories, Jewett's deserve to be collected because they deal with "out-of-the-way aspects of life" and can be read again and again with pleasure.

[Reviews of Simpson's The Bonnet Conspirators and Blyth's Juicy Joe frame Jewett's.]

358. Anon. "Novel Notes [Review of Jewett's The King of Folly Island]." Bookman (London). 24 (Aug 1903): 186-87.  
*Journal article.*

"Miss Jewett writes with delicate humour and pathos and a quiet charm of manner that is nowhere else to be met with outside the pages of Miss Mary E. Wilkins. Yet the similarity between the two writers is less a similarity of style than of subject: they both deal with the curious old-world lives and customs of New England, and it is therefore inevitable that there should be occasional family resemblances between their characters, and it is because each faithfully reproduces the types that are equally familiar to both that one traces similarities between them that naturally result not from one being influenced by the other, but from both writing under the same inspiration. The King of Folly Island and the other seven stories in this book are made of such slight episodes that to reduce them to a bald outline would ruin them, yet they are told with such exquisite art as makes them more affecting and more effective than any rush and

strength of plot could do. It is one of the few volumes that are worth reading and keeping to read again."

\* Complete

Jewett and Wilkins are similar only for "writing under the same inspiration," not because they are influenced by each other. Jewett's "slight episodes" are irreducibly "exquisite," and are worth keeping to read again.

[Reviews of Gilchrist's Beggar's Manor and the anonymous Sir Anthony and the Ewe Lamb bracket Jewett's.]

359. Tutwiler, Julia R. "Two New England Writers--In Relation to Their Art and to Each Other." Gunton's Magazine (New York, NY). 25 (Nov 1903): 419-25.  
*Journal article.*

"....To sum up the relation of these New England writers to each other or to Fiction is not easy. Where Miss Jewett suffuses you with a delightful melancholy, Mary E. Wilkins makes your eyes smart with tears that refuse to fall. The one tells you that life itself is the reward of living; the other sends you freshly girded to the contest, but she never deceives you with the promise of extraneous victory; the guerdon of the battle is the way you bear yourself in it. Mary E. Wilkins has never done anything as exquisite as Mrs. Blackett, William, or old Elijah Williet's unconscious dedication to love's spiritual constancies; but Sarah Orne Jewett is incapable of writing any of the Short Stories in A New England Nun or A Humble Romance; while at the same time her power to portray happy stillness, seclusion lovely and withdrawn, but not remote, the living that robs life of sordidness, is offset by Mary E. Wilkins' competent and coherent grasp upon the unities of incident, character, and emotion, just as her discovery, in literature, of old maidenhood as distinct from old maidism, is balanced by Miss Jewett's interpretation of old age. The inherent difference of their art makes invidious comparison of it impossible and places them side by side at the head of New England imaginative arts."

\*\* Abstract

Tutwiler is perceptive in elucidating the differences amid the apparent similarities between these two icons of New England short story writing. Both are called realists, and the comparison of Jewett to Greek and Wilkins to Gothic characteristics is also compelling. Jewett in particular is praised for her optimism and "sympathetic subjectivity." Neither is capable of supplanting the other; both hold important and individual places in the realm of American letters. Reprinted in Cary's 1973 Appreciation, q.v.

[Note: Gunton's Magazine of Social Economics and Political Science was published monthly from May 1898 to Dec 1904. Edited by George Gunton. "This Republi[c]an monthly was subsidized by Standard Oil Company and became the spokesman of trusts, a high protective tariff, and what the Democrats termed "special privilege." Book reviews, an news chronicle, and some miscellany made it less a series of propaganda tracts and more a magazine. Although most of its contributors were obscure writers, Senator George F. Hoar, President J.G. Schurman, Carroll D. Wright, and Horace White wrote for it in its early years. Cf. American periodicals, 1741-1900."] ]

360. Anon. "Jewett, Sarah Orne." Twentieth Century Biographical Dictionary of Notable Americans. Rossiter Johnson, ed. 10 vols. Boston, MA: The Biographical Society, 1904. VI: N. pag.  
*Book chapter.*

Brief biographical sketch and list of works.

- Not listed in previous bibliographies.

361. Howe, Julia Ward, ed. Representative Women of New England. Boston, MA: New England Historical Publishing Co., 1904. 428-29.  
*Edited book.*

"Sarah Orne Jewett, Litt. D.--An assured position among American men and women of letters has been won by Sarah Orne Jewett in her thirty and more years of authorship, dating from her first contribution to the Atlantic Monthly, December 1869.

"...From competent critics Miss Jewett's writings have received gracious meed of praise....

"...The scene of The Tory Lover, Miss Jewett's latest work, is laid in the neighborhood of her own town of South Berwick. The famous Paul Jones is one of its personages, and other figures are drawn with due regard to historic facts and probabilities. The story is told with all the grace and skill which characterize her literary workmanship...."

\*\* Abstract; includes brief biographical sketch, list of Jewett's major works.

Cites Jewett as an important woman author who has received "gracious meed of praise" by "competent critics." Quotes from the anonymous reviews of Country of the Pointed Firs (Apr. 15, 1897) and The Queen's Twin (Mar 29, 1900), in the Nation, q.v. The Tory Lover is said to be "told with all the grace and skill which characterize her literary workmanship." Twice references Jewett's honorary doctorate from Bowdoin.

362. Bentzon, Th. (Madame Blanc). Les Americaines Chez Elles. Paris: Librairie Hachette et Cie, 1904. 84.  
*Book.*

[In French]

The text repeats from her The Condition of Women in the United States: A Traveller's Notes (1895), q.v.

363. McCracken, Elizabeth. The Women of America. New York, NY: Macmillan, 1904. 205-14.  
*Book.*

"In journeying about the United States, I was more than once amazed to find, not that Miss Jewett's books were more widely read than those of any other woman of letters in

America, but that they were read with a certain fullness of appreciation by persons to whom their peculiarly local background was utterly unfamiliar; by Westerners, to whom the East was at most but a tradition; by Southerners, to whom the actual New England, and much more, the New England of the books of New Englanders, has been by no means easy of comprehension. How shall we explain this, except by saying that the New England of Miss Jewett's stories is in America, not 'somewhere else'? And, however we may chance to differ in that we are Northerners or Southerners, Westerners or Easterners, we are all alike in that we are Americans, possessing more mutual grounds of understanding and sympathy than we always quite realize. If other writers of America are at times prone to forget this, Miss Jewett never is; her exquisite pictures have for us all a sweet and subtle familiarity, whether we see them from the West or from the South, or with native New England eyes...."

**\*\* Abstract**

One of the best statements regarding Jewett's stories being representative of the national spirit, as well as on her national popularity. McCracken further demonstrates her argument by telling the story of her travels across the United States where people from different regions continued to ask her "what's New England really like?" In response, she gave them copies of The Country of the Pointed Firs, whereby all of them noted that they now understood New England because of Jewett's truthful, natural descriptions and characterization.

[Note: See the review of this article from the New York Times, Dec. 10, 1904, pg. BR875]

364. Bacon, Josephine Daskam. "Is American Literature Bourgeois?." North American Review (Boston, MA and New York, NY). 179 (Jul 1904): 105-17.  
*Journal article.*

"To what does Mrs. Atherton attribute the immense vogue of Mary Wilkins? Not to the information she gave us of the New England character. She did not discover this field. To say nothing of Mrs. Stowe in her generation, Miss Sarah Orne Jewett before Miss Wilkins, and Miss Alice Brown after her, have given us a saner, better balanced, more sympathetic treatment of New England life and spirit; in many cases, too, through the medium of a richer, more cultivated style, a maturer diction, than the author of A New England Nun.

"What was the first claim, to both critical and general attention, of these famous sketches? Their amazing novelty...."

\* Complete Jewett reference.

Jewett and others, rather than Wilkins, portrays New England life more sympathetically and with a "more cultivated style."

365. Anon. "Club for All Women." Washington Post (Washington, DC). Aug 14, 1904: 6.  
*Newspaper article.*



"The club is called the Lyceum, and the first paragraph of its prospectus states that it 'is intended to provide a common meeting ground for women throughout the world who are workers in literature, art, or science, including medicine.'

"The members are to be women of any nationality 'who have published any original work in literature, journalism, science, art, or music, who have university qualifications, or who are the wives or daughters of men distinguished in literature, journalism, science, art, or music.'

".....Among the provisional members appointed for the United States are...Julia Ward Howe...Mary E. Wilkins, Sarah Orne Jewett...Kate Douglas Wiggin, Elizabeth Jordan, Dr. Mary Putnam Jacobi..."

**\*\* Abstract**

Jewett is appointed a member of a new women's club, the Lyceum, in London. As she is listed with other prominent women authors, it is more likely that she was appointed for her own merits, although according to the requirements for membership, she is also eligible both as the daughter of Dr. Theodore Jewett.

[Note: Listed as being "From The New York Tribune." A similar article was found in the New York Times, pg. 4, June 26, 1904.]

•Not listed in previous bibliographies.

366. Matthews, Brander. "Literature in the New Century." North American Review (Boston, MA and New York, NY). 179 (Oct 1904): 513-25.  
*Journal article.*

"The segregation of nationality has been accompanied by an increasing interest in the several states out of which the nation has made itself, and sometimes even by an effort to raise the dialects of these provinces up to the literary standard of the national language. In this there is no disloyalty to the national ideal, --rather it is to be taken as a tribute to the nation, since it seeks to call attention again to the several strands twined in the single bond. In literature this tendency is reflected in a wider liking for local color and an intense relish for the flavor of the soil. We find Verga painting the violent passions of the Sicilians, and Reuter depicting the calmer joys of the Platt-Deutsch. We see Maupassant etching the canny and cautious Normans, while Daudet brushed in broadly the expansive exuberance of the Provencals. We delight alike in the Wessex-folk of Mr. Hardy and in the humorous Scots of Mr. Barrie. We extend an equal welcome to the patient figures of New England spinsterhood as drawn by Miss Jewett and Miss Wilkins, and to the virile Westerners set boldly on their feet by Mr. Wister and Mr. Garland."

\* Complete Jewett reference

Nationalism is exhibited in literature by the popularity in local color stories that depict the spirit of place. The best American local colorists are Jewett and Wilkins in New England, and Wister and Garland out west.

367. Thompson, Charles Miner. "The Art of Miss Jewett." Atlantic Monthly (Boston, MA). 94 (Oct 1904): 485-97.

*Journal article.*

"... I for one should be glad to know how this girl came to possess a literary style so simple and correct and a diction so pure. So far as technical excellence goes, it seems to have been born perfected: I can see little difference in it from the day of Deephaven to the day of The Tory Lover....If the technique of her style is good, its moral qualities reflect the character which I have been trying to describe, and are no less remarkable in a girl not yet quite out of her teens. It has restraint....It is kind....It has simplicity....It shows education in the best sense, and a culture that is real and considerable, if still susceptible of increment in her later years. The tone of it all, indeed, is valuable testimony to the mature poise of her mind, to the strength of her character, to the refinement of her taste, and to the wisdom and skill of her father's training. The whole point which I am trying to make is that, behind such a gift for graceful writing as is possessed by many empty-headed and empty-hearted people, there was in Miss Jewett's case a very real and valuable force, -- that of a strong and generous character and a cultivated mind."

**\*\* Abstract**

In this extended biographical sketch Thompson examines Jewett's development as a writer by outlining the various influences on her life and character. He then provides a retrospective of most of her best-known works seen in light of his analysis, calling The Country of the Pointed Firs "a classic" and it marking "the floodtide of her achievement." Although not the first essay to examine Jewett as a writer, appearing as it does in the Atlantic Monthly, Jewett's 'home journal,' at a time after the publication of her last major work and just five years before her death, this essay marks an important transition between Jewett's publishing works in her own lifetime and posthumous critical assessment of her work. Reprinted in Cary's 1973 Appreciation, q.v.

368. Anon. "American Women [Review of McCracken's The Women of America]." New York Times (New York, NY). Dec. 10, 1904: BR 875.  
*Newspaper article.*

"... It is somewhat instructive in this connection to discover what Miss McCracken thinks is really 'American' in American literature. Objecting to what she calls the 'Continental methods' of Mrs. Wharton, she will have it that Sarah Orne Jewett is the most purely American writer and that her stories of Maine reach the American spot in women even in the far South or in the West. In proof she quotes examples of what women have said to her, testimony the value of which the reader can estimate best as it is read."

**\* Complete Jewett reference**

The New York Times reviewer of The Women of America notes that McCracken feels that Jewett is "the most purely American writer and that her stories of Maine reach the American spot in women even in the far South or in the West." See McCracken's actual words in the annotation for the book itself.

• Not listed in previous bibliographies.

369. Turner, Dora H. "Short Stories of Sarah Orne Jewett." Fort Dodge Messenger (Fort Dodge, IA). May 11, 1905: N. pag..  
*Newspaper article.*

[Not Seen]

From Nagel 1978: 1905B.1: "The charm of Jewett's language is 'unstudied.' Her plots are simple and uneventful, as in Deephaven. The nature sketches in Country By-Ways are unpretentious but exhilarating. However, a study of the stories 'leads one to doubt whether Sarah Orne Jewett has ever heard that there are common people.' The characters in her works are not 'common people' but 'people.' Her stories appeal to what is 'universal' in humanity."

[This reference comes from the 1970 Vanderbeets article, q.v. The Fort Dodge Messenger came in both weekly and semi-weekly editions; I viewed both for May 1905, but was unable to locate this article. Vanderbeets says it appeared on Wednesday, May 11, but May 11, 1905 was not a Wednesday but a Thursday.]

370. Anon. "Maine Gossip." Daily Kennebec Journal (Augusta, ME). July 25, 1905: 6.  
*Newspaper article.*

"The encouraging news comes from South Berwick that Miss Sarah Orne Jewett, who is now at her beautiful old homestead in that town, is fully recovered from the effects of her accident while driving over a year ago. For a long time Miss Jewett has been an invalid from the result of his [sic] accident, so greatly deplored at the time. Her condition has been the cause of long lapse in her literary work, but her many admirers will be glad to learn that her recovery to health is such as to bear promise of further production."

\* Complete Jewett reference

This brief mention notes Jewett's recovery from her carriage accident in September 1902. Those familiar with Jewett's biography know that Jewett never "fully recovered" from her injuries, nor did she return to writing.

- Not listed in previous bibliographies.

371. Ridpath, John Clark. The Ridpath Library of Universal Literature. XIV. New York, NY: The Fifth Avenue Library Society, 1906. 309.  
*Book.*

"Jewett, Sarah Orne, an American novelist; born at South Berwick, Me., September 3, 1849. She is a daughter of the late Professor Jewett, a well-known medical writer, who gave her a good education at home and at the academy of their native town. Her knowledge of the world was enlarged by extensive travel in Europe and America; and her writings--which, however, relate mostly to New England--have, in consequence, a not inconsiderable historical value. In 1869 she brought herself before the general reading public by the contribution of a story to the Atlantic Monthly....

"The Nation thinks that 'her instinctive refinement, her graceful workmanship, placed her second only to Miss Thackeray.' 'Miss Jewett has more distinctly a style,' says the same authority again, 'than any other American woman.'"

\*\* Abstract; includes list of works (omitting A Tory Lover); reprints "Miss Tempy's Watchers."

This introduction to "Miss Tempy's Watchers" gets better as it goes along. Ridpath begins chauvinistically when he provides Jewett with credentials by referencing her father as a "medical writer" and calling him "Professor." He then attempts to make her seem less provincial and more worldly by referencing her "extensive travel in Europe and America." Jewett finally stands on her own merits when he remarks that her New England stories have "not inconsiderable historical value" although the compliment is still grudgingly given. The way he phrases her entry onto the literary stage as having brought herself to the Atlantic Monthly, gives Jewett more power. He finally allows the quotations from the Jul 31, 1884 and Aug 20, 1885 Nation speak in his stead, repeating her comparison to (Miss) Thackeray, and the comment that Jewett has "more distinctly a style than any other American woman."

372. Anon. "A Keats Memorial: House of the Poet Secured by American Writers." Evening News (Ada, OK). July 24, 1906: 4.  
*Newspaper article.*

"...Among those on the American committee are Dr. S. Weir Mitchell, Thomas Bailey Aldrich, Mrs. James T. Fields, Miss Sarah Orne Jewett, Mrs. Louise Chandler Moulton, Richard Watson Gilder, William Dean Howells, Hamilton W. Mabie, Dr. Henry van Dyke and Booth Tarkington, in addition to the originators of the movement. Americans have subscribed liberally, Andrew Carnegie contributing \$2,000.

\*\* Abstract

Jewett, and other influential Americans in the literary arts, was a member of the American committee to preserve as a memorial Keats's house in Rome.

- Not listed in previous bibliographies.

373. Tappan, Eva March. "To the Children." The Children's Hour. 15 vols. Boston, MA: Houghton Mifflin & Co., 1907. Vol. X: Modern Stories: xi-xii.  
*Book chapter.*

"There are two secrets about stories that not every one knows. The first is that in one way or another every book worth reading is true....The incidents may be fiction, but the meaning must be truth itself....In 'A Dog of Flanders' (page 136), it is not probable that precisely the events narrated ever took place; but it is true that a dog is always grateful for kindness and is happy if he can return it. In the same way, Miss Jewett's 'Farmer Finch' (page 299) is true; for a brave girl like Polly would not sit idle because she could not have just the work in the world that she expected, but would 'Do ye nexte thyng.' as the old motto puts it...."

\* Complete Jewett reference; reprints Jewett's "Farmer Finch."

Although "Farmer Finch" is not a true story, there is truth to it because the action it depicts is realistically depicted.

374. Anon. "Maine Gossip." Daily Kennebec Journal (Augusta, ME). April 6, 1907: 6. *Newspaper article.*

"Sarah Orne Jewett, the well-known Maine authoress, was left \$20,000 by Mrs. Susan B. Cabot, who died in Boston last week. Mr. and Mrs. John R. Lee of Brookline, who for the past 35 years have passed their summers at the Marshall House at York, were left \$50,000 each."

\* Complete Jewett reference

This brief note mentions a significant legacy left to Jewett by Mrs. Susan B. Cabot of Boston. According to the codicil of Jewett's will, the income from this legacy was bequeathed to Annie Fields for her lifetime, and afterwards to Jewett's sister Mary.

[Notes: For a transcription of Jewett's will and codicil see Terry Heller's Sarah Orne Jewett Text Project:  
<http://www.public.coe.edu/~theller/soj/bio/soj-will.htm>; Susan Burley Cabot (1822-1907) was the wife of Joseph S. Cabot, a former mayor of Salem, Mass., at whose home Jewett spent part of each winter. Cary notes that "[t]hough separated in age by over a quarter-century, the two women enjoyed a mutually stimulating friendship"; Jewett dedicated The Queen's Twin to her (Letters, 1967, p. 87). Susan B. Cabot owned property in Boston that was purchased by the publishing company Little, Brown in 1907.]

• Not listed in previous bibliographies.

375. Higginson, Thomas Wentworth. "Literature (1857-1907)." Atlantic Monthly (Boston, MA). 100 (Nov 1907): 606-12. *Journal article.*

"In America, as in England, the leading literary groups are just now to be found less among the poets than among the writers of prose fiction. Of these younger authors, we have in America such men as Winston Churchill, Robert Grant, Hamlin Garland, Owen Wister, Arthur S. Pier, and George Wasson; any one of whom may at any moment surprise us by doing something better than the best he has before achieved. The same promise of a high standard is visible in women, among whom may be named not merely such as Louise Chandler Moulton, Harriet Prescott Spofford, and Sarah Orne Jewett, but their younger sisters, Mary Wilkins Freeman, Edith Wharton, and Josephine Preston Peabody."

\* Complete Jewett reference.

Jewett is among the foremost women writers of prose fiction.

[See also Edmund Clarence Stedman's 1895 Poets of America for a similar assessment of the eclipsing of poetry by fiction in America.]

376. Howells, William Dean. "Recollections of an Atlantic Editorship." Atlantic Monthly (Boston, MA). 100 (Nov 1907): 594-606.  
*Journal article.*

"I must name at the head of these of that immediate class [of women writers] Miss Sarah Orne Jewett, whose incomparable sketches of New England character began to appear well within my assistant-editorship, with whatever credit to me I may not rob my chief of. The truth is, probably, that he liked them as well as I, and it was merely my good luck to be the means of encouraging them in the free movement, unfettered by the limits of plot, and keeping only to the reality, which no other eye than hers has seen so subtly, so humorously, so touchingly. It is the foible of editors, if it is not rather their forte, to flatter themselves that though they may not have invented their contributions, they have at least invented their contributors; and if any long-memoried reader chooses to hail me an inspired genius because of my instant and constant appreciation of Miss Jewett's writing, I shall be the last to snub him down."

\*\* Abstract

Of the women writers who published in the Atlantic during his tenure, Howells places Jewett at the head of the list.

377. Jewett, Frederic Clarke. History and Genealogy of the Jewetts of America. II. New York, NY: Grafton Press, 1908. 648-50.  
*Book.*

"Miss Jewett has more distinctly a style than any other American woman."

\*\* Abstract

Genealogy is interrupted by a biographical sketch of Jewett and list of books published. These are accompanied by a recycled conglomeration of quotes about Jewett, including a "writer for the Boston Journal" (original source is Helen Winslow's 1903 Literary Boston of To-Day, q.v.): "I consider Miss Jewett the most interesting woman in Boston to-day. I do not think we have any other quite her equal," and the Nation, Aug. 20, 1885, q.v.

378. Anon. "Sarah Orne Jewett Ill." Atlanta Constitution (Atlanta, GA). Mar 7, 1909: 25.  
*Newspaper article.*

"Sarah Orne Jewett, the author, is seriously ill at her home in this city [Boston] from a complication of diseases. According to her physician, there is little hope of her recovery."

\* Complete

Mention of Jewett's illness in this large southern paper speaks to Jewett's national renown.

- Not listed in previous bibliographies.

379. Anon. "Sarah Orne Jewett's Illness." New York Times (New York, NY). Mar 8, 1909: 14.

*Newspaper article.*

"Some improvement was shown to-day in the condition of Sarah Orne Jewett, the author, who is critically ill at her home in this city (Boston, MA). Dr. James M. Jackson, her physician, stated however, that the condition of Miss Jewett was still precarious, and her recovery doubtful."

\* Complete

Jewett sustained head and spinal injuries in a carriage accident on Sept. 3, 1902, when her horse slipped on a loose stone and she was thrown to the pavement. Her injuries resulted in both physical weakness and mental confusion, which effectively ended her writing career. In March 1909 she suffered an attack of apoplexy (stroke), which left her partially paralyzed. In running this brief notice, The New York Times reported on Jewett's condition much as they do for celebrities today. This article was also found in the Mar. 8, 1909 Washington Post, pg. 5, which further indicates that the East Coast, at least, was being kept informed about her condition.

- Not listed in previous bibliographies.

380. Anon. "Among Foremost Women Writers." Waterville Morning Sentinel (Waterville, ME). June 25, 1909: 1.

*Newspaper article.*

This article reprints in full the text of Jewett's obituary in the New York Times, q.v.

381. Anon. "Sarah Orne Jewett Dead - Famous New England Writer Passes Away at Old Family Mansion." Washington Post (Washington, D.C.). June 25, 1909: 7.

*Newspaper article.*

"An illness lasting many months ended tonight in the death of Miss Sarah Orne Jewett, Lit. D., regarded as one of the foremost woman writers of America. Since last March Miss Jewett was at her old home here [South Berwick, Me.], where for many years she was accustomed to pass her summers.

"... Miss Jewett wrote The King of Folly Island, The Tory Lover, and numerous other books. Bowdoin College conferred on her the degree of doctor of letters in 1901, and she was a member of the London Lyceum."

\*\* Abstract

This obituary in the Washington Post is of moderate length, and mentions Jewett's doctor of letters degree from Bowdoin and her membership in the London Lyceum. Compare the obituary in the Los Angeles Times, where the length has been significantly reduced.

- Not listed in previous bibliographies.

382. Anon. "Sarah Orne Jewett Claimed By Death - She Was One of the Foremost Women Writers of America." Atlanta Constitution (Atlanta, GA). June 25, 1909: 5. *Newspaper article.*

"An illness lasting many months ended tonight in the death of Miss Sarah Orne Jewett, Litt. D., regarded as one of the foremost women writers of America. She was a sufferer from apoplexy and paralysis.

"It was while living in Boston early in the year that Miss Jewett was stricken with the disease which proved fatal.

"The house where Miss Jewett was born, September 3, 1849, and in which she died, has been in the possession of the Jewett family since 1740.

"Miss Jewett wrote The King of Folly Island, The Tory Lover and numerous other books. Bowdoin College conferred on her the degree of doctor of letters in 1901, and she was a member of the London Lyceum."

- \* Complete

Jewett's obituary in the Atlanta Constitution, a shortened version of that published in the New York Times, is remarkable for not mentioning Jewett's most well known works, Deephaven and The Country of the Pointed Firs.

[Note: an abbreviated version of this article, merely noting Jewett's death, her renown, and cause of death, was reprinted in the June 25 Coshocton Daily Times (Coshocton, OH), p.8.]

- Not listed in previous bibliographies

383. Anon. "Sarah Orne Jewett Dies of Apoplexy." Hartford Courant (Hartford, CT). June 25, 1909: 1. *Newspaper article.*

The Hartford Courant publishes five paragraphs of the standard Jewett obituary on the first page of the June 25, 1909 morning issue and is noted as "One of America's Foremost Women Writers."

- Not listed in previous bibliographies.

384. Anon. "Author of Many Books." Boston Evening Transcript (Boston, MA). Jun 25, 1909: 5. *Newspaper article.*



"Miss Sarah Orne Jewett, the author, died last night at South Berwick, Me., in the very room where she was born on Sept. 3, 1849. She had been ill for several months with paralysis, but her condition had not assumed an alarming form until the first of the week. She was stricken at the home of her friend, Mrs. James T. Fields, at the latter's Boston home in Charles Street, and in March she was taken to South Berwick in a private car. Once home she seemed to improve, but a change came last Monday.

"....Miss Jewett always worked in a methodical manner. Her correspondence was attended to in the morning, and in the afternoon she gave her time to her writing, sometimes penning between 8000, and 10,000 words at a sitting. Some of her magazine stories were written at one sitting, but in her greater works she wrote from 2000 to 4000 words a day, for four or five days, but she claimed that her writing was fitful."

**\*\* Abstract**

Obituary, including a biographical sketch, a list of her works, and mention of her honorary doctoral degree from Bowdoin. Some information comes from Eliza Putnam Heaton's Aug. 18, 1895 article in Boston Sunday Herald, q.v.

385. Anon. "A National Loss: Sarah Orne Jewett Dies at South Berwick Home." Kennebec Journal (Augusta, ME). June 25, 1909: 1.  
*Newspaper article.*

"... Much of Miss Jewett's material for her books was drawn from her home town of South Berwick people. The story which was her own favorite was The Country Doctor, which was a tribute to the career of her father, who was for many years a practitioner beloved by hundreds of grateful patients in this and neighboring towns."

**\*\* Abstract**

Jewett's death is deemed "A National Loss," and a lengthy obituary follows in this paper from Maine's capital city.

386. Anon. "Sarah Jewett Is Called By Death - Noted New England Author Succumbs to Paralysis in Room Where Born." Boston Journal (Boston, MA). June 25, 1909: 1.  
*Newspaper article.*

"In the room where she was born, and where she did much of her literary work, Miss Sarah Orne Jewett died tonight [June 24], after an illness of several months from paralysis. She had been at the Jewett homestead since last March, when physicians in Boston told her that her case was hopeless. Her illness, however, did not assume a critical form until Monday and she became confined to her room. Previous to that her sister, Miss May R. Jewett [sic], and a corps of nurses moved her in a wheeled chair about the house.

"Miss Jewett was stricken at the home of her friend, Mrs. James T. Fields, 148 Charles Street, Boston. Although practically helpless her mind remained clear. After being brought here in a special car and installed in the house of her childhood the famous author seemed to improve for a few days. She recalled incidents in the lives of her father and mother and was also reminiscent of her childhood."

**\*\* Abstract**

The Boston Journal printed notice of Jewett's death on its first page June 25, 1909, where she is recognized as being a "Noted New England Author," although the focus of the piece is on Jewett's last months at home in Berwick, a woman, rather than a celebrity.

- Not listed in previous bibliographies

387. Anon. "Sarah Orne Jewett." Boston Evening Transcript (Boston, MA). Jun 25, 1909: 10.

*Newspaper article.*

"...There is more than the keen grief of the personal bereavement, therefore, in the untimely taking-off of this finished and distinguished artist in letters. Those who delighted in her noble and spirited presence, her rich low voice, the quick glance of intelligence passed to a kindred understanding over some irresistible appeal to the sense of humor, or call upon common sympathies, can hardly reconcile her sudden departure with the eternal fitness of things. But there is a larger public loss--the disappearance of an example of style, in the highest sense of the word, the loss of an ennobling and refining influence, which those who are still at work in American literary production and those who are coming on may well make it a pious task not to allow to be lost altogether for the honor and future of the American literary guild. Miss Jewett's best outward and visible monument will ever be those 'marsh islands' of the old English New England, between Ipswich and Newburyport, crowned with oaks and other great trees--the region that she loved. It is one of the most picturesque in New England, viewed at any hour, but its highest charm is when twilight softens its outlines, and lends the atmosphere of a Sarah Orne Jewett story."

**\*\* Abstract**

Appreciation of Jewett as both person and author. The piece references Edward Garnett's criticism in "Books Too Little Known: Miss Sarah Orne Jewett's Tales" from Academy and Literature, Jul 11, 1903, q.v.

388. Anon. "Death of Sarah Orne Jewett." Lewiston Evening Journal (Lewiston, ME). June 25, 1909: n.p..

*Newspaper article.*

"... In 1901 Miss Jewett received the degree of doctor of letters from Bowdoin College, and she was the only woman on whom that institution ever conferred the honor of a degree. The fact that James Russell Lowell said of her, in writing to some London publishers just before his death: 'Nothing more pleasingly characteristic of rural life in New England has been written than that from the pen of Miss Sarah Orne Jewett,' would of itself show that Bowdoin made no mistake in dubbing her a doctor of letters."

**\*\* Abstract**

The Lewiston Evening Journal notes that "Maine Loses One of Her Most Gifted Authors" in its lengthy obituary for Sarah Orne Jewett,

- Not listed in previous bibliographies.

389. Anon. "Sarah Orne Jewett, Noted Writer, Dead: Admired for Her Stories of New England Rural Life: Praised by Lowell Death Followed Paralysis: Sixty Years Old, Most of Her Life Had Been Spent Between Her Native Maine and Boston.." New York Times (New York, NY). Jun 25, 1909: 9.  
*Newspaper article.*

"An illness lasting many months ended to-night in the death of Miss Sarah Orne Jewett, Litt. D., author of many books and regarded as one of the foremost women writers of America. Since last March Miss Jewett had been at her old home here (South Berwick), where for many years she had been accustomed to pass her Summers, and it was in this old home that her death occurred at 6:40 this evening.

"It was while living in Boston early in the present year, at the residence of her friend, Mrs. James T. Fields, widow of a famous Boston publisher, and herself an author of various books, that Miss Jewett had an attack of apoplexy which caused paralysis on one side of her body, and, although her mind remained clear, she became nearly helpless physically.

"It is believed that another attack of the brain hemorrhage from which she first suffered was the immediate cause of death.

"....Miss Jewett was best known to the literary world through her stories of New England country life. These were published both in book form and in the magazines."

**\*\* Abstract**

Obituary, including brief biographical sketch, a list of her works, and mention of her honorary doctorate from Bowdoin College. This lengthy article with large headlines, indicates the importance of Jewett as a noted author.

390. Anon. "Authoress Dies." Los Angeles Times (Los Angeles, CA). (June 25, 1909): 12.  
*Journal article.*

"An illness lasting many months ended tonight in the death of Miss Sarah Orne Jewett. Miss Jewett wrote the King of Folly Island, The Tory Lover, and numerous other books."

**\* Complete**

This brief mention, on page 12 of the Los Angeles Times is one of the briefer obituaries found in national newspapers, but is not surprising, perhaps, considering the broad readership of this urban, Western newspaper. Notice that Jewett's most well-known work, The Country of the Pointed Firs, is not mentioned.

- Not listed in previous bibliographies.

391. Anon. "Fitting Appreciation of the Work of Sarah Orne Jewett, the Writer." Biddeford Daily Journal (Biddeford, ME). 1909: N. pag..  
*Newspaper article.*

"...Some of us knew her personally, all of us, I am sure, through her works. How proud we have always felt of her! How loyally we have love[d] her--a gentlewoman in the highest sense of the word, conscious of her heritage and culture, sensitive, ever receptive of the deeper emotions and more intense thoughts; lacking perhaps the constructive ability of prime greatness and the magic inspiration of great genius, but truly, wisely, sweetly human, brave intellectually, philosophically observant, womanly and true.

"Hers are not 'tales to cure deafness,' neither do we hear the 'winding of the watch of wit.' Her stories are simple, sweet and as wholesome as her own dear self; true to life, fragrant with the odor so dear to our nostrils of fir-balsam and pine and the invigorating salt of the sea....

"You may search in vain through all her pages for catchy headline phrases or vulgar self-advertising; for complex characters of intricate social problems. There are no bridge whist parties or 'Rubyats': no international marriages. No 'poison' label is needed--they will pass the pure food test!'"....

**\*\* Abstract**

A tribute to Jewett was given at the Federation of Womans Clubs at Waterville, Maine by Mrs. Fred P. Abbott of Saco, much of which is reprinted here. No specific date provided by clipping [copy housed at Colby College], but context indicates it was after Jewett's death.

- Not listed in previous bibliographies.

392. Anon. "Briefer Mention." Dial (Chicago, IL). 47 (July 1, 1909): 25.  
*Journal article.*

"The death of Sarah Orne Jewett, on the twenty-fourth of June, took from us one of the most conscientious of our story-writers. Miss Jewett was deeply rooted in the life of New England, and has pictured many of its phases with deep fidelity and unfailing charm. Born in September, 1849, she had nearly completed her sixtieth year. Her first book, Deephaven, was published in 1877, since which time she has been, except for very recent years, engaged in continuous literary work. Among her best known books we may mention A Country Doctor, A Marsh Island, A White Heron and Other Stories, The Country of the Pointed Firs, and The Tory Lover. She wrote a great many short stories for old and young, besides sketches of New England life and landscape, and the volume on the Normans in the "Story of the Nations" series. She was made a Doctor of Letters by Bowdoin College, a graceful and deserved tribute from the ancient seat of learning in her native state of Maine."

**\* Complete**

First notice of Jewett's death in this influential Chicago journal. Unlike her obituary in this journal, published July 16, q.v., this does mention her major works.

- Not listed in previous bibliographies.

393. Anon. "Sarah Orne Jewett." Outlook (New York, NY). 92 (Jul 3, 1909): 542-43.  
*Journal article.*

"....It was [Jewett's] happy fortune to describe the gentle side of New England life, and to leave behind her a social history of quite inestimable value in which the future generations will live again with the quiet women, sweet-tempered and resolute, the quiet men, hard-working, shrewd, and kindly, as well as the humorous and eccentric figures, who peopled the New England of a generation ago. She opened the door to colonial homes in which breathed the refinement of an earlier New England society; she conveyed the charm of the high breeding of that older society, its love of books, its simplicity and dignity. She had the key also to the farmhouses and the little houses by the sea; and into whatsoever home she went, it was never as an intruder, but always as an affectionate and sympathetic student of the men and women she loved....her pure English, her fresh and faithful transcriptions from life, and her delightful humor will be remembered."

**\*\* Abstract**

Jewett's work can be compared to Jane Austen's: both studied life and expressed its best side. Jewett depicted a New England that is passing, in a style that is also reminiscent of an "older society." Her "pure English, her fresh and faithful transcriptions from life, and her delightful humor will be remembered."

394. Browne, Stephenson. "Boston Gossip of Latest Books." New York Times (New York, NY). July 3, 1909: BR 421.  
*Newspaper article.*

"... The lamented death of Miss Sarah Orne Jewett takes away from earth a soul as sweet, a heart as gentle as ever guided a pen. She drew her own portrait in her gentlewomen, young and old, and should her biography be written she can best be described in her own phrases. So far as human vision could discern, she attained her own idea--in grace, courtesy, and charity. When the Atlantic was giving those dinners to which ladies were admitted, it was amusing to hear men, after, being sufficiently voluble in praise of others, hesitate when they came to her name, and to see how many of them were satisfied with crying, 'But Miss Jewett!' with an ecstatic expression. No woman dissented. She charmed all. Her epitaph should be 'How good! how kind! and she is gone!' She had not been quite well since the accident of which there was a rumor some years ago, but illness and pain were borne with dignified sweetness which left no unlovely memory in any mind, and will never be forgotten by those to whom glimpses of it were granted."

**\* Complete Jewett reference**

Although only minor mention of her as a writer is indicated, this reminiscence of Jewett is poignant in its praise of her beauty and charm.

- Not listed in previous bibliographies.

395. Ticknor, Caroline. "Sarah Orne Jewett: Embodied Reserved New England Spirit." Hartford Courant (Hartford, CT). July 3, 1909: 11.  
*Newspaper article.*

"...Proud as her fellow citizens were of the excellence of Miss Jewett's literary achievements, they would never have presumed to claim her personally as their own. If the distinguished preacher was high-priest of the people, Sarah Orne Jewett was priestess of the inner shrine. She was quiet, conservative, exclusive, shunning all notoriety and screening persistently from the public gaze her own private concerns. She truly embodied that reserved reticent New England spirit which she so vividly depicted; her pen was graceful and exquisite, seeming to belong more nearly to the generation which claimed Nathaniel Hawthorne for its own, than to that recent school which has so clearly demonstrated the fact that some of the worst written books may figure as 'best sellers.'

"...The strong bond of affection which existed for many years between Miss Jewett and Mrs. James T. Fields will long be memorable among literary friendships, and these two names will continue to be coupled, as they have been in connection with the best literary traditions of Boston.

"Large is the public loss when there vanishes from the community one who has in her work and life embodied the highest ideals of literature and living. But how keen is the individual sorrow of the many friends who ever took delight in the presence both spirited and noble, a rich low voice, a glance of quick intelligence and a delicious sense of humor mingled with a wealth of human sympathy."

\*\* Abstract

Caroline Ticknor's tribute to Jewett, appearing more than a week after the Courant's original front-page obituary notice, is notable for its personal tone, and for its mention of Jewett's close relationship with Annie Fields, one of the only notices to do so.

- Not listed in previous bibliographies.

396. Anon. "Death of Sarah Orne Jewett." Iowa Recorder (Greene, IA). July 7, 1909: 2.  
*Newspaper article.*

"Sarah Orne Jewett, the well-known novelist, died in South Berwick, Me., Thursday night after a long illness from apoplexy and paralysis. She was 59 years old. She died in the house in which she was born, which has been in possession of the Jewett family since 1740. . . . Miss Jewett's first novel, Deephaven, was published in 1877. After that she brought out about a dozen successful stories, the last one The Tory Lover, appearing in 1901."

\*\* Abstract

This brief obituary is significant for its appearance in a rural Iowa paper, and for its apparent reduction of her career to "about a dozen successful stories," by which the editor means books.

- Not listed in previous bibliographies.

397. Anon. "Noted Short Story Writer." Bismarck Daily Tribune (Bismarck, ND). July 14, 1909: 6.  
*Newspaper article.*

"Sarah Orne Jewett, who recently died at her summer home in South Berwick, Me., was known for forty years as a writer of brilliant short stories of New England country life. She was a pioneer in the field. It was she who made story lovers feel at home in the stiff New England parlors and the prim village streets trodden by the descendants of the Puritans.

"Indeed, this clew not merely to her quality as a writer, but her character as a woman, is best expressed in her own explanation of how she came to write....

"Miss Jewett was a woman of charming personality. Although her early education was obtained entirely in her little country home town, it was under the best auspices, for her people were well descended and educated. To this early education and her own natural gifts were added the broadening influences of travel and association. Her intimacy with Mrs. James T. Field [sic] at an early age opened to her the doors of the most cultured society in Boston and in Europe, and therefore she was enabled to look upon the people of whom she wrote from a dual point of view...."

**\*\* Abstract**

This remembrance of Jewett, published after her death, recounts the reason she began writing from her preface to the illustrated Deephaven. Mention of her father's prominence, her home in South Berwick, and her honorary doctorate from Bowdoin are also included. Jewett is called "a pioneer in the field" of short story writing, and one who made readers comfortable with New England life and character. This is a lengthy obituary to be published so far from Jewett's native region.

- Not listed in previous bibliographies.

398. Anon. "Casual Comment." Dial (Chicago, IL). 47 (July 16, 1909): 35.  
*Journal article.*

"A favorite New England story-teller has been taken from us, and readers of New England tales of the good old kind that numbers now but very few writers will mourn. Miss Sarah Orne Jewett, who died at her ancestral home, South Berwick, Maine, on the twenty-fourth of last month, in the sixtieth year of her age, was educated at the Berwick Academy, and received the honorary degree of Litt. D. from Bowdoin College. From her father, the late Dr. Theodore H. Jewett, she derived some of those qualities that made her so successful a writer; and it was that father whom she had chiefly in mind in writing her story of A Country Doctor. The opportunities she enjoyed of seeing and studying types of New England character in accompanying her father on his professional rounds must have been many, and they were put to good use. As early as her twentieth year she became a contributor to The Atlantic Monthly, in whose pages the larger part of her work originally appeared. She tried her pen in three departments of prose literature, -- the plain New England tale, sometimes expanded to the length of a novel; the historical romance (see The Tory Lover, one of her later books); and the popular chronicle of

historic events (The Story of the Normans). But the short story of that village life with which she was so familiar called forth her best powers. In this she ranks not far below Mrs. Stowe among the dead, and Mrs. Mary E. Wilkins Freeman among the living."

\* Complete

Jewett's obituary in this influential Chicago journal. Ranking her "not far below Mrs. Stowe among the dead, and Mrs. Mary E. Wilkins Freeman among the living," Jewett is recognized primarily as a short story writer, but the article is significant for not mentioning any of her best known works, including The Country of the Pointed Firs. In fact, the two books mentioned, The Tory Lover and The Story of the Normans are the two that were her most poorly received.

• Not listed in previous bibliographies.

399. Anon. "Sarah Orne Jewett." Standard (Chicago, IL). Jul 17, 1909: 15.  
*Newspaper article.*

"... Her sympathetic and often compassionate delineation of humanity was not limited to the elder aristocracy of means and professional training and the sturdy yeomanry and seagoing folk of the New England of her youth. It kept pace with altered social and economic structure, and did justice to the Irish and French newcomers, and to the artisans and operatives of the modern mill towns. The invasion of the countryside by the factory, and the cross currents set up by the glow of the urbanite to the country for health and quiet, and the flow of the countrymen to the city for wealth and fame, were noted by her, and dealt with artistically, not polemically. She never wrote tracts and called them novels.

"For her there was none of the hysteria and sentimentalism of some women contemporaries of her early career, and none of the cynicism, fatalism and grim realism of some of her later rivals for popular favor. She was the product of a simpler, healthier, more serene, more modest, more believing and more polite age than the present. She was good; she saw good where it was latent and kindled it into vigor."

\*\* Abstract

Appreciation of Jewett as an eminent short story writer who wrote about an older New England but could adapt to changing times. Her best work culminated in The Country of the Pointed Firs. Her work was humane without being sentimental, natural without being grim. "She was the product of a simpler, healthier, more serene, more modest, more believing and more polite age than the present."

[Note at end of article says "Condensed from The Boston Herald," but as far as I can tell, this piece is largely original, or the Boston Herald article has not yet been located. The Standard was published weekly from Dec 19, 1867 to Jan 24, 1920. Formed by the union of the Christian Times and Witness and Michigan Christian Herald (1842). Continued by Baptist (Chicago).]

400. Ward, Susan Hayes. "Loving Tribute to Sarah Orne Jewett." News (Newark, NJ). July 17, 1909: N. Pag..



*Newspaper article.*

"... Look at the other writers. One seeks out the abnormal, the twisted character to describe. Another is so full of pity for the hardships and limitations of her characters that she cannot realize that 'the beautiful goddess of Poverty' often makes their lives not only endurable but even happy. Mrs. Stowe and Rose Terry Cooke saw with clear vision and described truthfully, but they could not quite put themselves in the place of those whose pictures they drew. Sarah Orne Jewett, however, when she drove with her doctor-father all over York County, learned every road, every lane, every household, I might say. If she sat out the visit in the chaise at the gate, one of the family threw an apron over her head and hastened out to pour the household trouble into the child's ever listening ear; or, if the weather were cold, she went into the warm kitchen and heard all of the family happenings since the doctor's last call."

**\*\* Abstract**

Published in cities across the country, Ward's tribute emphasizes Jewett's talent, sympathy, and generosity, knowledge of her surroundings about which she wrote, and Ward's long friendship with the author.

401. Anon. "Countryfolk." Collier's (Springfield, OH). (July 24, 1909): n.p..  
*Journal article.*

"An apostle of New England passed when Sarah Orne Jewett died. She loved 'the dry, shrewd, quick-witted New England type,' as she called it. She saw its strength and its weakness, but both she loved. . . . Oddly enough, it has remained for women to pluck out the heart of the Yankee. Some have struck more poignantly the deep note of suffering in the country and the occasional wreck of human souls, which is all the more tragic because it comes in the comparative solitude of farm or hamlet. Miss Jewett was content to touch the lighter sides, the humors--and the pathos--of humble lives and hearts. She takes one back to the older New England--the land of the Concord coach and the album on the center table. But she never lapsed into stereotyped forms. The extreme, trousers-tucked-into-his-boots, straw-in-his-mouth, nasal-twanging Yankee of the B'Gosh drama does not appear on her pages. Her types are never exaggerated, but invariably human."

**\*\* Abstract**

Collier's prints a tribute to Jewett in its July 24, 1909 issue, one month after her death, in which she is called "[a]n apostle of New England." Her writing is distinguished for being respectful to its Yankee character, without using stereotypes or exaggerating characters.

- Not listed in previous bibliographies.

402. Anon. [Howe, Mark A. DeWolfe]. "Sarah Orne Jewett." Atlantic Monthly (Boston, MA). 104 (Aug 1909): 280-81.  
*Journal article.*

"... In the first place, this work of hers, in dealing with the New England life she knew and loved, was essentially American, as purely indigenous as the pointed firs of her own countryside. The art with which she wrought her native themes was limited, on the contrary, by no local boundaries. At its best it had the absolute quality of the highest art in every quarter of the globe, And [sic] the spirit in which she approached her task was as broad in its scope and sympathy as her art in its form. It was precisely this union of what was at once so clearly American and so clearly universal that distinguished her stories, in the eyes of both editor and reader, as the best--so often--in any magazine that contained them....

"What she was cannot perish from among men, for her books ensure the tangible continuance of her spirit. If it is to be an immortality, we are doubly fortunate who saw its beginnings in her mortal life. What the books are, she herself preeminently was."

**\*\* Abstract**

Unsigned, but attributed to Mark A. DeWolfe Howe, this is a moving tribute to Jewett from the editors of her "home journal." Jewett was loyal to The Atlantic, and The Atlantic was loyal to her, publishing, by and large, all of her major work, which "embodied in a peculiar degree the elements which every serious editor of an American magazine must find related to the complete fulfillment of his purpose." Jewett's writing was "essentially American," but neither its scope nor appeal was limited to America's shores; the combination of expressing both national and universal concerns distinguished Jewett from other writers. Her reputation as a great American short story writer "appears to be secure." Both Jewett and her work will always be characterized by their beauty, sympathy, and humor. Her strength of character sustained her, even during her disability, and she always expected the best from herself and her writing. Ultimately, "What the books are, she herself preeminently was."

[Note: in his book Memories of a Hostess (1922, q.v.), Howe says he "need not ask his permission to repeat a portion" of the "anonymous" tribute to Jewett in the Aug. 1909 Atlantic Monthly, thereby claiming authorship.]

403. Anon. "Their Final Exits from Earth's Stage Necrology of Great for the Dying Year." Atlanta Constitution (Atlanta, GA). Dec 19, 1909: 19.  
*Newspaper article.*

"June--Sarah Arne [sic] Jewett--'An apostle of New England standing close to Hawthorne in clothing the tale of [our] life with the beautiful grace of the finished essayist.'--Chicago Dial"

**\* Complete Jewett reference**

Quotes the Chicago Dial in remembering the death of Jewett. Misspelling her name might suggest that she is less well-known in this area of the country, or it merely could be an innocent typographical error.

[Note: The Dial has been indexed, but no record of this notice can be found.]

- Not listed in previous bibliographies.

404. Anon. "The Grim Reaper's Grain for 1909." Washington Post (Washington, DC). Dec 19, 1909: 2.  
*Newspaper article.*

"An apostle of New England standing close to Hawthorne in clothing the tale of [our] life with the beautiful grace of the finished essayist.'--Chicago Dial"

\* Complete

Lists prominent people who died in 1909, including Jewett, citing quote from the Chicago Dial.

[Note: The Dial has been indexed, but no record of this notice can be found.]

- Not listed in previous bibliographies.

405. Abernethy, Julian Willis. American Literature. New York, NY: Charles E. Merrill Co., 1910. 250, 454-55.  
*Book.*

"...With these authors [Thaxter, Dorr] is closely associated Sarah Orne Jewett, who with painstaking fidelity and in beautiful prose suffused with quiet humor paints the life of the good old-fashioned folk of her native section. We could not well spare such books as Deephaven, A Marsh Island, and The Country of the Pointed Firs. Her books are alive with the fragrance of the woods, the murmur of pines, the lilt of the ebbing tide in the lush sea grass, and the simple occupations of homely country folk. With this author one gets very near to the simple heart of nature and of natural people."

\* Complete Jewett references

Stowe was the precursor of authors such as Jewett "in the field of quaint domestic realism." Jewett's work "gets very near to the simple heart of nature and of natural people."

[Note: Nagel 1978 lists this under 1911, but no 1911 edition could be located. This book was copyrighted in 1902, and reprinted in 1906 and 1910.]

406. Anon. The Doctor in Fiction. Yonkers, NY: Arlington Chemical Co., c. 1910. [5-6].  
*Book.*

"...Dr. Leslie accepts his responsibility gravely and sincerely, as he accepts the guardianship of the little girl from her dying mother. A touch of humor which many a physician will recognize is given later in the scene in which the child gives him a bunch of violets, much to his surprise, for,

"'He had been made too great a bugbear to most children to look for any favor at their hands.'

"A splendid creed has dear Dr. Leslie; it is like that of Dr. Ferris. 'A man,' he says, 'has no right to be a doctor if he does not simply make everything bend to his wok of making sick people well!'"

\*\* Abstract; includes a full-page sketch of the fictitious Dr. Leslie, and a smaller of young Nan and the doctor together.

This unpaginated pamphlet, prepared by The Arlington Chemical Company of Yonkers, NY, "Makers of Liquid Peptonoids," is "Presented as Suggestive Reading of especial interest to Doctors" (n.p.), and provides portraits of physicians in fiction from twelve authors of American, British, and Continental literature with the idea that "the physician will find a peculiar interest in seeing himself as the novelist sees him" ([2]). As such, this was intended for entertainment rather than instructional purposes. Further pamphlets of a similar nature and containing portraits from recent literature are promised in the Foreword. Jewett's respectable Dr. Leslie from The Country Doctor is the second physician presented, behind the quack Anson Bennett from Anna Fuller's Pratt Portraits. After Jewett, other (more recognizable) authors include Howells, Eliot, Stevenson, Dostoevsky, Ibsen, Cable, Barrie, and Mabel Mapes Dodge. Special thanks to Richard Bleiler for providing this document.

- Not listed in previous bibliographies.

407. Anon. "Sarah Orne Jewett." New York Times Book Review (New York, NY). Jan. 29, 1910: 1.  
*Newspaper article.*

"A project is afoot for founding a Sarah Orne Jewett Scholarship at Simmons College, Boston, for students who need aid to take a college course, the preference being given to Maine girls, Maine being Miss Jewett's native State. Some memorial should certainly be created in honor of the best embodiment of literary charity ever seen in these United States. Miss Jewett not only refrained from unkind writing; an Aristarchus might so refrain if expediency dictated the course, she not only wrote with kindness; a Pecksniff might accomplish that feat if the inducement were strong enough. Miss Jewett was not conscious of her own kindness and graciousness, but very evidently regarded herself as a common normal type of American womanhood and her work as the most natural of literary products."

\*\* Abstract

This brief notice in the New York Times, announcing the establishment of the Sarah Orne Jewett Scholarship at Simmons College, remarks on Jewett's extraordinary personal and literary qualities, and solicits contributions. See also A.B. Nichols's article in the June 1910 Simmons Quarterly that announces the scholarship to the Simmons community

- Not listed in previous bibliographies.

408. Nichols, A. B. "Sarah Orne Jewett and the Simmons College Scholarship." Simmons Quarterly (Boston, MA). 1 (Jun 1910): 1-2.

*Journal article.*

"... Most of the stories deal with lives of women. Miss Jewett never fell into the blunder of making sex the ultimate category. She never lost sight of the humanity that is larger and deeper than sex. She held no brief for Woman as the antagonist and critic of Man. Yet it is with a peculiar tenderness and insight that she draws the limitations that attach to her own sex in the world of country life. Her tenderness made her feel the pathos of such limitations to the full; her insight forbade her to depict them as other than a part of the general lot. Her remedy--had she ever felt called on to suggest one--would have satisfied no suffragette. She had pierced to a stratum too deep for such superficial treatment.

**\*\* Abstract**

The Sarah Orne Jewett Scholarship fund was raised and given to Simmons College by Jewett's friends. Nichols states that Jewett wrote about the narrow lives of women, but she didn't dwell upon their limitations or polarize the sexes. It is hoped that the Jewett scholarship will remedy some of the narrowness and "diminish the number of the Tragedies of the Narrow Life."

409. Browne, Stephenson. "Literary Notes from Boston." New York Times Book Review (New York, NY). Aug. 13, 1910: 10.  
*Newspaper article.*

"... A seven-volume edition of the late Miss Sarah Orne Jewett's Stories and Tales is to come early in Autumn. It will have a photogravure frontispiece in each volume, and will include Tales of New England, selected by the author as the best of her early work; The Life of Nancy, The Queen's Twin, Deephaven, A Native of Winby, The Country of the Pointed Firs, and The Country Doctor, in which Miss Jewett drew the portrait of her father. This edition is to be sold only in sets. Many of the books may still be obtained singly, as they were often reprinted while Miss Jewett lived, but the new The Country of the Pointed Firs will differ from the old edition of that work in containing 'William's Wedding,' which was published in the July Atlantic, and is a sequel to 'A Dunnet Shepherdess,' printed in the same magazine eleven years ago."

**\* Complete Jewett reference**

This brief notice in the New York Times Book Review announces the publication of the seven-volume set of Sarah Orne Jewett's Stories and Tales, and includes a note about the inclusion of "William's Wedding" to the new edition of The Country of the Pointed Firs, an inclusion Jewett never authorized, but which became standard in later editions of the novel.

• Not listed in previous bibliographies.

410. More, Paul Elmer. "A Writer of New England." Nation (New York, NY). 91 (Oct 27, 1910): 386-87.  
*Journal article.*

"Sarah Orne Jewett's tales and novels have been issued in seven peculiarly neat little volumes, which seem to reflect the delicate charm of the writer's work. These collected editions of an author that one has been reading for years in the magazines have sometimes a pleasant way of confirming and clarifying an opinion that has been floating vaguely in the mind. What was before ephemeral in the very nature of things, now appears to the eye as if dressed for an age of endurance. In external form at least it is not different from the eternal books, and one looks into it a little more seriously for its meaning.

"Now, one has always felt that Miss Jewett's characteristic note was the spirit of Cranford, modified a little by New England weather, and the reading together of five of these new volumes...has strengthened this feeling, and added certain questions. Why is this Cranfordian manner so much more successfully followed in the two longish novels, Deephaven and Country of the Pointed Firs, than in the short tales? And why is the third novel, A Country Doctor, so much less interesting than the other two? .... It is the curious inability shared by Miss Jewett with the Brahmin writers of New England fiction generally to make passion or action real and vital. States of mind they can describe; the conscience of an individual or of a people they can analyze; characters petrified into some tragic or exquisitely pathetic or tender reminiscence they can make real; an aspect of nature they can portray as delicately as the human mood of which it seems a shadow; but in passion and action they have almost always failed.....Always we have had the idyllic beauty of a scene that is petrified into motionlessness, and human moods in which the active passions remain as an echo from a remote distance.

"....Meanwhile, in her own world, what rare and exquisite entertainment Miss Jewett has provided.....If the lives of these people seem very still, they are able somehow to arouse a strange warmth of friendship."

#### \*\* Abstract

Jewett, like other New England writers, is unable to portray passion and action realistically; nevertheless, her work is entertaining and "dressed for an age of endurance." Reprinted in Cary's 1973 Appreciation, q.v.

411. Anon. "New Books Reviewed: Fiction [Review of Alice Brown's Country Neighbors]." North American Review (Boston, MA and New York, NY). 192 (Nov 1910): 719-20.

*Journal article.*

"We have had three great New England story-writers. Mary Wilkins Freeman has untutored genius, but never acquired craftsmanship; Sarah Orne Jewett had exquisite craftsmanship and lacked the force of genius; Alice Brown has genius and the craftsman's skill combined. She creates atmosphere; a rich, fragrant, flowering atmosphere of homely virtues, faith and loyalty. Very tenderly she touches belated or miscarried love-affairs, and especially has she a happy way of describing 'the loves that doubted, the loves that dissembled.' If this volume of Country Neighbors, following closely on Country Roads, gives us perhaps a superfluity of the same thing, it is not, after all, Miss Brown's fault that New England types are monotonous."

#### \* Complete

Jewett had "exquisite craftsmanship [but] lacked the force of genius."

[Reviews of Willcocks's The Way Up and Forman's Jason bracket Brown's. Note: This was reprinted in the "Fiction" section of the North American Review, Nov. 1910, pg. 718.]

412. Anon. "Sarah Orne Jewett [Review of the seven volume uniform edition of Jewett's works]." New York Times Review of Books (New York, NY). Nov 19, 1910: 646.  
*Newspaper article.*

"...These seven volumes chronicle a part of our national life. Possibly it is a bit hard, sharp sometimes, narrow always; but it is devoted to an ideal. It is informed with a courage proof against the devil himself, and what is lacking in breadth is made up in intensity. This phase of life, now passing from among us, Miss Jewett has pictured in a series of portraits and of incidents etched with a firm hand and singularly vital. She reveals the insight of understanding, not merely that of observation. Her work is sure to remain a permanent part of our literature, even as the life it interprets will remain as a quality of our American character. Among a host of noisier achievements her quiet stories, with their cameo-like perfection, re-assert the supremacy that belongs to the true artist, whatsoever be the medium employed or the subject chosen. Her work, if not great in bulk, is by no means meager, and there is, in spite of the apparent sameness, no lack of variety. In this edition, where one is able to run through it all, one is comfortably conscious of a roundness, a completeness that justifies the use of that rather hackneyed phrase, life work."

\*\* Abstract

This review wholeheartedly praises Jewett as a significant writer of America's national literature. The seven-volume collection is "if not great in bulk, is by no means meager, and there is, in spite of the apparent sameness, no lack of variety." It chronicles a slice of American life, a life historically ending, and yet one which is "pictured in a series of portraits and of incidents etched with a firm hand and singularly vital," and justifies the term "life work."

[Note: This is on p. 10 of the Book Review section proper.]

- Not listed in previous bibliographies.

413. "Introduction." Letters of Sarah Orne Jewett. Annie Fields, ed. Boston, MA: Houghton Mifflin Co., 1911. 1-12.  
*Book chapter.*

"It is a diary in truth and almost unconsciously; reminding one by its lightness of touch of the famous journal of Dean Swift to Stella, two hundred years ago. The same handling of 'the little language' is here; the same joy and repose in friendship. This 'little language,' the private 'cuddling' of lovers, of mothers, and children, since the world began, was native also to her. They are the letters, too, of a true lover of nature and of one accustomed to tender communings with woods and streams, with the garden and the bright air. She was no recluse, and loved her world of friends and was a brave spirit among them; using herself to the top of her bent in spite of trammelings of ill health."

**\*\* Abstract**

Annie Fields introduces her (heavily edited) edition of Jewett letters and describes Jewett as "a true lover of nature" and "no recluse."

414. Anon. "Jewett, Sarah Orne." Encyclopaedia Britannica. 28 vols. Eleventh Edition. New York, NY: The Encyclopaedia Britannica Co., 1911. XV: 371.  
*Book chapter.*

"Jewett, Sarah Orne (1849-1909), American novelist, was born in South Berwick, Maine, on the 3rd of September 1849. She was a daughter of the physician Theodore H. Jewett (1815-1878), by whom she was greatly influenced, and whom she has drawn in A Country Doctor (1884). She studied at the Berwick Academy, and began her literary career in 1869, when she contributed her first story to the Atlantic Monthly. Her best work consists of short stories and sketches, such as those in The Country of the Pointed Firs (1896). The People of Maine, with their characteristic speech, manners and traditions, she describes with peculiar charm and realism, often recalling the work of Hawthorne. She died at South Berwick, Maine, on the 24th of June 1909."

**\*\* Abstract;** includes list of her major works.

A significant but brief entry, the first in a major encyclopedia after Jewett's death. Her best work can be found in The Country of the Pointed Firs. She is named a realist whose work recalls Hawthorne's. See also the 1998 entry in the New Encyclopaedia Britannica.

415. Halleck, Reuben Post. History of American Literature. New York, NY: American Book Company, 1911. 406.  
*Book.*

"Jewett, Sarah Orne (1849-1909), b. South Berwick, Me. Artistic novelist of old New England villages. Deephaven, The Country of the Pointed Firs, The Tory Lover. She shows a more genial side of New England life than Miss Wilkins gives."

**\* Complete**

Jewett is listed under "Eastern Authors" in the "Supplementary List of Authors and Their Chief Works" at the end of Halleck's analysis.

416. Jewett, Fred C. "Genealogical Notes." Jewett Family of America Year Book (Rowley, MA). (1911): 46.  
*Journal article.*

"Sarah Orne Jewett died at her home in South Berwick, Me., from apoplexy, June 24, 1909. She was one of the greatest of America's women authors."

**\* Complete Jewett reference**



Genealogical notice of Jewett's death noting her as "one of the greatest of America's women authors."

417. Anon. "Literary Notes." Christian Science Monitor (Boston, MA). Aug. 28, 1911: 7. *Newspaper article.*

"... A winnowed collection of Sarah Orne Jewett's best short stories, in a seven small volume edition, is to be issued by the Houghton Mifflin Company. Miss Jewett has left no successor in depiction of the rural life of northern New England."

\* Complete Jewett reference

This brief notice announces the seven-volume Stories and Tales, and comments that Jewett "has left no successor in depiction of the rural life of northern New England."

• Not listed in previous bibliographies.

418. Anon. "Books of the Coming Season." Dial (Chicago, IL). LI: 606 (Sept. 16, 1911): n.p.. *Journal article.*

"... The Letters of Sarah Orne Jewett, edited by Mrs. James T. Fields, will be sure of an appreciative circle of readers."

\* Complete Jewett reference

This brief notice in the Dial announces the publication of the Fields edition of Jewett's letters, and notes it "will be sure of an appreciative circle of readers." Few of the other notices were given any commentary.

• Not listed in previous bibliographies.

419. Anon. "Literature: Letters of Sarah Orne Jewett." Independent (Jamestown, NY). 71 (Oct 12, 1911): 820-21. *Journal article.*

"Not many, since Cicero, have been able to write easy, charming letters about nothing and everything; and one who could was Sarah Orne Jewett....We warmly commend the volume to any of those who have loved one of the purest and most tranquil of all our better writers, and to others who would enjoy the touches of description of a multitude of literary celebrities, all told in that pellucid style which flows easily thru fresh meadows of epistolary conversation."

\*\* Abstract

Jewett could write "easy, charming letters about nothing and everything." Mentions that the included letters are not just to Mrs. Fields, but to other literary friends and

acquaintances, with the notable absence of any to Jewett's family. Nevertheless, the volume is "warmly" recommended.

[Reviews of Graham's The Mother of Parliaments and Redmond's Home Rule Speeches bracket Jewett's.]

- Not listed in previous bibliographies.

420. Anon. "[Review of Fields's edition of Jewett's Letters]." Nation (New York, NY). 93 (Oct. 12, 1911): 344.  
*Journal article.*

"One could wish that Mrs. James T. Fields, in her introduction to the Letters of Sarah Orne Jewett, had not started the reader wrong by likening them to 'the famous journal of Dean Swift to Stella.' A more unfortunate comparison you would not easily conceive; it merely calls undue attention to the weaker side of these letters. For it cannot be denied that there is in them a little too much of the 'dear' and the 'good' of that peculiar sweet optimism, in a word, which has been the bane of so many New England writers among the epigoni--even the 'Georgics' of Virgil are 'pretty' in Miss Jewett's vocabulary. This was not exactly the character of Swift's 'little language.' But it need scarcely be said that the author of The Country of the Pointed Firs has also better stuff in correspondence than falls under such criticism. The book offers, indeed, a variety of interests."

**\*\* Abstract**

After a decidedly critical beginning, the reviewer does admit that the book offers "a variety of interest." He particularly notes the letters from France, but warns that "so many of the letters are from different parts of the world that the atmosphere of the book is almost one of restlessness instead of gentle calm." The indictment of the book generally seems to result from Fields's editing choices, rather than the letters themselves.

- Not listed in previous bibliographies.

421. Anon. "Sara [sic] Orne Jewett's Tribute." Bookman (New York, NY). 34 (Nov 1911): 221.  
*Journal article.*

"We recall few nobler tributes than that written by the late Sara Orne Jewett when she heard the news of Longfellow's death. It was contained in a letter to Mrs. James T. Fields which is printed in the Letters of Sara Orne Jewett, a book that has just been published by the Houghton Mifflin Company. 'A man who has written as Longfellow wrote,' she said, 'stays in this world always to be known and loved--to be a helper and a friend to his fellow-men. It is a grander thing than we can wholly grasp, that life of his, a wonderful life, that is not shut in with his own household or kept to the limits of his everyday existence. That part of him seems very little when one measures the rest of him with it, and the possibilities of this imperfect world reach out to a wide horizon, for one's eye cannot follow the roads his thought and influence have always gone. And now what must heaven be to him! This world could hardly ask for more from him: he has done so much for it, and the news of his death takes away from most people nothing of

his life. His work stands like a great cathedral in which the world may worship and be taught to pray, long after its tired architect goes home to rest."

\* Complete; includes photograph of Jewett with caption similarly misspelled.

Clearly this is both a tribute to Longfellow, and now, the writer feels, also a tribute to Jewett herself.

422. Marble, Annie Russell. "A True Daughter of New England [Review of Letters of Sarah Orne Jewett]." Dial (Chicago, IL). 51 (Nov 1911): 337-39.  
*Journal article.*

"Recalling her parents, Miss Jewett emphasized three qualities which prevailed in the atmosphere of her early home: 'wit, wisdom, and sweetness.' These traits were transfused into her own personality, which has been so fully and tenderly revealed by her friend Mrs. James T. Fields, in the volume of letters which are edited with fine taste and judgment.

"....Miss Jewett was impelled by one great purpose: 'to make life a little easier for others.' She accomplished this service in her neighborly relations, and also in her work as writer.

"....Although her health was often poor, she never intruded a complaint, and her letters, like her stories, are always hopeful and refreshing...."

\*\* Abstract

Jewett's personality and writing ethos is expressed well in her letters. Much of this lengthy article is taken up with quotations from the collection.

423. Anon. "Miss Jewett's Letters." Literary Digest (New York, NY). 43 (Nov 4, 1911): 811.  
*Journal article.*

"The editing of Sarah Orne Jewett's letters could not have fallen into better hands than those of Mrs. James T. Fields, her life-long and intimate friend, who brings to the work personal affection, deepest appreciation, and a comprehension of all the characteristics that contributed to Miss Jewett's personality. Letters--good ones--always reveal the real character of the writer, and these letters certainly stand the test....each glows with the ambition of the writer, her appreciation of the work done by others, and her great desire to communicate to them her tribute of admiration....No topic of current events is too trivial to be considered by her....The birds, the clouds, the green fields, are all messengers of beauty, and her method of expression is so whimsical that the reader must see with her own eyes."

\*\* Abstract

The anonymous reviewer can find very little--if anything--to criticize regarding Annie Fields's edition of Jewett's letters, but the final assessment is marred by such excessive appreciation.

[Reviews of Frederick James's A Memoir of Furnivall and the autobiography of Luisa of Tuscany frame Jewett's.]

- Not listed in previous bibliographies.

424. Anon. "Some Books Worth Reading [Review of Fields's edition of Jewett's Letters]." Outlook (New York, NY). 99 (Nov 25, 1911): 785.  
*Journal article.*

"At the farthest remove from the mood which makes Montaigne's essays an intimate record of personality are the Letters of Sarah Orne Jewett, edited by her friend Mrs. James T. Fields; a slender volume full of the quiet energy, the revealing sympathy, the patient modesty of the author of half a dozen books of stories that are likely to be read when many vociferous and loudly trumpeted novels are forgotten. There is very little about art in these letters, for their writer was more concerned with the practice of art than with his philosophy; but there are delightful glimpses of the background of Miss Jewett's life, of the landscape of her sympathetic and veracious studies of New England character, of her attitude of mind and her habits of work; in a word, this book of gentle memories is as near an autobiography, perhaps as near a biography, as we have a right to expect of a writer whose fine distinction had its root in her rare personality."

\* Complete

Jewett's letters have the "quiet energy" of Jewett herself who the author feels will be read long after "many vociferous and loudly trumpeted novels are forgotten." They are as close to autobiography as one has a right to expect. An appreciative review.

[Sichel's biography of Montaigne is reviewed previously; Jewett's mention is the last in the section.]

- Not listed in previous bibliographies.

425. Anon. "[Review of The Letters of Sarah Orne Jewett]." A. L. A. Booklist (Boston, MA). 8 (Dec 1911): 152.  
*Journal article.*

"A collection of letters to friends, almost complete enough to form an autobiography. They are delightfully simple and informal and contain much interesting comment on the literature and the writers of the past thirty years, many charming descriptions of persons and places, and some wise counsel to young writers. Illustrated with two attractive portraits and facsimile of Miss Jewett's poem 'In Gloucester.' A sketch of her life and appreciation of her personality is furnished by the editor, Mrs. J. T. Fields."

\* Complete

A positive review of Annie Fields's collection of The Letters of Sarah Orne Jewett. Called "delightfully simple" and "charming," and offering "wise counsel to young writers," the author finds the collection "almost complete enough to form an autobiography."

- Not listed in previous bibliographies.

426. Anon. "[Review of The Letters of Sarah Orne Jewett]." American Review of Reviews (New York, NY). 44 (Dec 1911): 757.  
*Journal article.*

"The Letters of Sarah Orne Jewett have been collected and published by Miss Jewett's life-long friend, Mrs. James T. Fields. They present an interesting picture of the life of the authoress and reveal much of the gentle, womanly wisdom that came to us in her book The Country of the Pointed Firs. There are bits of nonsense and winsome humor in many of the letters, and one can trace many similarities to Swift's 'little language' in the journal to Stella. The book is illustrated with three portraits and one facsimile of a page of manuscript."

\* Complete; includes photograph of Jewett.

A positive but unremarkable review of Annie Fields's edition of The Letters of Sarah Orne Jewett, whose points come directly from Fields's introduction.

[Reviews of Downes's biography of Winslow Homer and Laura E. Richards's Two Noble Lives frame Jewett's.]

427. Burton, Richard. "The Bellman's Bookshelf." Bellman (Minneapolis, MN). 11 (Dec 2, 1911): 722.  
*Journal article.*

"The late Sarah Orne Jewett was one of the few artists of fiction as yet produced in America. Such books as A Native of Winby, The Country of the Pointed Firs and Deephaven, are quite as sure to live as anything written in our day. Quietly, deftly, without exaggeration and always within the confines of true art, Miss Jewett painted the New England characters she knew so well in the southern corner of her own Maine, and, unlike Mary Wilkins, her fellow delineator of New England country types, she never heightened her effects for the sake of a wider appeal. But her art was so self-respecting, delicate and consistent that her work can only shine the more brightly with the passing of time. For it has more than art alone to commend it: it is firm-based upon human nature.

"Hence the appearance of The Letters of Sarah Orne Jewett, edited and introduced by her lifelong and dear friend, Mrs. James T. Field [sic], is a very welcome book. And, reading it, one becomes perfectly well aware of the high, beautiful character possessed by this daughter of New England, who was called to letters and performed the service of not only amusing her contemporaries by her art, but of handing down to future generations a graphic picture of her own land."

\*\* Abstract

Appreciative and uncritical, the review is noteworthy for Burton's apparent sincerity in so highly recommending a volume of Eastern letters to his Midwestern audience. Burton's well spoken complements to Jewett as well as to Fields's edition of her letters offer sure praise and confidence not only that Jewett's work will survive through time, but that her letters too will be a legacy to her character and her compassion. Jewett is commended

for her realistic depictions of New England and country life (as compared to the exaggeration Burton finds in Wilkins's writing) as well as for her humble and sincere nature. Of her letter writing ability Burton remarks "it is only a Stevenson, a Scott, a Shelley and a Byron now and then who commands it fully, and Miss Jewett is one of their company."

[Barrie's Peter and Wendy is reviewed previously; James's The Outcry is ambivalently reviewed afterwards (where he is accused of using language prone to "indirection, finesse, involution and twistification").]

- Not listed in previous bibliographies.

428. Cairns, William B. A History of American Literature. New York, NY: Oxford University Press, 1912. 464, 467.  
*Book.*

"...Deephaven, her first novel, appeared in 1877, but is said to have been written earlier. After the publication of Deephaven she continued to write abundantly, producing a novel or a volume of short stories almost every year. Most of her work portrays New England life, and she is at her best in the representation of placid existence in a manner that frequently invites comparisons with Cranford. The Country of the Pointed Firs is probably her best novel."

\*\* Abstract

This is Cairns' first commentary on Jewett in this work, and says she is "at her best in the representation of placid existence," similar to Gaskell's Cranford. He lists Country of the Pointed Firs as "probably her best novel." He next considers Constance Fenimore Woolson, and had previously examined Emily Dickinson; Mary Wilkins Freeman is not mentioned at all. Compare to his "Revised Edition" for 1930.

429. Lieberman, Elias. The American Short Story: A Study of the Influence of Locality in its Development. Ridgewood, NJ: The Editor Company, 1912. 36, 43-47, 50.  
*Book.*

"Throughout all her [Jewett's] stories the reader finds evidences not only of external observation but also of deep understanding. The New England existence, narrow yet intense, finds in her a literary artist who comes to her task in a genial spirit, prepared to see the brightest side. After one has been introduced to the soul-embittered, never-to-be-forgotten characters of Mrs. Freeman one turns with relief to the more genial atmosphere of Miss Jewett."

\*\* Abstract; gives readings of "A Winter Courtship," "A White Heron," and "Miss Tempy's Watchers."

New England literature is dominated by Freeman, Jewett, and Brown, perhaps because unlike on men, the barren atmosphere imparts itself more deeply on women. Jewett, like Freeman is "an artist of a high order." She is a realist, an optimist, and conveys a more "genial atmosphere" than Freeman.

[Note: Jewett is only referenced on p. 36 in the index. Nagel '78 lists this in the Addenda, and is listed as the 1970 reprint from Folcroft Press (Folcroft, PA) with same page numbers.]

430. Paine, Albert Bigelow. Mark Twain: A Biography. 2 vols.. New York, NY: Harper Brothers, 1912. II: 634, 946, 980.  
*Book.*

"Once when Sarah Orne Jewett was with [Mr. and Mrs. Clemens in a Rome museum] he remarked that if the old masters had labeled their fruit one wouldn't be so likely to mistake pears for turnips.

"'Youth,' said Mrs. Clemens, gravely, 'if you do not care for these masterpieces yourself, you might at least consider the feelings of others'; and Miss Jewett, regarding him severely, added, in her quaint Yankee fashion:

"'Now you've been spoken to!'

"He felt duly reprimanded, but his taste did not materially reform."

**\*\* Abstract**

Paine recounts Jewett's visit with Twain in Venice, and notes that he dined with Jewett, Annie Fields, and Oliver Wendell Holmes in Boston just before the Holmes's death.

[Note: index is misnumbered; Jewett is not referenced in Volume III.]

431. Anon. "Literary Notes." Christian Science Monitor (Boston, MA). Mar. 18, 1912: 7.  
*Newspaper article.*

"... With the passing of Sarah Orne Jewett, depiction of rural life in Maine was left to be monopolized by Holman Day. Now a rival appears in Lucy Thurston Abbott, whose story 'Naomi of the Island,' published by L. C. Page & Co., will make her known."

**\* Complete Jewett reference**

This brief announcement notices Holman Day as the successor of Jewett in depicting rural Maine, and identifies a new rival in Lucy Thurston Abbott, author of "Naomi of the Island." For comparison see the Aug. 28, 1911 Christian Science Monitor's "Literary Notes."

- Not listed in previous bibliographies.

432. Minot, John Clair. "The Author of Rebecca." Washington Post (Washington, D.C.). May 26, 1912: SMA13.  
*Newspaper article.*

"Kate Douglas Wiggin lives in much the same kind of a community and in much the same kind of an old-fashioned house, as have been made familiar to the world in that wholesome play Rebecca of Sunnybrook Farm. . . She enjoys the distinction of being the

second woman to whom Bowdoin College gave an honorary degree, receiving Litt. D. from that institution a few years ago. The first woman to be thus honored was that other eminent Maine writer, the late Sarah Orne Jewett."

\* Complete Jewett reference

Wiggin, and "that other eminent Maine writer," Sarah Orne Jewett, are the only two women to have been honored with Litt. D. honorary degrees from Bowdoin College. That this brief notice is published in a newspaper as far south as the Washington Post indicates these authors' national prominence.

- Not listed in previous bibliographies.

433. Anon. "The Dead Mikado." New York Times (New York, NY). July 30, 1912: 8. *Newspaper article*.

"To write understandably about the Emperor who lies dead in Tokio, one would be compelled to adopt the plan of Sarah Orne Jewett's clergyman in 'The Minister's Opportunity.' He was appointed to preach the funeral sermon of a very old man, and his discourse treated exclusively of the great events of his subject's lifetime. The reason, in this case, was that there was nothing good to say about the deceased. Much good, indeed, might be said about the Mikado. The world derived an idea that he was a ruler of uncommon sagacity and ability from the mere fact that reforms of so great purport were encouraged in his reign. He was born in Japan's dark ages. He had been his country's supreme ruler in the era of its modernization. His has been a remarkable reign; indeed, its like is scarcely to be found in history."

\* Complete Jewett reference

The author uses a Jewett story as a metaphor for talking about the recently deceased Emperor of Japan. Significantly, the story to which the author refers has not been heretofore located.

- Not listed in previous bibliographies.

434. Roosevelt, Theodore. "How I Became A Progressive." Outlook (New York, NY). 102 (Oct 12, 1912): 294-96. *Journal article*.

"The country life was simply another side of this [Conservation] movement for a better and juster life. From Mary E. Wilkins to Sarah O. Jewett, in story after story which I would read for mere enjoyment, I would come upon things that not merely pleased me but gave me instruction--I have always thought that a good novel or a good story could teach quite as much as a more solemnly pretentious work, if it was written in the right way and read in the right way--and then my experience on farms, my knowledge of farmers, the way I followed what happened to the sons and daughters of the farmers I knew, all joined to make me feel the need of arousing the public interest and the public conscience as regards the conditions of life in the country."



\* Complete Jewett reference

Roosevelt used Wilkins's and Jewett's stories for "instruction" to teach him about country life, as well as for entertainment.

435. Cather, Willa Siebert. O Pioneers!. Boston, MA: Houghton Mifflin Co., 1913.  
[Dedication, N. pag.].  
*Book.*

"To the memory of Sarah Orne Jewett in whose beautiful and delicate work there is the perfection that endures."

\* Complete

[Note: 1929 edition does not carry a dedication.]

436. Long, William J. American Literature: A Study of the Men and the Books That in the Earlier and Later Times Reflect the American Spirit. Boston, MA: Ginn and Company, 1913. 463.  
*Book.*

"In the finely wrought sketches of Creole life by George Washington Cable; in the pathos and tragedy of an almost primitive existence amid the grandeur of the Great Smoky Mountains as revealed by Mary Noailles Murfree (Charles Egbert Craddock); in the delicate yet powerful novels of the New England coast by Sarah Orne Jewett,—in all such works one feels the influence of both romance and reality."

\* Complete Jewett reference.

Jewett's works contain both romance and reality.

437. Mabie, Hamilton W. American Ideals, Character, and Life. New York, NY: Macmillan, 1913. 177.  
*Book.*

"In New England there has been a report of the various types of character and of changing social and personal ideals of such vitality and charm as to worthily supplement the work of the earlier writers of this section [National Literature]. Miss Jewett by her quiet humor, her unobtrusive gift for character drawing and the refinement of her style, has become an American classic."

\* Complete Jewett reference

[Note: this was reprinted 1971 by Freeport, NY: Books for Libraries Press.]

438. Macy, John. The Spirit of American Literature. New York, NY: Doubleday, Page and Co., 1913. vii, 16.

*Book.*

"Mrs. Wilkins-Freeman, Mrs. Annie Trumbull Slosson, Sarah Orne Jewett, Rowland Robinson, H. C. Bunner, Edward Everett Hale, Frank Stockton, Joel Chandler Harris, and 'O. Henry' are some of those whose short stories are perfect in their several kinds."

\*\* Abstract

Jewett's stories are among those that can be called "perfect." In the book's introduction Macy claims that Jewett and Mary Wilkins-Freeman are "much better story-tellers" than Bret Harte.

439. Pittenger, L. A. Qualities of the Short-Story. New York, NY: Macmillan, 1913. xiv-xvi.

*Book.*

"...Every emotion is subject to the call of the short-story. Humor with its expansive free air is not so well adapted to the short-story as is pathos. There is a sadness in the stories of Dickens, Garland, Page, Mrs. Freeman, Miss Jewett, Maupassant, Poe, and many others that runs the whole gamut from pleasing tenderness in 'A Child's Dream of a Star' to unutterable horror in 'The Fall of the House of Usher.'"

\* Complete Jewett reference

This very small--if not short-- book does not reprint anything by Jewett, and in fact, does not print anything by a woman, including only stories by Bjornson, Stockton, Maupassant, Kipling, Poe, Hawthorne and Stevenson. However, Jewett is listed among the finest short-story writers whose use of pathos "runs the gamut" from "tenderness" to "unutterable horror."

[I viewed a copy whose copyright date was 1913, although it was the 1922 printing.]

440. Anon. "Famous Woman Her Birthdays and Yours September 3--Sarah Orne Jewett, Fanny Parnell, and Prudence Crandall." Washington Post (Washington, DC). Sept 3, 1913: 5.

*Newspaper article.*

"A philanthropist, a fiction writer, and a loyal sister of a great man--Prudence Crandall, Sarah Orne Jewett, and Fanny Parnell--are among the women to add honor to the birthday, September 3.

"...Sarah Orne Jewett, whose stories of New England life are famous for their local color, was born in Maine in 1849...."

\*\* Complete Jewett reference

This reference in the Washington Post is significant for remembering Jewett's birthday four years after her death.

• Not listed in previous bibliographies

441. Chapman, Edward M. "The New England of Sarah Orne Jewett." Yale Review (New Haven, CT). 3 (Oct 1913): 157-72.  
*Journal article.*

"Local color is in itself, of course, a harmless necessary thing....it is one of the accidents which serve to reveal essential realities....Nothing is easier, however, than to exaggerate its significance, and the tendency to such exaggeration of late must have been noted by every observant reader. In general it may be said that the moment when local color becomes an end in itself, when a writer begins to study it as a really determinative factor in his final product, then he foredooms his work to pettiness.

"....[Jewett] never bores us with mere description for description's sake; nor does she seem to care very much about imparting information concerning New Hampshire hamlets and the coast of Maine. Least of all does she deem it necessary to catalogue beast, bird, and flower in its appropriate season. These things are all there. New Hampshire hillsides and Maine islands with their appropriate flora and fauna are as clear to see as though one had lived among them; but the grace of Miss Jewett's art appears in the fact that her references to them come to the reader almost as reminders of past experience."

**\*\* Abstract**

Chapman examines Jewett's treatment of New England weather, considers the charge against her of sentimentality and optimism, and analyzes her portrayal of New England characters, concluding that, like Austen and Hardy--but without the pessimism Chapman says he popularized-- Jewett evenhandedly and accurately portrays and immortalizes her native New England. Reprinted in Cary's 1973 Appreciation, q.v.

442. Baker, Ernest A. Guide to Historical Fiction. London: George Routledge & Sons, 1914. 201.  
*Book.*

"A love-tale of the war-time, introducing the redoubtable Paul Jones."

**\* Complete**

A brief mention of Jewett's historical novel on the Revolutionary War, under the categories: "American Revolution: Second Period (1778-83)," and "Naval Operations during the War."

- Not listed in previous bibliographies

443. Maxcy, Carroll Lewis. Representative Narratives. Boston, MA: Houghton Mifflin Co., 1914. 104-16.  
*Book.*

"The author of this narrative is well known as the writer of New England stories, in which she presents a sympathetic and realistic portrayal of the 'characters' peculiar to that

portion of the country. This selection is illustrative of local color and atmosphere, but the main interest is, after all, in Miss Esther herself, who is in perfect harmony with her environment. Indeed, the element of environment is an essential part of characterization. Miss Porley's little conventionalities--pathetic in considerable degree--were the natural results of her straitened circumstances and of her Puritan upbringing. And, on the other hand, the universal respect that she enjoyed in Daleham and the general atmosphere of her cottage with its humble but immaculate 'homelikeness,' were of her own creation. The portrayal presents in typical form both the active and the passive phases of characterization."

\*\* Abstract; "Miss Esther's Guest" is reprinted.

Placed in the section entitled, "Character." Jewett's stories, particularly "Miss Esther's Guest," portray characters "in perfect harmony with [their] environment" with realism and sympathy.

444. Shute, Katharine H. "[Introduction:] The Story of a Story Writer." Play Day Stories by Sarah Orne Jewett. Boston, MA: Houghton Mifflin Co., 1914. iii-xxvi.  
*Book chapter.*

"When you look at that kind and lovely face, you will feel sure that any stories that Miss Jewett told must be pleasant ones.

"There is one thing, however, that you are not likely to know unless I tell you: Miss Jewett began to write stories when she was only a very little girl.

"...Miss Jewett, when a child, saw a great deal of older people. She loved them dearly and felt at home with them."

\*\* Abstract

Includes a (patronizing) biographical sketch aimed at children.

445. Whitcomb, Selden L. Chronological Outlines of American Literature. New York, NY: Macmillan, 1914. 258, and others.  
*Book.*

Lists Jewett's birth year, and works from Deephaven (1877) to A Native of Winby (1893). Jewett also appears in the chronologies Whitcomb provides for the years Jewett published.

[Note: First edition August 1894; Weber 1949 lists first edition 1893; reprinted 1914.]

446. Anon. "South Berwick Begins Its Centennial Celebration." Portland Daily Press (Portland, ME). June 25, 1914: 1, 11.  
*Newspaper article.*

"... Practically everybody in South Berwick was out for the morning parade, and every home in the village had its decorations of flags and red, white and blue bunting in honor of the unusual event. Little flags bristled from every possible decorative point and the

stores were for the most part closed during the celebration hours, had each and all their festoons of red, white and blue. A great deal of ingenuity was used in the decorating, and the home of the late Sarah Orne Jewett--a big white house surrounded by arching trees--was especially effective in appearance."

**\*\* Abstract**

Jewett's house is singled out for the effective use of decoration during South Berwick's centenary celebrations in 1914.

447. Sullivan, Mark. "Mark Sullivan's Selection is 'The Trawler'." Collier's Weekly (Springfield, OH). 54 (Oct 3, 1914): 11.  
*Journal article.*

"That [a] story should be suggestive of Mary E. Wilkins is in my judgment a tribute to it, for if I were to name the group of short-story writers who are to my taste the greatest that America has had, I should certainly include among them Mary E. Wilkins and Sarah Orne Jewett."

**\*\* Abstract**

Jewett and Wilkins are among America's best short-story writers.

448. Garnett, Edward. "Some Remarks on American and English Fiction." Atlantic Monthly (Boston, MA). 114 (Dec 1914): 747-56.  
*Journal article.*

"...By some accident I did not come across Miss Sarah Orne Jewett's incomparable short stories till several years later, when I recommended an English publisher to import an edition of The Country of the Pointed Firs. But the failure of American criticism to recognize that, by virtue of thirty little masterpieces in the short story, Miss Jewett ranks with the leading European masters... showed me that it had not realized that real talent, aesthetic or literary, is individual in its structure, experience, outlook, and growth, and that it makes its appeal and survives to posterity by reason of its peculiar originality of tone and vision expressed in beauty and force of form, of atmosphere, and of style."

**\*\* Abstract**

Garnett asserts that Jewett's talent is comparable with any of the European short story writers. He goes on to argue that with regard to individual American short story writers, "it would be a waste of time to institute comparisons in respect of artistic gifts and originality of temperament" because the second class writers remain far behind those that rank in the first, in which latter category he includes Jewett. For comparison see Garnett's "Books Too Little Known," a July 11, 1903 article in Academy and Literature.

449. Austin, John Osborne. American Authors' Ancestry: Including Some Others Who Have Influenced Life Wisely- Divines, Diplomats, Jurists, Philanthropists, Reformers, and Benefactors. Providence, RI: E. L. Freeman Co., 1915. 56.

*Book.*

Provides genealogical chart of the Jewett family back to the immigrant ancestors, in many cases beyond her great-great grandparents. Out of 103 people charted in the book, Jewett is one of only ten women.

450. Pattee, Fred Lewis. A History of American Literature Since 1870. New York, NY: The Century Co., 1915. 231-35, and as indexed.  
*Book.*

"Mrs. Stowe and Mrs. Cooke were the depictees of the older New England, the New England at flood tide; Miss Jewett was the first to paint the ebb. With them New England was a social unit as stable as the England of Jane Austen; with her it was a society in transition, the passing of an old regime. The westward exodus had begun, with its new elements of old people left behind by their migrating children, the deserted farm, the decaying seaside town, the pathetic return of the native for a brief day, as in 'A Native of Winby,' and, to crown it all, the summer boarder who had come in numbers to laugh at the old and wonder at it. She would preserve all that was finest in the New England that was passing, and put it into clear light that all might see how glorious the past had been, and how beautiful and true were the pathetic fragments that still remained."

**\*\* Abstract**

Whereas Stowe's and Cooke's was bustling, Jewett's New England was one in transition, in decline, and she was dedicated to preserving its fading beauty. She is compared to Hawthorne, but is more like Howells; both write less with plot in mind, the realism is touched with romance. Her work is refined, but perhaps too literary. A significant comment from a well respected scholar.

451. Richards, Laura E., and Maud Howe Elliott. Julia Ward Howe: 1819-1910. 2 vols.. Boston, MA: Houghton Mifflin Co., 1915. II: 299, 316, 317, 356.  
*Book.*

"It was delightful to see our mother and Miss Jewett together. They were the best of playmates, having a lovely intimacy of understanding. Their talk rippled with light and laughter. Such stories as they told! such [sic] songs as they sang!"

**\*\* Abstract**

Jewett treated Howe to the opera Ben-Hur in April, 1902. In October, 1903 Howe visited Jewett in South Berwick after a lecture, and stayed into November when they toured the Hamilton House. In 1907 Howe and Jewett attended Longfellow's Centennial celebration.

[Note: Nagel 1978 lists this without volume information under 1925 with different page numbers, but the annotation indicates that the information provided was the same.]

452. Anon. "American Literary Notes." Christian Science Monitor (Boston, MA). Jan. 9, 1915: 8.

*Newspaper article.*

"... It was with Mrs. Fields that Sarah Orne Jewett lived when in Boston. No less an authority than T.B. Aldrich said of Mrs. Fields' volume of poetry, Under the Olive, that is was 'the most remarkable volume of verse ever printed by an American woman.'"

\* Complete Jewett reference

This article remembers Annie Fields, who recently passed away, as an author in her own right. Jewett is referenced as having lived with Mrs. Fields while in Boston.

• Not listed in previous bibliographies.

453. Sergeant, Elizabeth Shepley. "Idealized New England." New Republic (New York, NY). 3 (May 8, 1915): 20-21.

*Journal article.*

Jewett "had a natural love of light and sun, an aversion to the shadow and cruelty and ugliness of life which Mrs. Wharton has the courage to face and to probe."

"...There are chapters in Miss Jewett's works--in Deephaven for example--and passages in her letters which show her full knowledge of the shadow even though she did not often linger there. For that matter, almost any of her stories if told from outside in rather than from inside out might be sordid and grim...[for example] 'The Queen's Twin.'"

\*\* Abstract

The article takes the form of an argument between the critic and "her friend" on whether Wharton's Ethan Frome is "terrible" and "supremely cruel" or a "tragic masterpiece," "a landmark in American literature." The critic feels that Ethan Frome is false in portraying life unrealistically by focusing on grim details, as opposed to Jewett, whose fiction is lighter. The friend, on the other hand, defends both Wharton and Jewett, arguing that Jewett's work contained dark elements but she doesn't dwell on them, and Wharton is brave for writing tragedy, "a new subject in an overworked field." Significantly, the critic feels that ultimately Jewett's work will stand the test of time better than Wharton's, and that when they're old, "Ethan Frome will be rotting in his grave."

454. Rittenhouse, Jessie B. "North of Boston - Robert Frost's Poems of New England Farm Life." New York Times Book Review (New York, NY). May 16, 1915: 189.

*Newspaper article.*

"... Mr. Frost is a psychologist, he is concerned entirely with the spiritual motives which actuate these folk on barren hill farms where life is largely reduced to its elemental expression. As faithfully as Sarah Orne Jewett, Mary Wilkins or Alice Brown has been able to interpret, through the much more flexible medium of the short story, the lives of these people, Mr. Frost in a few passages makes us free of their world."

\* Complete Jewett reference

Frost's book of poetry, North of Boston, is said to depict the lives of New England's rural farmers "as faithfully as Sarah Orne Jewett" and the other well-known New England regionalists. This is the first known commentary to compare the two writers.

- Not listed in previous bibliographies.

455. Bangs, John Kendrick. "J. K. Bangs Twits Gouverneur Morris." New York Times (New York, NY). June 27, 1915: SM 9.  
*Newspaper article.*

"... It is within the memory, too, of thousands of grateful readers the country over that New England had a Sarah Orne Jewett laboring in the literary vineyard at just about the time of which Mr. Morris complains."

- \* Complete Jewett reference

Bangs responds to an article by Morris in the New York Times Magazine in which he complains that there were no good American short story writers twenty-five years ago (1890). Bangs recounts the many famous writers who wrote short fiction in that time, commenting specifically on authors such as Jewett, Bret Harte, Henry James, Frank R. Stockton, and lists many more.

- Not listed in previous bibliographies.

456. James, Henry. "Mr. and Mrs. James T. Fields." Atlantic Monthly (Boston, MA). 116 (July 1915): 21-31.  
*Journal article.*

Reprints, with minor changes, article from July 1915 Cornhill Magazine, q.v.

457. James, Henry. "Mr. and Mrs. James T. Fields." Cornhill Magazine (London). n.s. 39 (July 1915): 29-43.  
*Journal article.*

"... To speak in a mere parenthesis of Miss Jewett, mistress of an art of fiction all her own, even though of a minor compass, and surpassed only by Hawthorne as producer of the most finished and penetrating of the numerous 'short stories' that have the domestic life of New England for their general and their doubtless somewhat lean subject, is to do myself, I feel, the violence of suppressing a chapter of appreciation that I should long since somewhere have found space for. Her admirable gift, that artistic sensibility in her which rivaled the rare personal, that sense for the finest kind of truthful rendering, the sober and tender note, the temperately touched, whether in the ironic or the pathetic, would have deserved some more pointed commemoration than I judge her beautiful little quantum of achievement, her free and high, yet all so generously subdued character, a sort of elegance of humility or fine flame of modesty, with her remarkably distinguished outward stamp, to have called forth before the premature and overdarkened close of her young course of production. She had come to Mrs. Fields as an adopted daughter, both



a sharer and a sustainer, and nothing could more have warmed the ancient faith of their confessingly a bit disoriented countryman than the association of the elder and the younger lady in such an emphasized susceptibility....."

**\*\* Abstract**

James comments on Jewett as only James can. Jewett was "mistress of an art of fiction all her own," surpassed only by Hawthorne in depicting the "domestic life of New England." Jewett first came to Annie Fields "as an adopted daughter" and they grew more and more fond and dependent upon each other.

458. Pickett, La Salle Corbell. Across My Path: Memories of People I Have Known. New York: Brentano's, 1916. 143-48.  
*Book.*

"In this era of futurist nightmares and cubist spasms the clear etchings traced by Sarah Orne Jewett are crowded out of the gallery of time, but we who knew her as a living presence like to go back and revel in the silvery light of her exquisitely drawn and delicately shaded word pictures of the quiet scenes in which she found the dramatic forces of life cast in the comedy and tragedy of everyday existence."

**\*\* Abstract**

Recounts a conversation with Jewett, in which she discusses the growth of her thoughts and experiences.

459. Spofford, Harriet Prescott. A Little Book of Friends. Boston, MA: Little, Brown, and Co., 1916. 21-42.  
*Book.*

"The secret of Sarah Orne Jewett's great success in her work, outside of its artistic perfection, is the spirit of loving kindness and tender mercy that pervades it. And that is because the same spirit also pervaded herself. She loved her kind, and had the warmest interest in the actions and thoughts and feelings of those about her....

"[Her father] could never have been impatient with Sarah, then; for absolute simplicity and sincerity were among her chief characteristics.

"She was always frankly pleased with the praise her work received, and with every success she had.

"Sarah's intimacy with the deeper things of life, and her understanding of small troubles, was something wonderful. She had a real sympathy with Miss Austen. 'Dear me,' she explains, 'how like her people are to the people we knew years ago!' It is just as much New England before the war--that is, in provincial towns--as it ever was Old England. I am going to read another, Persuasion tasted so good.'

"Any one is mistaken who thinks Sarah Orne Jewett's stories are merely narratives told as she happened to think. They are works where the composition is like that of a fine painting, full of balance of light and shade, of consummate art. Although their truthfulness is similar to that of Jane Austen's work, yet they are of finer, sweeter fiber, and will be read as long as our language lasts."

\*\* Abstract; reprints "The Gloucester Mother."

Jewett's secret of success is her "spirit of loving kindness and tender mercy that pervades" her work. Her stories are not "merely narratives told as she happened to think. They are works where the composition is like that of a fine painting, full of balance of light and shade, of consummate art" comparable to Austen's. Spofford's kind and enthusiastic words must be balanced by the recognition that she and Jewett were friends. Her enthusiasm could be construed as flattery, which would make her critical comments less authoritative. Nevertheless, the work is often cited specifically because Spofford and Jewett knew each other, and there is a sense that in this regard Spofford's remarks could be more credible in outlining Jewett's strengths and influences.

[Note: Parts of this were reprinted in the May 15, 1917 issue of the Christian Science Monitor (p. 19).]

460. Anon. "Society." Fort Wayne Journal Gazette (Fort Wayne, IN). Sept. 5, 1916: 13. *Newspaper article*.

"... Sarah Orne Jewett disclosed the hidden ways of literary women, saying, 'I love the thought part of it, and the weaving, but the business part is not so agreeable. I wonder if, when we reach the ideal, our thoughts will not grow like the wild flowers in the woodland, and blossom and breathe fragrance and glow with color and light, all unconnected with the book market.'"

\* Complete Jewett reference

The opening article in the Society section of the paper reviews Mrs. George E. Pickett's Across My Path, her book of recollections of famous women (q.v.). Jewett is quoted as commenting on the "not so agreeable" business part of writing and publishing.

• Not listed in previous bibliographies.

461. Harvey, Alexander. William Dean Howells: A Study of the Achievement of a Literary Artist. New York, NY: B. W. Huebsch, 1917. 171, 250. *Book*.

"Howells notes further:

'If Miss Jewett were of a little longer breath than she has yet shown herself in fiction, I might say the Jane Austen of Portsmouth was already with us, and had merely not yet begun to deal with its precious material....One comfortable matron, in a cinnamon silk, was just such a figure as that in the Miss Wilkins story where the bridegroom fails to come on the wedding-day; but, as I say, they made me think more of Miss Jewett's people. The shore folk and Down-Easters are specifically hers; and these were just such as might have belonged in The Country of the Pointed Firs, or "Sister Wisby's Courtship," or "Dulham Ladies," or "An Autumn Ramble," or twenty other entrancing tales.'"

"Jewett, Sarah Orne. I don't give a fig for her but Howells seems to think her great."

\* Complete Jewett references

The quotation from Howells continues to affirm his admiration for Jewett, and he compliments her with his comparison to Austen, shorting the comparison only by qualifying Jewett's work as briefer. This was originally published in Howells's Literature and Life: Studies (Harper Brothers, 1902), q.v. The second citation is from the book's index, where each item is annotated. Although the remark is denigrating to Jewett, the author is entitled to his own opinion (and it's rather amusing).

462. Painter, F[ranklin] V[erzelius] N[ewton]. Introduction to American Literature. "new edition". Boston, MA: Benjamin H. Sanborn and Co., 1917. 316.  
*Book.*

"Her careful studies of rural New England life and character have justly made her popular."

\*\* Abstract; includes partial list of works.

[Nagel 1978 lists this under the 1897 first edition, with an entry similar to the one above.]

463. Douglas, Mary A. "What the World Owes to Spinsters." Forum . (July 1917): 99-104.  
*Journal article.*

"... In the field of literature the list of those who apparently 'never had time to consider' the subject of matrimony is a notable one. . .

"... Let the list be completed with the names of the Carey sisters--Alice and Phoebe; with that of Elizabeth Stuart Phelps, whose finest creative work was done while unmarried; with Sarah Orne Jewett and her creations of reality. And then let us desist. For many names are wearisome to the flesh."

\* Complete Jewett reference

Douglas considers the many and varied contributions made by women who were unmarried. Jewett is included in the list of literary women, and is noted as a realist.

• Not listed in previous bibliographies.

464. Overton, Grant M. "Willa Sibert Cather." The Women Who Make Our Novels. New York, NY: Moffat, Yard & Co., 1918. 254-66.  
*Book chapter.*

"Then I had the good fortune to meet Sarah Orne Jewett, who had read all of my early stories and had very clear and definite opinions about them and about where my work fell short. She said: 'Write it as it is, don't try to make it like this or that. You can't do it in anybody else's way; you will have to make a way of your own. If the way happens to be new, don't let that frighten you. Don't try to write the kind of short story that this or that magazine wants; write the truth and let them take it or leave it.'

"It is that kind of honesty, that earnest endeavor to tell truly the thing that haunts the mind, that I love in Miss Jewett's own work. I dedicated O Pioneers! to her because I had talked over some of the characters with her, and in this book I tried to tell the story of the people as truthfully and simply as if I were telling it to her by word of mouth."

\* Complete Jewett reference

Cather dedicated O Pioneers! to Jewett because Jewett gave her advice on how to make her work more realistic, and to not be afraid if the style in which it was necessary to do that was new.

[Note: Nagel puts this in 1928 with different page numbers.]

465. Pattee, Fred Lewis. "The Short Story." Cambridge History of American Literature. William Peterfield Trent, John Erskine, Stuart P. Sherman, and Carl Van Doren, eds. 4 vols. New York, NY: Macmillan, 1918. II: Early National Literature: Part II and Later National Literature Part I: 367-395.  
*Book chapter.*

"...There remains the element of style. [Jewett] was one of the few creators of the short story after the seventies who put into her work anything like distinction. She was of the old school in this, of the school of Irving and Hawthorne and Poe. Indeed her style has often been likened to Hawthorne's effortless, limpid, sun-clear in its flowing sentences, and softened and mellowed into a Sleepy-Hollow atmosphere--the perfect style, it would seem, for recording the fading glories of an old regime.

"Her best stories are perhaps 'Miss Tempy's Watchers,' 'The Dulham Ladies,' 'The Queen's Twin,' 'A White Heron' and 'A Native of Winby.' Lightness of touch, humour, pathos, perfect naturalness--these are the points of her strength. She was a romanticist, equipped with a camera and a fountain pen."

\*\* Abstract

The Cambridge History of American Literature carries with it both scholarly integrity and popular readability. Pattee, Professor of English Language and Literature at Pennsylvania State College (Penn State), gives a loving assessment of Jewett's work using the common keywords, "exquisite" and "perfect." She wrote realistically, but "reverently and gently" of New England's past glories, unlike the "depressed realists," among whom he numbers Mary E. Wilkins. Unlike Cooke, Jewett avoided sentiment. "Over all her work is the hint of a glory departed, that Irving-like atmosphere which is the soul of romance." Jewett's stories contain "very little of plot" but their pathos and sympathy is soulful and gripping. With regard to style, Jewett was one of the few in her time who wrote "with anything like distinction," a style that was "perfect" for depicting the waning significance of New England. Significantly, Pattee never mentions The Country of the Pointed Firs. For comparison, see his assessment in 1915's A History of American Literature Since 1870, which seems more reserved.

[Note: this was reprinted in 1933. Weber 1949 lists this under 1918 (see p. 72). Nagel 1978 lists same essay in 1922 with the title A Short History of American Literature, same editors, published by Putnam's, NY, with page numbers 326-27, 334; also listed under Addenda for 1921.]

466. Perry, Bliss. The American Spirit in Literature: A Chronicle of Great Interpreters. New Haven, CT: Yale University Press, 1918. 249-50.

*Book.*

"In one field of literature only has New England maintained its rank since the Civil War, and that is in the local short story. Here women have distinguished themselves beyond the proved capacity of New England men. Mrs. Stowe and Rose Terry Cooke, women of democratic humor, were the pioneers; then came Harriet Prescott Spofford and Elizabeth Stuart Phelps, women with nerves; and finally the three artists who have written, out of the material offered by a decadent New England, as perfect short stories as France or Russia can produce--Sarah Orne Jewett, Mary Wilkins Freeman, and Alice Brown. These gifted writers portrayed, with varying technique and with singular differences in their instinctive choice of material, the dominant qualities of an isolated, inbred race, still proud in its decline; still inquisitive and acquisitive, versatile yet stubborn, with thrift passing over into avarice, and mental power degenerating into smartness; cold and hard under long repression of emotion, yet capable of passion and fanaticism; at worst, a mere trader, a crank, a grim recluse; at best, endowed with an austere physical and moral beauty. Miss Jewett preferred to touch graciously the sunnier slopes of this provincial temperament, to linger in its ancient dignities and serenities. Miss Brown has shown the pathos of its thwarted desires, its hunger for a beauty and a happiness denied. Mary Wilkins Freeman revealed its fundamental tragedies of will."

\* Complete Jewett reference

The short stories of the New England women writers, including Jewett, rival those produced by France or Russia. Jewett "preferred to touch graciously the sunnier slopes of this provincial temperament, to linger in its ancient dignities and serenities."

[Note: This is vol. 34 of "The Chronicles of America Series," Allen Johnson, ed.]

467. Smith, C. Alphonso. "Dialect Writers." Cambridge History of American Literature. William Peterfield Trent, John Erskine, Stuart P. Sherman, and Carl Van Doren, eds. 4 vols. New York, NY: Macmillan, 1918. II: Early National Literature: Part II and Later National Literature Part I: 347-366.

*Book chapter.*

"The New England dialect may perhaps best be studied in such later writers as Rose Terry Cooke, Sarah Orne Jewett, and Mary E. Wilkins Freeman."

\* Complete Jewett reference

[Note: this was reprinted in 1933.]

468. Tassin, Algernon. "Books for Children." Cambridge History of American Literature. William Peterfield Trent, John Erskine, Stuart P. Sherman, and Carl Van Doren, eds. 4 vols. New York, NY: Macmillan, 1918. II: Early National Literature: Part II and Later National Literature Part I: 396-409.

*Book chapter.*

"A little later these artistic successes [of Alcott and Dodge] were matched by Betty Leicester of Sarah Orne Jewett, whose work for young people has the charm and distinction of her short stories for adults."

\* Complete Jewett reference

[Note: this was reprinted in 1933.]

469. Ward, Mrs. Humphrey. A Writer's Recollections. 2 vols.. New York, NY: Harper & Brothers, 1918. II: 258.  
*Book.*

"...Mrs. Fields and Sarah Orne Jewett--a pair of friends, gentle, eager, distinguished, whom none who loved them will forget..."

\* Complete Jewett reference

Ward remembers a visit to New York, Philadelphia, Washington "and a few other towns," including Boston, where she met with Fields and Jewett.

470. Anon. "A Renaissance in the Eighties." Nation (New York, NY). 107 (Oct 12, 1918): 404.  
*Journal article.*

"...Local color won large victories in New England, where Rose Terry Cooke, Sarah Orne Jewett, and Mary E. Wilkins reached their full stature and did, on the whole, their most characteristic work...."

\* Complete Jewett reference

The article asserts that the decade of the 1880s was a time when American literature flourished. Jewett is among the authors listed whose work peaked during this time.

• Not listed in previous bibliographies.

471. Abbott, Lawrence F. Impressions of Theodore Roosevelt. Garden City, NJ: Doubleday, Page, 1919. 192-96.  
*Book.*

Reprints Roosevelt's "How I Became a Progressive," printed in The Outlook 102 (Oct 12, 1912), q.v.

472. Bronson, Walter C. A Short History of American Literature. Revised edition. New York, NY: D. C. Heath and Co., 1919. 285, 297.  
*Book.*

"Sarah Orne Jewett (1849-1909) writes with gentle sympathy and delicate truthfulness of life along the Maine coast, interpreting the quiet nobility of simple men and women in whom still survive the best traditions of the earlier New England, with special fondness for taciturn old sailors; Deephaven (1877), A Country Doctor (1884), and The Country of the Pointed Firs (1896) show her at her best."

**\*\* Abstract**

Bronson provides a brief introduction to Jewett and notes her key texts. It is interesting to note that the reference to Jewett's The Tory Lover doesn't even warrant a synopsis, as provided for Freeman's historical novel.

[Nagel 1978 lists this both under 1900 first edition and 1919 revised edition, but Jewett only referenced in 1919 ed.]

473. Minot, John Clair. "Maine's Contribution to Literature." Maine Library Bulletin (Augusta, ME). 9 (1919): 31-34.  
*Journal article.*

"....Sarah Orne Jewett, whose charming stories of the country of the pointed firs won her the degree of Doctor of Letters from Bowdoin in 1901, the first woman to receive a degree from that college...."

**\* Complete Jewett reference**

The article amounts to a catalogue of Maine writers. Jewett is included under the category "women writers of Maine."

474. Howells, William Dean. "A Reminiscent Introduction." Great Modern American Stories. New York, NY: Boni & Liveright, 1920. vii-xiv.  
*Book chapter.*

"... The three great artists, working always in simple and native stuff, whom I have almost inevitably grouped together in the order of my acquaintance with their stories, are collectively, if not severally, without equal among their contemporaries in their order of fiction. I like the beautiful art, the gentle nature-love and the delicate humor of Sarah Orne Jewett because I knew it first as the very junior editor whom it first came to in settled form, but I do not know that I value it more than the stories of Mrs. Wilkins Freeman or the stories of Miss Alice Brown, which I knew with the rest of the public when they began to appear in response to other editorial welcome."

**\*\* Abstract**

Howells groups Jewett with Freeman and Brown as "three great artists...without equal among their contemporaries in their order of fiction." Howells recounts how he learned about Jewett's work first, and although he doesn't prefer one over the other, he does admit to liking the Jewett selection in the book, "The Courting of Sister Wisby," best over

Freeman's "The Revolt of Mother" and Brown's "Told in the Poorhouse." Certainly, Jewett's is the most cheerful.

[Reprints Jewett's "The Courting of Sister Wisby."]

- Not listed in previous bibliographies.

475. Perry, Bliss. A Study of Prose Fiction. "Revised edition". Boston, MA: Houghton, Mifflin Co., 1920. 166, 303, 315, 348.  
*Book.*

"In the stories of Ouida, and in some of the sketches of Lafcadio Hearn, the landscape sense runs riot. But if rightly subordinated to the human element, as is almost always the case in the novels of Turgeneff, or in the stories of Mr. Kipling or Miss Jewett, it becomes an element of extraordinary power and charm."

\*\* Abstract

Perry argues that contemporary short story writers, such as Hart, Jewett and Kipling, write in a new form that can be traced to the attitude of the writer towards his material, "and in his conscious effort to achieve under certain conditions a certain effect." This new form is indicated by three "modes of impression,": people, events, and circumstances, that when "blended into an artistic whole...defies analysis" (303-315).

[Note: This was first published in 1902. Nagel 1978 lists it under 1903. I viewed the "Revised edition" of 1920, which contained the same page number references.]

476. Herrick, Robert. "New England and the Novel." Nation (New York, NY). 111 (Sept. 18, 1920): 323-25.  
*Journal article.*

"There have been New Englanders who have written novels about New England, of course. Witness Hawthorne! And Miss Jewett, and Mrs. Freeman, and Mrs. Deland (men's names seem rarer), and a tapering host of others. There have also been New Englanders by birth and tradition, who, having penetrated the unfamiliar wilds below the Bronx and across the Hudson, have reported what they found there. If we were to abstract from American literature--as from American politics and business--all that had been done for it in various ways by the sons and daughters and near relatives of New England, there would be a great void, hard to fill from the contributions of other provinces."

\* Complete Jewett reference

Jewett, mentioned in passing and referenced as a novel writer, is listed among the best known (other than Deland?) New England authors in an article that considers the passing of the novel of sin, which in the past has characterized New England novels, particularly Hawthorne's, and the emergence of opportunity for different New England stories to be told. Jewett is not further considered here because Jewett's work does not fit the author's premise.



- Not listed in previous bibliographies.

477. Anon. "Sentence Sermons." Marion Daily Star (Marion, OH). Oct 30, 1920: 8. *Newspaper article.*

"...Satisfaction, even after one has dined well, is not so interesting and eager a feeling as hunger.—Sarah Orne Jewett."

\* Complete Jewett reference

A sentence epigram by Jewett is quoted, along with others including Disraeli, George Eliot, Browning.

- Not listed in previous bibliographies.

478. Cairns, William B. "Later Magazines." Cambridge History of American Literature. William Peterfield Trent, John Erskine, Stuart P. Sherman, and Carl Van Doren, eds. 4 vols. New York, NY: Macmillan, 1921. II: Early National Literature: Part II and Later National Literature Part I: 299-318. *Book chapter.*

"Like Harper's Magazine [Scribner's Magazine] is closely associated with a great publishing house, but unlike Harper's in the early years it was never a mere 'tender to the business.' Though announced by a rather conventional prospectus it began auspiciously. Among the earliest contributors were William James, Robert Louis Stevenson, Sarah Orne Jewett, Thomas Nelson Page, Elizabeth Akers, H. C. Bunner...and it has since kept up the high quality and the diversity of material suggested by these names.

\* Complete Jewett reference

Jewett was one of the early contributors to Scribner's Magazine and aided in its auspicious beginning.

[Note: this was reprinted in 1933.]

479. Moses, Montrose J. "The Drama 1860-1918." Cambridge History of American Literature. William Peterfield Trent, John Erskine, Stuart P. Sherman, and Carl Van Doren, eds. 4 vols. New York, NY: Macmillan, 1921. II: Early National Literature: Part II and Later National Literature Part I: 266-298. *Book chapter.*

"Miss [Alice] Brown committed extravagances in her desire to reflect the New England life she knows so well—an atmosphere which relates her to the school of fiction ably represented by Sarah Orne Jewett, Mary E. Wilkins Freeman, and Mrs. Margaret Deland. But Children of the Earth failed because a narrative declaration of passion was

substituted for the reality which would have made the heroine's moment of June madness grippingly convincing."

\* Complete Jewett reference

Brown was one of a group of New England writers that included Jewett, but her drama was not realistic.

[Note: this was reprinted in 1933.]

480. Van Doren, Carl. "The Later Novel: Howells." Cambridge History of American Literature. William Peterfield Trent, John Erskine, Stuart P. Sherman, and Carl Van Doren, eds. 4 vols. New York, NY: Macmillan, 1921. III: Later National Literature Parts II and III: 86.  
*Book chapter.*

"The novel of that decade [the 1870s], thus a little neglected, profited in at least one respect: it ceased to be the form of fiction on which all beginners tried their pens and passed rather into the hands of men whose eyes looked a little beyond easy conquests and an immediate market. This fact, with the rapid growth of the artistic conscience in the cosmopolitanizing years which followed the Civil War, serves to explain in part the remarkable florescence, the little renaissance of fiction in the eighties. The short story may specially claim Bret Harte, Aldrich, Stockton, Bunner, Rose Terry Cooke, Sarah Orne Jewett, Mary E. Wilkins Freeman, Cable, Constance Fenimore Woolson, Charles Egbert Craddock, Johnston, Page, and Joel Chandler Harris--though they all wrote novels of merit,--because their talents were for pungency, fancy, brevity."

\* Complete Jewett reference

Jewett was one of the preeminent short story writers of the 1880s.

[Note: this was reprinted in 1933.]

481. Carroll, Latrobe. "Willa Sibert Cather." Bookman (New York, NY). 53 (May 1921): 212-16.  
*Journal article.*

"I never abandoned trying to make a compromise between the kind of matter that my experience had given me and the manner of writing which I admired, until I began my second novel, O Pioneers! And from the first chapter, I decided not to 'write' at all--simply to give myself up to the pleasure of recapturing in memory people and places I had believed forgotten. This was what my friend Sarah Orne Jewett had advised me to do. She said to me that if my life had lain in a part of the world that was without a literature, and I couldn't tell about it truthfully in the form I most admired, I'd have to make a kind of writing that would tell it, no matter what I lost in the process."

\* Complete Jewett reference

Jewett advised Cather to write about her own part of the world in the way that was most truthful, no matter what form that took.

482. Anon. "Maine Author Collection in State Library." Maine Library Bulletin (Augusta, ME). 11 (1922): 4-5.  
*Journal article.*

"The Maine State Library at Augusta has begun to make a collection of books by Maine authors, which is to be housed in a special room in the new library. The purpose of this interesting enterprise is to gather together all books, manuscripts and autographed letters by writers who were either born in Maine, or who, as residents, have made life in Maine the background of their work, in order that future research workers, scholars and historians may find in one place Maine's contribution to literature....The late Sarah Orne Jewett was another chronicler of life in Maine, whose works will be remembered...."

\*\* Abstract

Jewett's works will be collected by the Maine State Library as a "chronicler of Maine life, whose works will be remembered."

[Note: At end of article is a note: "Reprinted from an editorial in the Boston Herald of April 7, 1922."]

483. Garnett, Edward. "Sarah Orne Jewett's Tales." Friday Nights: Literary Criticisms and Appreciations. New York, NY: Albert A. Knopf, 1922. 189-98.  
*Book chapter.*

This is a slightly revised version of the July 11, 1903 article in Academy and Literature, "Books Too Little Known," q.v.

484. Howe, Mark A. DeWolfe. Memories of a Hostess: A Chronicle of Eminent Friendships Drawn Chiefly from the Diaries of Mrs. James T. Fields. Boston, MA: The Atlantic Monthly Press, 1922. 281-305 and as indexed.  
*Book.*

"In all her personal manifestations, and in all her work, Miss Jewett embodied a quality of distinction, a quality of the true *aristophile*,--to employ a term which has seemed to me before to fit that small company of lovers of the best to which these ladies preeminently belonged,--that made them foreordained companions. To Mrs. Fields it meant much to stand in a close relation--apart from all considerations of a completely uniting friendship--with such an artist as Miss Jewett, to feel that through sympathy and encouragement she was furthering a true and permanent contribution to American letters. To Miss Jewett, whose life, before this intimacy began, had been led almost entirely in the Maine village of her birth,--a village of dignity and high traditions that were her own inheritance,--there came an extension of interests and stimulating contacts through finding herself a frequent member of another household than her own, and that a very nucleus of quickening human intercourse...."

\*\* Abstract; includes photographs of Jewett, the library at Fields's Charles Street home, and Mrs. Fields; reprints Jewett's poem "Together."

Recounts the relationship between Mrs. Fields and Jewett, the essence of the letters and notes that passed between them, the nature of their travels together, Henry James's appreciation for Jewett's work, his own tribute in the Aug 1909 Atlantic Monthly, q.v.; Jewett's death and Mrs. Fields's decline. The most significant part of the chapter, however, includes the quoted portions above, which analyzes the Jewett-Fields relationship as one of artist and muse, as well as being one of "absorbing affectionate intimacy."

485. Van Doren, Carl. Contemporary American Novelists 1900-1920. New York, NY: Macmillan, 1922. 16, 17-8, 113, 114, 119.  
*Book.*

"The thin, fine gentility which Miss Jewett celebrates is no further away from the rich vigor of Miss Cather's pioneers than is the kindly sentiment of the older woman from the native passion of the younger. Miss Jewett wrote of the shadows of memorable events. Once upon a time, her stories all remind us, there was an heroic cast to New England. In Miss Jewett's time only the echoes of those Homeric days made any noise in the world--at least for her ears and the ears of most of her literary contemporaries. Unmindful of the roar of industrial New England she kept to the milder regions of her section and wrote elegies upon the epigones."

\*\* Abstract

Local fiction in New England after the Civil War was written largely by women, who wrote stories about spinsters without ridiculing them. Jewett wrote with "the tone of faded gentility" about a heroic New England in decline. Cather's pioneers were influenced by Jewett.

486. Anon. "A Balanced Critic [Review of Garnett's Friday Nights]." Christian Science Monitor (Boston, MA). June 21, 1922: 16.  
*Newspaper article.*

"... Especially interesting is his enthusiastic article about the New England stories of Sarah Orne Jewett. He points out the delicate poetry in them and warmly praises the meticulous and gentle characterizations that make Mrs. [sic] Jewett one of the finest and most finished of American writers."

\* Complete Jewett reference; includes sketch of Garnett

The Christian Science Monitor reviews Edward Garnett's Friday Nights, and singles out his chapter on Jewett, and his praise of her work, for mention.

- Not listed in previous bibliographies.

487. Shackford, Martha Hale. "Sarah Orne Jewett." Sewanee Review (Sewanee, TN). 30 (Jan 1922): 20-26.  
*Journal article.*

"It is a pity that Miss Jewett's tales are not better known in England. She, in her quiet fashion, has given a truer picture of the fundamental verities of American ideals than have some of our more notorious writers. And to-day, when so many of us are profoundly disturbed regarding the future of humanity, Miss Jewett's stories bring to the world a reassuring faith that man is both intelligent and trustworthy, that what was true in one corner of New England is true of mankind. It must be stated, at once, that she has little appeal to readers bent on finding 'kinetic characters' and 'emphasis by direct action.' She was not circumscribed by the many rules which guide the present-day writer of short-stories. Her tales are disconcerting, tiresome to those whose logical powers are developed at the expense of their imagination and their love of romantic waywardness. The very lack of conspicuous 'efficiency' of method is one of her greatest charms, in this hour when the over-macadamized short-story sends the reader smoothly, swiftly, monotonously along, without a bump or a sight of grass-grown irregularity. Doubtless Miss Jewett's work might have been improved by more technique, but she had something better than formal skill,--wisdom, matured understanding of life, individual insight."

**\*\* Abstract**

This oft-quoted article is influential in its publication in a respected scholarly journal. Jewett was not confined by the restrictive rules adhered to by some short story writers, which require action and development. Reprinted in Cary's 1973 Appreciation, q.v.

488. Beer, Thomas. Stephen Crane: A Study in American Letters. New York, NY: Alfred A. Knopf, 1923. 77.  
*Book.*

"...intermittently arrived in print stories of commonplace people and the public welcomed all this placid observance of sempstresses soured by age, of bored country women, of dirty stokers in Pennsylvania mills. The observance was as commonplace as were the themes. Here were dignity and sincerity, with Hamlin Garland's western sketches and Sarah Jewett's acid etchings to add some genuine, memorable achievements in brief narrative."

**\* Complete Jewett reference**

Local color stories were often about "commonplace" people and themes, but Garland and Jewett produced work that added "some genuine, memorable achievements in brief narrative."

489. Haney, John Louis. The Story of Our Literature: An Interpretation of the American Spirit. New York, NY: Charles Scribner's Sons, 1923. 273, 357.  
*Book.*

"Sarah Orne Jewett (1849-1909) occupies a distinctive place in our literature because she described, at first hand and with rare fidelity, the social conditions prevalent in the decaying settlements along the Maine coast. Her striking pictures of that transitional New England life are at their best in Deephaven (1877) and The Country of the Pointed Firs (1896), but others of note are scattered in similar collections of her tales. No one who has become familiar with Miss Jewett's stories is likely to misunderstand the characters or the life of the New England coast during the past two generations."

\*\* Abstract; page 357 lists her major long works

Jewett's fidelity at presenting transitional New England life puts her "in a distinctive place in our literature." Her best works are Deephaven and The Country of the Pointed Firs.

490. Johnson, Robert Underwood. Remembered Yesterdays. Boston, MA: Little, Brown, and Co., 1923. 320, 392-93.  
*Book.*

"....I found Mrs. Fields full of reminiscences of the authors she had known in Boston or in England. Thackeray and Dickens, Emerson, Longfellow and Holmes were among the high-lights of her talk, which was always kindly, even where she had to make criticisms. Miss Jewett, who was the best of company, was more downright. I remember she had a dislike for Horace Scudder, one-time editor of the Atlantic, apropos of whom she said to me, 'What a strange world this is!' --and then with a rapid zigzag forward gesture of her hand,--'full of scudders and things.' I do not think this would have kept her from being entirely just to the object of her criticism, for she was kindly and had a New England candor...."

\*\* Abstract

Johnson met Jewett and Mrs. Fields in Venice and dined with Twain, whom they encouraged to talk. He later recalls his first meeting of Mrs. Fields and her husband in New York, and his meeting of Jewett and Mrs. Fields on a steamer to Europe. He found Jewett to be "more downright," and recalls her criticism of Horace Scudder, as well as one of her "diverting stories" of New England life (not quoted above). He met Mrs. Fields again after Jewett's death, which he mentions as "the great sorrow" of her life, and compares Jewett's strength with Mrs. Fields's frailty.

491. O'Brien, Edward J. The Advance of the American Short Story. New York, NY: Dodd, Mead and Co., 1923. 155-58.  
*Book.*

"Sarah Orne Jewett...may take her place in this chronicle as the best of the New England regionalists. The body of her contribution to the American short story is much larger than that of Cable, and exhibits a wider range of interest....Her style has been likened to that of Hawthorne which it superficially resembles....She is a pastoral poet in prose who is entirely content with simple familiar things, and the tragedy of New England which is seldom hidden is reconciled to life by dumb acceptance, and subdued to the light which transfigures it very gently. Although that life is already dim and a little spectral, she has caught its beauty and transferred it to the page before it is too late, and

the gentle melancholy of the picture forbears to pass judgment upon what her eyes have seen. It is the best side of New England which she records, and much is missing that later chroniclers have set down. We do not, however, reproach Miss Mitford for not seeing what Mrs. Gaskell and others have recorded. In like manner, we may turn to Mary E. Wilkins Freeman and others for the harsher aspects of New England reality."

**\*\* Abstract**

Jewett, New England's best regionalist, has captured the beauty and melancholy of New England's decline. Others have presented harsher realities, but no one "has maintained so even and so high a level of quiet permanent distinction."

[The revised edition of 1931 keeps the same Jewett references and page numbers.]

492. Pattee, Fred Lewis. The Development of the American Short Story. New York, NY: Harper & Brothers, 1923. 259-63, 265-67, 317, 318.  
*Book.*

"...With her a short story was not, as with Poe, a deliberate thing of form, of impression, of effect upon the reader: it was a sympathetic study in individuality....Her genius was lyric and not epic; it was essentially feminine and not masculine....

"Faithful as her pictures are to the environment she knew so well, she is not to be counted as a realist or a local-color worker dominated by her material....She tells always truth, but not the whole truth. Her Deephaven undoubtedly had in it the same average amount of vulgar democratic unloveliness and coarse sin as might be found in any other town in America East or West, but she recorded only the things lovely and of good report. Her pages are as free from the harsh and the harrowing as even Irving's....

"...Miss Jewett worked always patiently, lovingly, in the small, with subdued passion, with grace and refinement and artistry and perfection of style. She was of the eighteenth century rather than the nineteenth, a Mrs. Gaskell, a Jane Austen....She prolonged the feminine influence upon American fiction and she prolonged the Washington Irving softness and sentiment...."

**\*\* Abstract; includes bibliography**

Unlike some other regionalist writers, Jewett was indigenous to the area about which she wrote, but she is not a realist or a local-colorist because she is not "dominated by her material." Like Irving, she only focuses on the positive aspects of the lives she depicted. She worked "with subdued passion, with grace and refinement and artistry and perfection of style," an influence that Pattee describes as primarily feminine and soft.

493. Shute, Katharine H. "[Introduction:] For the Teacher; For the Pupil." The Night Before Thanksgiving, A White Heron, and Selected Stories. By Sarah Orne Jewett. Boston, MA: Houghton Mifflin & Co., 1923. iii-xiii.  
*Book chapter.*

"New England has grown rich in short-story writers during the past thirty years. One of the best-beloved, Sarah Orne Jewett, has recently finished her work, leaving the world

poorer because her gracious personality and rich gifts have been withdrawn from it; but the precious legacy of her stories remains. These are too genuine, too human, too full of the spirit of New England to be relegated to the shelves of mature and cultivated book-lovers only. A wider circle of readers should be found than that which has hailed with delight each new story as it came fresh from her pen. She has written many things which growing boys and girls care for, especially when they read them with some older friend who appreciates the insight, the sympathy, the delicate taste, the delicious humor, the perfect restraint which characterize them all."

**\*\* Abstract**

Shute's introduction to a selection of Jewett's stories urges more readers to find her stories, "too full of the spirit of New England to be relegated to the shelves of mature and cultivated book-lovers only."

[Nagel 1978 lists this under 1911.]

494. Maclean, Jean. "The Country of the Pointed Firs." Boston Evening Transcript (Boston, MA). June 2, 1923: Part Six: 3.  
*Newspaper article.*

"... Miss Jewett would have been the first to criticise an over-valuation of her work as a whole. She often insisted to her friends 'I am only a plain story-writer.' The hopes and aspirations to which she referred were unfulfilled only because her work was cut short by an accident from the effects of which she never fully recovered.

"The great writers who were still living during her young womanhood and those who were her contemporaries, were her pastoral friends. When I mention two--James Russell Lowell and Alice Meynell--the names of all the others will at once be recalled. They all know that she had deliberately chosen to write stories which remind one of sweet simple folk songs."

**\*\* Abstract; includes sketches of seaside landscapes by the author.**

This lengthy article describes Jewett's love of the trees of the Maine coast, details many of the species of evergreens that grow in the area, compares Jewett's art to that of Millet, and makes connections between actual Maine landscapes and those Jewett created in The Country of the Pointed Firs. The author-artist, several of whose sketches of seacoast landscapes are included, is knowledgeable about Jewett's life, including her travels abroad, apparently from reading her published letters.

- Not listed in previous bibliographies.

495. Anon. "Miss Jewett's Chemistry of Story Writing." Christian Science Monitor (Boston, MA). Jul 2, 1923: 19.  
*Newspaper article.*

"...Here is the creed that made [Jewett's story writing] possible: 'In short, you must write to the human heart, the great consciousness that all humanity goes to make up. Otherwise what might be strength in a writer is only crudeness, and what might be



insight is only observation; sentiment falls to sentimentality--you can write about life but never write life itself. And to write and work on this level, we must live on it--we must at least recognize it and defer to it at every step. We must be ourselves but we must be our best selves. If we have patience with cheapness, and thinness, as Christians must, we must know that it is cheapness and not make-believe about it. To work in silence and with all one's heart, that is the writer's lot; he is the only artist who must be a solitary, and yet needs the widest outlook upon the world."

**\*\* Abstract**

This anonymous article quotes extensively from Jewett's letters to demonstrate Jewett's ability to find stories, her struggle with the composition process, and how she often provided inspiration to others interested in writing. The Christian Science Monitor often included brief passages from Jewett's works, and was influential in keeping Jewett's memory alive after her death in 1909.

496. Firkins, Oscar W. William Dean Howells: A Study. Cambridge, MA: Harvard University Press, 1924. 65, 74, 285, 303.  
*Book.*

"I should overstate the case, but I should not grotesquely overstate it, if I said that in [his] criticism all the realistic novels have an effect of being the work of one author. I should not wish to say that Mr. Howells did not perceive the differences; I should prefer to say that his criticism did not perceive them. When he tells me that Miss Jewett is a finer writer of short stories than Maupassant, I am conscious of the same dismay that I should feel if I were told in all seriousness that an anemone was more delicate than a Roman candle."

**\*\* Abstract**

Howells was always a supporter of Jewett's work, but Firkins disagrees with his assessment that her work is greater than that of Maupassant, and concludes this was an error in Howells' judgment. Firkins seems to concede to general consensus regarding the authors Howells praised, but one gets the sense that he disagrees personally.

497. Nealley, Rose D. "Sarah Orne Jewett." Just Maine Folks. Maine Writers Research Club, ed. Lewiston, ME: Maine Writers Research Club, 1924. 131-36.  
*Book chapter.*

This article was originally printed in the Lewiston Evening Journal, Aug 30, 1924, q.v.

498. Nutting, Wallace. Maine Beautiful. Framingham, MA: Old America Company, 1924. 247.  
*Book.*

"... The Sarah Orne Jewett place, in one of the Berwicks, seems to have been done by the same builder who erected the Wentworth Gardner house in Portsmouth. The sign-

board at the street corner, the tall slender trees and the sharp roof line together form a very charming effect."

\* Complete Jewett reference

Written seven years before the Jewett House was bequeathed to the Society for the Protection of New England Antiquities, this brief mention is notable for its lack of detail, neither stating who Sarah Orne Jewett was, her significance, nor even in which Berwick town the house resides. A strange reference in a book about Maine.

499. Anon. "Nicholson Pays Tribute to Anna Nicholas, Journalist." Indianapolis Star (Indianapolis, IN). July 4, 1924: 4.  
*Newspaper article.*

"Two volumes of short stories testify to her nimble fancy and marked genius for character interpretation. Like Sara [sic] Orne Jewett and Mary E. Wilkins, her sisters 'after the spirit,' Anna Nicholas is endowed with rare discernment and a gift for setting forth with a noteworthy economy of words true appreciations of plain folks..."

\* Complete Jewett reference

The style of Indiana writer Anna Nicholas is compared with that of Jewett and Freeman in this lengthy appreciative article.

• Not listed in previous bibliographies.

500. Nealley, Rose D. "Sarah Orne Jewett, Interpreter of Maine People." Lewiston Evening Journal (Lewiston, ME). Aug 30, 1924: Magazine Section p. 4, 13.  
*Newspaper article.*

"No writer has given a more genuine, more sympathetic, or more perfect portrayal of Maine, its people and its natural aspects, than has Sarah Orne Jewett. Maine-born, Maine-bred and living in intimate contact with the country people about her, she understood the depth and quality of their natures as few writers have done....

"She delighted in short stories and much of her work is in this form. Her characters are living personalities, not unusual types, but faithful portraits of the men, women and children who moved about her and whom she loved. Her stories have in them much that brings a smile, touches of the pathos that lies deep in the New England nature, yet withal a sweet wholesomeness and they are woven through and through with the love of nature. Her style is simple, direct and without affectation of any sort, so perfect in finish that her stories are regarded as classics."

\* Abstract; includes photograph of Jewett.

Jewett's portrayal of Maine life is "perfect" and surpasses that of other writers. Her stories are "so perfect in finish" that they should be "regarded as classics." This article is reprinted in Just Maine Folks, 1924, q.v.

501. Cather, Willa Sibert. "Preface." Best Stories of Sarah Orne Jewett. 2 vols. Boston, MA: Houghton Mifflin, 1925. I: ix-xix.  
*Book chapter.*

"...If I were asked to name three American books which have the possibility of a long, long, life, I would say at once, The Scarlet Letter, Huckleberry Finn, and The Country of the Pointed Firs. I can think of no others that confront time and change so serenely. The latter book seems to me fairly to shine with the reflection of its long, joyous future. It is so tightly yet so lightly built, so little encumbered with heavy materialism that deteriorates and grows old-fashioned. I like to think with what pleasure, with what a sense of rich discovery, the young student of American literature in far distant years to come will take up this books and say, 'A masterpiece!' as proudly as if he himself had made it. It will be a message to the future, a message in a universal language...."

**\*\* Abstract**

Cather's "Preface" to The Best Stories of Sarah Orne Jewett is one of the seminal commentaries on Jewett's work. Her final assessment that The Country of the Pointed Firs should be placed next to The Scarlet Letter and Huckleberry Finn, while often criticized as overstated, is nevertheless the highest praise by comparison that Jewett's work ever receives. Cather comments on Jewett's use of humor and dialect, and recognizes that Jewett's repertoire may be limited, that these "stories of Miss Jewett's have much to do with fisher-folk and seaside villages; with juniper pastures and lonely farms, neat gray country houses and delightful, well-seasoned old men and women," but to "note an artist's limitations is but to define his genius." Much of Cather's analysis here is repeated in her 1936 work Not Under Forty, q.v.

502. Gosse, Sir Edmund. Silhouettes. New York, NY: Scribner's, 1925. 196.  
*Book.*

"This hatred of European romance became with [Howells] a mania, an obsession. He lifted his trumpet and blew out the glad tidings that an American lady Sarah Orne Jewett was a far finer writer of short stories than Maupassant, in whom he quaintly detected traces of romanticism. But this was more than even Mr. Firkins can put up with."

**\* Complete Jewett reference**

Gosse notes Firkins astonishment that Howells, in his hatred of romanticism, praised Jewett's work over Maupassant's. See Firkins's 1924 work William Dean Howells: A Study.

[Note: this was reprinted in 1971 by Books for Libraries Press, Freeport, NY.]

503. Long, William J. Outlines of American Literature. Boston, MA: Ginn and Co., 1925. 169, 173, 175, 176.  
*Book.*

"The realistic movement in American fiction began, as we have noted, with the short-story writers; and presently the most talented of these writers, having learned the value

of real scenes and characters, turned to the novel and produced works having the double interest of romance and realism; that is, they told an old romantic tale of love or heroism and set it amid scenes or characters that were typical of American life. Miss Jewett's novels of northern village life, for example, are even finer than her short stories in the same field. The same criticism applies to Miss Murfree with her novels of mountaineer life in Tennessee, to James Allen Lane with his novels of his native Kentucky, and to many other recent novelist who tells a brave tale of his own people. We call these, in the conventional way, novels of New England or the South or the West; in reality they are novels of humanity, of the old unchanging tragedies or comedies of human life, which seem more true or real to us because they appear in a familiar setting."

**\*\* Abstract**

Jewett is listed, along with Miller, Hay, Harte, Cable, Twain and Harris, as those who helped to establish the "all-American" period of our literature, a period where American fiction began to be representative of the whole country, rather than in just a few centers. Among the New England story writers, Jewett is listed first, along with Rose Terry Cooke and Mary E. Wilkins. By talking about Jewett's "novels of northern village life," he apparently means Deephaven, which he named earlier, and Country of the Pointed Firs, although most critics name at least the latter a collection of interrelated tales.

[Note: Nagel 1978 lists this as Outlines of American Literature: An Introduction to the Chief Writers of America, to the Books They Wrote, and to the Times in Which They Lived, 1917. Nagel lists different page numbers but the annotation indicates the same information is provided.]

504. Pattee, Fred Lewis. "Sarah Orne Jewett's Best Work." New York Sun-Herald (New York, NY). Apr. 18, 1925: 6.  
*Newspaper article.*

"The appearance of Sarah Orne Jewett's best tales republished a full generation after their first appearance and edited lovingly by one of the most successful novelists of the present generation gives even a hardened old critic a thrill. It is precisely as it should be, words we have seldom used of late concerning conditions literary. That Miss Jewett's sketches of her little Maine coast domain still have commercial possibilities enough to embolden a publisher to issue them in a distinctive set is argument that there is still hope, even in these headlong, 'movie ridden' days for the simple and the genuine, and that Miss Cather, writing in the New York city of February, 1925, can say: 'If I were to name three American books which have the possibility of a long, long life, I would say at once, The Scarlet Letter, Huckleberry Finn and The Country of the Pointed Firs,' is indeed a hopeful symptom."

**\*\* Abstract**

Pattee reviews the Willa Cather-edited Best Stories of Sarah Orne Jewett and is delighted that Jewett's work is once again made available to the public. Pattee also brings to the fore Jewett's influence on Cather as a writer, and reprints what he feels is the seminal letter in which Jewett tells Cather to "find your own quiet center of life, and write from that to the world." He further cites from Cather's "Preface" that Jewett "wrote

not about life: she wrote life itself." Her humor and settings are lauded, and Pattee includes in part by declaring, "[m]ay this little set of simple-life tales be scattered far." An unconditional recommendation for Jewett's work at a time when her readership was largely looking elsewhere.

505. Le Gallienne, Richard. "Old Stories for New Readers [Review of The Best Stories of Sarah Orne Jewett]." New York Times Book Review (New York, NY). (Apr 19, 1925): 2. *Journal article*.

"... Once more Miss Jewett shows with remarkable success what a sympathetic writer can do with the most unpromising material, for without her art, and the deep imaginative understanding that animates it, these Maine people of hers would be interesting only to specialists in American local color character and conditions. Whether or not even she has been able to universalize them into last[ing] significance is questionable, but certainly while we read, sometimes even in spite of ourselves, we live with them as she does, and in the end even love them as she and are loath to part with them. How long out of all the vast and vividly populated world of literary creation they will have power to remain in our memories is not easy to say, but surely it would be hard to forget Miss Todd, and there are several lonely old women such as Mrs. Blackett, beautiful as old silver, whose brave smiles one would not willingly lose. Old women, indeed, would seem to be Miss Jewett's specialty.

"....Whatever rank among masterpieces The Country of the Pointed Firs may hold, a masterpiece of flawless art it unquestionably is, and a model for all those who would depict some corner of the world so that we may forget its superficial provinciality and see in it as Whitman wrote 'the developments and the external meanings.'"

\*\* Abstract; includes photograph of Jewett.

A lengthy but largely ambivalent review. The critic points up Jewett's key strengths, her power to create an atmosphere, the characters he says are difficult to forget, her humor, but he apparently questions the subject-matter as a whole, the surfeit of old women and the poor. He questions Cather's belief that Jewett's work will stand the test of time and argues that "there is no parity of comparison between such a great tragic symbol of dramatic life as The Scarlet Letter and the quiet, interpretive observation and embodiment of lives, lived, so to say, in such 'low relief' as those to which Miss Jewett brings her illuminating humanity." He admits her portrayal of Man's universal qualities makes the collection "timely," and claims that American classics are "in need of a friend, "but it remains unclear as to whether Jewett finds one in him.

506. Anon. "List of Current Books [Review of The Best Stories of Sarah Orne Jewett]." Wisconsin Library Bulletin (Madison, WI). 21 (May 1925): 143. *Journal article*.

"The stories have been selected and arranged by Willa Cather, who writes an introduction. Printed from old plates, but type is good and the make-up very attractive. A good set to own if the library hasn't already a good representation of Miss Jewett."

\* Complete

A brief but positive recommendation for libraries to purchase Best Stories if lacking in "a good representation of Miss Jewett."

- Not listed in previous bibliographies.

507. Forbes, Esther. "Sarah Orne Jewett the Apostle of New England." Boston Evening Transcript (Boston, MA). May 16, 1925: Book Section Part VI: 1.  
*Newspaper article.*

"....If you have tired of despair and weakness in more recent novels, you will find tonic in Miss Jewett's. It is an interesting commentary on the literary mind that so many of the writers of the skill and realism of Miss Jewett have been more interested in weakness than in strength, and have been overly concerned with the sex motif in life, that Miss Jewett eschews. We therefore have come to associate optimism too often with the mediocre, and reticence with stupidity. She has the finesse of the author of Madame Bovary, that curiously French flavor so few Americans have achieved. The beauty of her work is its complete lack of distortion or exaggeration. After reading Miss Jewett, the merely good-enough author seems extraordinarily shoddy, pretentious, and strangely dull...."

\*\* Abstract; includes photograph of Jewett, biographical sketch, two Woodbury sketches from Deephaven.

Jewett's work can be compared with Chekov, Flaubert, and Maupassant, and Cather's collection of Jewett's Best Stories should reintroduce these "American classics" to "average readers." Her main themes include the relationship between women, love of locality, strength and courage. No subsequent writer of New England has Jewett's "humor, grace, and exquisite reality." References Chapman's 1913 article in the Yale Review, and Charles Minor Thompson's 1903 article in the Atlantic Monthly, both q.v. Reprinted in Cary's 1973 Appreciation, q.v.

508. Anon. "The New Books: Fiction [Review of The Best Stories of Sarah Orne Jewett]." Outlook (New York, NY). 140 (May 27, 1925): 158-59.  
*Journal article.*

"When Sarah Orne Jewett was living and writing, she was one of a notable group, portrayers and interpreters of their native New England, with whom it was natural and usual to compare her work. It is not so to-day. That her stories are less familiar to a new generation is doubtless true; yet in a subtle and indefinable way the mere passage of time has served her reputation. It is with no little local group that her exquisite art is now compared, but rather, as it deserves to be, with that of the accredited masters of the short story the world over. Through and through she knew New England, and she was New England; but she was also the universal artist. She never poetized or prettified her facts or scenes or people out of reality; but she drew from reality everything it truly held of poetry and beauty, and set it forth in the sunlight of her own fineness and sweetness and delicate humor and deep and friendly understanding and flawless style. It is delightful to her old lovers, and should bring her many new ones, that so excellent a selection from her work in two such inviting volumes has been made by Miss Willa

Cather, whose preface is an admirable miniature study and appreciation of Miss Jewett and her place in American literature...."

**\*\* Abstract**

An enthusiastic review that recognizes Jewett's status as a world-class short story writers. Jewett's work no longer must be judged with other New England authors; the passage of time has "in a subtle and indefinable way" enhanced her reputation, although admittedly she is known to fewer of the present generation. Now her work is compared to world master short-story writers, and her art is recognized for its universal qualities. She recognized the poetry and beauty in the reality of New England. The collection of her stories should win her new readers and admirers.

509. Carson, Gerald Hewes. "New England Pastels [Review of The Best Stories of Sarah Orne Jewett]." Bookman (New York, NY). 61 (July 1925): 594-95.  
*Journal article.*

"Romantic as Wordsworth was romantic, Miss Jewett's stories were purposed, as Wordsworth's poems were, to show 'incidents and situations from common life, and to relate or describe them, throughout, as far as was possible in a selection of language really used by men, and, at the same time, to throw over them a certain coloring of imagination, whereby ordinary things should be presented to the mind in an unusual aspect; and further, and above all, to make these incidents and situations interesting by tracing in them, truly though not ostentatiously, the primary laws of our nature.'

"... It is unfair to refer to these stories as dialogue stories; the word smacks too much of literary convention. What Miss Jewett did was to transcribe *speech* with only the slightest loss in fidelity and reality, playing obliquely the while all the wealth of her own arch humor and ready understanding upon the characters she had created."

**\*\* Abstract**

Jewett was a Romantic as Wordsworth was, and both had the same purpose: to depict lives and speech realistically but with "a certain coloring of imagination." Jewett was especially talented at depicting speech. She occupies a space between Cook and Wilkins-Freeman, and Frost most approximates today the tradition in which she worked, even more so than Wharton or Steele.

[Reviews of a group of books on raising children and E. A. Robinson's The Man Who Died Twice frame Jewett's.]

510. Anon. "Books in Brief [Notice of The Best Stories of Sarah Orne Jewett]." Nation (New York, NY). 121 (Jul 22, 1925): 123.  
*Journal article.*

"Miss Cather's selection of The Country of the Pointed Firs and eleven shorter stories should--along with her preface--do much to rehabilitate this modest mistress of New England narrative."

**\* Complete**

Apparently by 1925, Jewett needed "rehabilitating," in the sense that fewer people were reading her work. The writer of this short notice feels that this new collection, in two volumes, should help.

511. Anon. "Briefer Mention [Review of The Best Stories of Sarah Orne Jewett]." Dial (Chicago, IL). 79 (Sept 1925): 260.  
*Journal article.*

"The Best Stories of Sarah Orne Jewett, selected and arranged with a preface by Willa Cather, is a splendid collection of New England sketches as true of Maine to-day as when they were written. The best point about this selection is that it has omitted so little, and has arranged the tales so that favourite characters can be followed easily through several roles, leading man, *deus ex machina* in the next story, and comic relief in the next. Mrs. Blackett and her son William of Green Island are easily the most attractive of the delicately depicted characters, though The Queen's Twin and Betsy Lane who took flight from Byfleet Poor-Farm are delightful. Regional stories of this calibre are rare. Mary Wilkins in her early stories of Massachusetts occasionally reaches as high a level, and Willa Cather herself has been as faithful in her delineations of prairie life as these stories are to the slender, potent charm of 'the exquisite flower of New England virtue.'"

\* Complete

The writer refers to characters by name, as if they were real people. "Regional stories of this calibre are rare," and can be compared only to Mary Wilkins's early work, and Willa Cather's own stories.

[Reviews of Smedley's The Unholy Experiment and Glasgow's Barren Ground bracket Jewett's.]

512. Anon. "The New England Story: Sarah Orne Jewett's Significant Contribution to American Letters [Review of The Best Stories of Sarah Orne Jewett]." Springfield Daily Republican (Springfield, MA). Oct 12, 1925: 8.  
*Newspaper article.*

"Sarah Orne Jewett deserves to be more than a memory. As good a critic as William Dean Howells placed her above Mary Wilkins and Alice Brown, and now Miss Cather, no indifference [sic] judge of what is admirable in fiction, records her conviction that Miss Jewett's The Country of the Pointed Firs shares with Huckleberry Finn and the Scarlet Letter the best chance in American literature of a lengthy life.

"...Miss Jewett early came to love the country as it was. She was so endowed by nature and temperament that she saw the life about her with an understanding heart, and could interpret it with sympathy and insight. She caught the speech of the country folks, racy of the soil as it was, and she learned to know the significance of their silences as well."

\*\* Abstract



This is a strange article, in a regionally and nationally recognized newspaper, as it reads as if it were written by someone for whom English is a second language. The whole is a collage of previous articles strung together in awkward ways, and spelling and grammatical errors haven't been corrected. The title of the work under review isn't even mentioned, but merely alluded to in the final paragraph. The reviewer feels that Jewett should not be forgotten. She was a keen observer, not without humor, and could sympathetically portray the spirit and speech of the country people she depicted. A long quote from "By the Morning Boat" is included. See Nov. 4, 1893 article in The Critic for source of the "racy of the soil" phrase.

513. Frank, Waldo. "Fairy Tales for the Old [Review of The Best Stories of Sarah Orne Jewett]." New Republic (New York, NY). 44 (Oct 14, 1925): 204.  
*Journal article.*

"Most of [these stories] appeared in magazines well over thirty years ago. As one measures them with what has followed, one is dismayed. For hidden in their glamour is a sinister seed. True enough are tales which spring from a felt illusion. But it is only the lie which has brought forth progeny. The hallucination of Miss Jewett, making her see such paragons of peace and sweetness in the New England farms, causing her in all solemnity to compare the 'Bowdoin [sic] reunion' with 'a company of Greeks going to celebrate a victory, or to worship the god of harvest'--this peculiar magic of old age could not be copied and has not been transmitted. Only the trick of reduction, only the simplification, only the falsehood. And the consequence, patented and standard, swarms within our fiction magazines and in our novels."

\*\* Abstract

A decidedly poor review. Although Frank begins by calling Jewett's work "pleasant," and later says "although their stuff be small, these tales have loveliness," his comments that "These perfumed pictures of that land of pointed firs [are] a gross reduction of the truth," lifeless and "predigested"..."a true diet indeed for old and toothless gums," condemn her work, and are not helped by the fact that all the characters--even Sylvia in "A White Heron" are associated with age. He concludes that Jewett's "self-repeating art" is associated with the mass production of factories, without individualism or life.

514. Guiney, Grace, ed. Letters of Louise Imogen Guiney. 2 vols..New York, NY: Harper & Brothers, 1926. II: 206-07.  
*Edited book.*

Guiney writes to A. K. Gibson, July 1, 1915: "No, dear Sarah Orne Jewett, whom I knew well, was never anything but a pro-Catholic. She had a natural love for the Faith, and was particularly attracted, as some of her stories show, to the character of the Catholic Irish, the simple devout peasant stock. She spent almost a year once among them at Bantry Bay."

\* Complete Jewett reference

Jewett was pro-Catholic and wrote about the Irish Catholics in some of her stories.

515. Nelson, John Herbert. The Negro Character in American Literature. Bulletin of the University of Kansas Humanistic Studies, Vol. IV, No. 1.. Lawrence, KS: Department of Journalism Press, 1926. 124.

*Book.*

"These stories came from the pens of Northern authors as well as Southern. In 'The Mistress of Sydenham Plantation,' Sarah Orne Jewett drew a highly sympathetic picture of Old Peter, with 'his scorn of modern beings and their ways,' who still served his mistress, now insane through suffering, 'while most of the elderly colored men and women who had formed the retinues of the old families were following their own affairs, far and wide.'"

\* Complete Jewett reference

Jewett idealized slavery with her sympathetic depiction of Old Peter in "The Mistress of Sydenham Plantation," as did other authors did in the decades after the Civil War.

516. Pattee, Fred Lewis. Century Readings for a Course in American Literature. 3rd. ed.. New York, NY: The Century Co., 1926. 868-78.

*Book.*

"Sarah Orne Jewett is to be classed with Mrs. Stowe and Rose Terry Cooke as a pioneer in the little group of early depictees of New England life and manners. The country that she added to fiction is situated along the Maine and New Hampshire coast, -decaying little sea ports, hillside farming towns within smell of the ocean, desolate islands off shore....Her first book was Deephaven, 1877, a series of Cranford-like sketches, realistic, yet touched with a delicious atmosphere of idealization....Several of her books, like A Country Doctor and The Country of the Pointed Firs, are novels, but even in these she is a short story writer rather than a novelist. The latter book, perhaps her strongest work, is really a series of sketches with only a slight thread of plot. At her best her style is delightfully artless and limpid. There is a serenity about all that she did, a certain patrician 'quality,' a sunny optimism, that made her little stories, with their homely yet genuine characters, stand out in strong contrast with much of the excited and often vulgar fiction of her period."

\*\* Abstract; "A Native of Winby" reprinted.

Jewett, along with Stowe and Cooke, was a pioneer in depicting New England life and manners. Deephaven's sketches are "realistic with a delicious atmosphere of idealization." The Country of the Pointed Firs is a novel, although it has "only a slight thread of plot." At her best, Jewett is optimistic and serene, as opposed to the "excited and often vulgar fiction of her period."

[Note: Weber 1949 lists this under the first edition 1919; Frost lists this under 1920; Nagel 1978 lists this under 1932; I viewed the 1926 (3rd) edition.]

517. Williams, Stanley Thomas. "The American Spirit in Letters." The Pageant of America. Ralph Henry Gabriel, ed. 15 vols. New Haven, CT: Yale University Press, 1926. XI: 265, 269.  
*Book chapter.*

"Miss Jewett's New England: The old New England was passing, but Miss Jewett caught on her canvas its fading colors, touching lightly the by-products of the decline. After Deephaven, in 1877, she continued to depict her countryside: its natives, its summer boarders, and its life by the sea. About all her work hovers something like the clear sunshine of Jane Austen."

\*\* Abstract; includes photographs of Jewett and her South Berwick home.

Jewett's sketches of the Maine coast are "delicate and clear." The comparison to Jane Austen captures in essence her sunny optimism, her gentle humor, and her abiding fame.

518. McGee, Sidney Lamont. La Litterature Americaine dans la Revue des Deux Mondes (1831-1900). Montpellier: Universite de Montpellier, 1927. 160-61, 188.  
*Book.*

[In French--my translation]

What Mrs. Bentzon especially likes in the work of Miss Jewett, are the small 'exquisite paintings of nature,' as in Country By-Ways. Here, Jewett paints 'local scenes as she sees them, humble familiar figures, in order to prove that everywhere, under all living conditions, goodness and happiness exist, and that the means of meeting them is to seek them in full nature, in the open air, under the sun. Mme. Bentzon sees in Miss Jewett a realist in the sense that 'all that seems incredible, and exalted as false, is loathed as strange to her.'

\*\* Abstract

In 1885 Mme. Bentzon wrote a critique of Jewett's A Country Doctor. Although the novel initiated a discussion of women's liberty, she concluded that Jewett was not a novel writer. Her story was "cold," and in a long work, it's not enough to be picturesque. Jewett is more successful in writing "exquisite landscape pictures," as she does in Country By-Ways. Bentzon calls Jewett a realist for her ability to portray "humble figures" and the "goodness and happiness" that can be found among all walks of life. Bentzon also briefly mentions Jewett's "A White Heron" in her 1887 article "Le Naturalism aux Etats-Unis."

519. Sergeant, Elizabeth Shepley. Fire Under the Andes: A Group of North American Portraits. New York, NY: Alfred A. Knopf, 1927. 273-75.  
*Book.*

"The one great happiness that [Willa Cather] found in a magazine assignment came to her in Boston, because her sojourn there brought about a friendship with Sarah Orne Jewett that proved to be one of the richest of her life. The letters to Willa Cather in the

published letters of the New England author reveal her sense of the promise of the fresh young Westerner, and suggest the degree to which a creative mind which has schooled itself to canons of honesty and perfection may be yeast and wine to another in a more malleable stage."

\*\* Abstract; reprints letter from Jewett to Cather, (part of) preface to The Best Stories of Sarah Orne Jewett.

Cather's friendship with Jewett was "one of the richest of her life." Jewett's letters to Cather reveal Jewett's enthusiasm for Cather's promise, and the encouragement of an experienced writer for a talented newcomer. Cather's own appreciation for Jewett can be found in her preface to The Best Stories of Sarah Orne Jewett (1925), q.v.

520. Pedestrian, The. "Footpath and Highway - The Chamber of Horrors." Forum . LXXVII: 5 (May 1927): 766-69.  
*Journal article.*

A humorous article about a guest staying in a so-called "chamber of horrors," a small upstairs room in Philadelphia. The guest, on the other hand, finds the room delightful, particularly for the large library within it. The guest lists a selection of the books therein, and lists Jewett's The Country of the Pointed Firs alongside titles such as Wells's Tono-Bungay, and "[e]leven volumes of Dickens." The guest decides that in all, "[t]o spend the week-end with them is to realize 'infinite riches in a little room.'"

- Not listed in previous bibliographies.

521. Bikle, Lucy Leffingwell Cable. George W. Cable: His Life and Letters. New York, NY: Charles Scribner's Sons, 1928. 119-20.  
*Book.*

"... What a delightful evening I spent yesterday. I arrived in Boston at 3 P.M. & drove to see Mr. Osgood. Went thence to Mrs. James T. Fields's home in Charles St. & dined & spent the evening with her & Miss Sarah Orne Jewett. They are both women of emphatic goodness & intelligence.

"... Sarah Jewett has one of those faces that one would never call pretty. She is not picturesque, like Mrs. Fields, but it's a sweet, short sermon just to look at her. She makes one feel the obligation to be good."

\* Complete Jewett reference

George W. Cable spent a "delightful" evening in the spring of 1884 with Jewett and Annie Fields at the Fields home in Boston. Jewett is noted as being intelligent and "not pretty," but "[s]he makes one feel the obligation to be good."

- Not listed in previous bibliographies.

[Note: This book was reissued in 1967 by Russell and Russell; the letter was reprinted in the Dec. 21, 1928 Christian Science Monitor (pg. 13).]

522. Foerster, Norman. The Reinterpretation of American Literature. New York, NY: Harcourt Brace and Co., 1928. 36.  
*Book.*

"I can only touch upon the subsequent development of realism, the result partly of spontaneous reaction against decadent romanticism, and partly of fresh European influence. Between 1870 and 1890, while such men as Burroughs, Muir, and Fiske were demonstrating the claims of science, and while the poets remained predominantly romantic, the cause of realism in literature was advanced by such prose writers as Mark Twain, Howells, James, Eggleston, Miss Murfree, Miss Jewett, and Miss Wilkins (are these our 'Eminent Victorians'?)."

\* Complete Jewett reference

Jewett was one of the realist writers in the last quarter of the nineteenth century.

[Note: this was reprinted in 1959 by Russell & Russell, NY.]

523. Graham, Bessie. The Bookman's Manual: A Guide to Literature. Third Edition, Revised and Enlarged. New York, NY: R. R. Bowker, Co., 1928. 483-84.  
*Book.*

"...A short story writer, one of the earliest in American literature to write stories of place. Geography is very pronounced in her work. Deephaven was her native town of Berwick, Maine, and Maine, 'the country of the pointed firs,' is always the background of her books. Her stories are pictures, painted in strong local color, of a New England social order that is fast becoming a tradition. The pathos of change and decay pervades her work. Miss Jewett put into her stories only those characters which are typically characteristic of New England and a credit to the country. The two-volume selection made from her collected works by Miss Cather has aroused a new appreciation of the fine technique of these short stories."

\*\* Abstract; includes list of "principal works."

"Sara" Orne Jewett leads off the section of the book called "American Fiction--Contemporary Writers--Women," set apart by gender, the author mentions, because "the women present such a formidable array of first-class writers, that they are most interesting considered by themselves." Quite a statement to make in the late '20s! Jewett is listed as an early "writer of place," with Maine as her subject. Her characters are typical and "a credit to the country." Cather's collection inspires new appreciation for her. Other authors considered in this section include: Gertrude Atherton, Alice Brown, Margaret Deland, Kate Douglas Wiggin, Edith Wharton, and a number of others.

[Note: first edition was published in 1921; revised edition was published in 1925 (both of which were unseen).]

• Not listed in previous bibliographies.

524. Howells, William Dean. Life in Letters of William Dean Howells. 2 vols.. New York, NY: Doubleday, Doran & Co., 1928. II: 15, 41, 146, 391.  
*Book.*

"You have a precious gift, and you must know it, and can be none the worse for your knowledge. We all have a tender pleasure in your work, which there is no other name for but love. I think *no* one has shown finer art in a way, than you, and that something which is so much better than art, besides. Your voice is like a thrush's in the din of all the literary noises that stun us so...."

\*\* Abstract; reprints four letters to Jewett from Howells.

Howells praises Jewett's work, and asserts that "*no* one has shown finer art in a way, than you." See Firkins's 1924 work William Dean Howells: A Study and Gosse's 1925 Silhouettes for comments about Howells opinion of Jewett.

525. Whipple, T. K. "Willa Cather." Spokesmen: Modern Writers and American Life. New York, NY: D. Appleton and Co., 1928. 139-60.  
*Book chapter.*

"O Pioneers! is dedicated to the memory of Sarah Orne Jewett, 'in whose beautiful and delicate work there is the perfection that endures,' and Miss Cather has been much influenced by Miss Jewett, to whom she is indebted for friendly counsel as to the proper practice of her art. Possibly at one time she hoped to do for Nebraska what Miss Jewett had done for Maine; O Pioneers! is full of scenes which have no other end in view than verisimilitude, than local color, quaint and picturesque...."

"Yet Miss Cather was not an old-fashioned local colorist even when she wrote O Pioneers!; its appeal is not mainly to the curiosity which likes to see how people live in strange places, but to universal emotions. It draws from wells of feeling at which Miss Jewett never dipped, though it lacks Miss Jewett's 'perfection that endures.'"

\* Complete Jewett reference

Although he recognizes Jewett's influence on Cather, he has little good to say about her. In comparison to Cather, Jewett is alluded to as an "old-fashioned local colorist," one who writes about "how people live in strange places" in stories "which have no other end in view than verisimilitude, than local color, quaint and picturesque." Although Jewett achieved in Cather's words 'a perfection that endures,' Cather "draws from wells of feeling at which Miss Jewett never dipped."

526. Anon. "Who's Who of Women Fiction Writers of Maine." Maine Library Bulletin (Augusta, ME). 14 (July 1928): 15-17.  
*Journal article.*

"As one reads about Sarah Orne Jewett the impression deepens that she was a person of rare graciousness and charm, as well as a great writer...."

"Miss Jewett wrote some verse, a historical novel The Tory Lover, a few books for girls and a history The Story of the Normans but it is her stories and sketches intimately portraying New England, especially Maine, character which made her famous...."

\*\* Abstract; includes biographical sketch, a partial critical bibliography, and list of works.

This is the Jewett section of a larger list of authors, as indicated by the title.

527. Anon. "Howells Was a Gentle and Fastidious Experimenter." New York Times Book Review (New York, NY). Nov. 25, 1928: 2, 22.  
*Newspaper article.*

"You have a precious gift [he wrote with reference to Miss Jewett's Strangers and Wayfarers] and you must know it, and can be none the worse for your knowledge. We all have a tender pleasure for your work, which there is no other name for but love. I think no one has shown finer art in a way than you, and something which is so much better than art besides. Your voice is like a thrush's in the din of all the literary noises that stun us so."

\*\* Abstract

The reviewer cites Howells's letter to Jewett to demonstrate "that great courtesy which so endeared Mr. Howells to all those of his literary generation who, in his opinion, were contributing anything of real importance to American letters."

- Not listed in previous bibliographies.

528. Hunt, Clara Whitehill. "Introduction." Betty Leicester: A Story for Girls. By Sarah Orne Jewett.. Boston, MA: Houghton Mifflin Co., 1929. xi-xiii.  
*Book chapter.*

"....This story for the younger readers lives up to Miss Jewett's demands upon herself, always to give her best. Here is a perfect little picture of the New England of her own girlhood. Here is the beauty of style, the human sympathy, the deftness of character sketching, the humor, the keen observation and delicate description that mark the distinction of her writing for her critical adult audience. We older people should feel it a privilege as well as an obligation to help make our girls acquainted with Sarah Orne Jewett, and this little story may be the first step leading to many a lifelong friendship with the author..."

\*\* Abstract

Hunt's "Introduction" to Jewett's Betty Leicester calls the work "a little gem," and "a perfect little picture of the New England of her own girlhood."

529. Johnson, Merle. American First Editions: Bibliographic Check Lists of the Works of One Hundred and Five American Authors. New York, NY: R. R. Bowker Co., 1929. 121-22.  
*Book.*

"Sarah Orne Jewett's work is chiefly in the field of the short story. The Country of the Pointed Firs is said to contain the best examples. Her juveniles had a wide circulation."

\*\* Abstract

Lists bibliographic information for Jewett's works through the 1916 edition of her Verses.

[Note: Nagel 1978 lists this only under Blanck's 1942 revised and enlarged edition, q.v.]

530. Leisy, Ernest Erwin. American Literature: An Interpretive Survey. New York, NY: Thomas Y. Crowell Co., 1929. 181, 183.  
*Book.*

"In New England, the later books of Mrs. Stowe, The Pearl of Orr's Island (1862) and particularly Oldtown Folks (1869), containing such a folk-type as Sam Lawson, prepared the way for the local colorists of that region. In this work she was aided by Rose Terry Cooke, with her sympathetic sketches of commonplace lives. But in this region it remained for Sara [sic] Orne Jewett (1849-1909) to usher in the movement with her Deephaven (1877), a picture of life of a decaying seaport. In such short stories as 'The Dulham Ladies' and 'A Native of Winby,' romantic studies of individualists, the exodus from New England to the West left its traces in a well delineated air of passivity."

\* Complete Jewett references

Although preceded by Stowe and Cooke, Jewett initiated the local color movement in New England with the publication of Deephaven in 1877. This movement flourished in the 1880s when Jewett's work was accompanied by other writers' depictions of other areas of the country.

531. Marshall, Katherine Eastman. "Berwick." Maine Past and Present. Boston, MA: D. C. Heath, 1929. 34-38.  
*Book chapter.*

"...Long afterwards Berwick was the birthplace of one of our best writers of stories, Sarah Orne Jewett. In her novel The Tory Lover, she pictures the life of Berwick in the days of trouble between the colonies and England. This section of New England, Berwick, Kittery, Portsmouth, and York, had many devoted lovers of Old England, some of whom opposed, secretly or openly, any break with the mother country. These people were faced with the hardships necessarily resulting from intense opposition. Miss Jewett in this book tells the story of one such person. Much fine aristocratic blood was scattered through the veins of the folk of this district, and the old times showed fine manners and a beautiful urbanity. The spirit of this book lies like a warm June sun over the whole story, like a beautiful June day along the streams and hills of Berwick. As one reads he feels that here are recorded some fine traditions that may easily make the reader proud of the settlers of days gone by. Whoever enjoys a mellow book that tells of early days in the Province of Maine must read Miss Jewett's labor of love for her home town."

\*\* Abstract



Jewett is praised as a native of Berwick and for *The Tory Lover* that depicts the town's Revolutionary history. Later, *A Country Doctor* is similarly lauded.

532. Matthiessen, Francis Otto. *Sarah Orne Jewett*. Boston, MA: Houghton Mifflin Co., 1929. 160 pp..  
*Book.*

"Her material was deeply embedded in her heart. She had simply to allow her recollections to rise slowly to consciousness and unfold, like a moonflower in the quiet evening. Those endless talks with Miss Polly Marsh, and with Captain Dan over at Wells...That story about the man hitting his wife in the head with the stone bottle, for instance....The crusty talk of the fishermen was so familiar to her ears that she could reconstruct its nasal cadence almost at will. But her way of composing was not calculated and deliberate like this. She had said that she always wrote impulsively, and in a sense she was still the girl who scribbled down sudden stories out of what she knew...."

\*\* Abstract

Matthiessen's book is the first significant biography of Jewett published, and his standing as an important critic of American literature further enhanced the significance of the work. Published in 1929, its arrival commemorated the twentieth anniversary of Jewett's death. Coming four years after Cather's edition of *The Best Stories of Sarah Orne Jewett*, the book again urges the public to take notice of this fading star.

Matthiessen recounts Jewett's childhood and the progress of her writing career. Many of her letters are quoted, and he credits Esther Forbes's May 16, 1925 *Boston Transcript* article, as well as other unnamed newspapers and magazine articles, for the information he provides. However, as the abstract quoted above demonstrates, the tone is one of appreciation rather than of close criticism. The language is often flowery and sentimental, and in general, Jewett's weaknesses are glossed over. Matthiessen is more adept at analyzing and assessing Jewett's work, the bulk of which comes at the end of the book. It is a work to read for pleasure, rather than any kind of definitive scholarly assessment of Jewett. Nevertheless, as the first book to consider Jewett, it is still important.

[Note: This book was reprinted in 1965 by Peter Smith: Gloucester, MA, and in 1992 by Reprint Services Corp.]

533. Wagenknecht, Edward. "Willa Cather." *Sewanee Review* (Sewanee, TN). 37 (April-June 1929): 221-39.  
*Journal article.*

"One of Miss Cather's critics, speaking of *O Pioneers!*--points out that a scattered effect might have been expected in a novel which takes its title from Whitman and 'which is dedicated to the memory of Sarah Orne Jewett, 'in whose beautiful and delicate work there is the perfection that endures.'" This judgment manages to achieve the one thing in the world which is only less difficult than being exactly right: it is exactly wrong. It is precisely because Miss Cather has been able to appreciate both Whitman and Miss

Jewett, because her soul was hungry for music and the arts at the same time that her heart clung passionately to the land, that she is the novelist she has become. Her love of common things has saved her from trifling, from the curious detachment from life which persons intensely interested in the arts so often achieve, and which is so absolutely fatal to any honest creation. And on the other hand, her hunger for beauty has made her see just where are the limitations of common things, has preserved her from the provincialism that might otherwise have clouded her work."

\* Complete Jewett reference.

Cather was influenced by Jewett who taught her to love the land and common things. This love kept Cather from becoming too detached and provincial in her writing.

534. Edgett, Edwin Francis. "In the Land of Sarah Orne Jewett [Review of Matthiessen's Sarah Orne Jewett]." Boston Evening Transcript (Boston, MA). Apr. 6, 1929: n.p..  
*Newspaper article.*

"... Despite the many other writers of fiction who have made their own scene their theme, Miss Jewett is unique, and that is what Mr. Matthiessen's biography shows her to be. She is a chronicler of New England; she may be the chronicler of New England. It is good to have this excellent book about her, but it is better to have her own books still with us. Mr. Matthiessen is to be congratulated especially upon his discretion in making his story of Miss Jewett exactly the right length."

\*\* Abstract; includes photograph of Jewett

Edgett's lengthy article does more to trace Jewett's life as Matthiessen does in his biography than to comment on Matthiessen's work itself. As a review, therefore, the article is largely praiseworthy and uncritical, with Edgett stating that "Mr. Matthiessen shows excellent judgment in placing [Jewett], as she did her stories, always in the heart of her environment." The piece, however, is subtitled "The Life and Work of the Author of 'The Country of the Pointed Firs' Revealed in a Sympathetic Biographical Study," a comment that accurately describes the largely appreciative biography.

535. Anon. "Speaking of Books [Review of Matthiessen's Sarah Orne Jewett]." Outlook and Independent (New York, NY). 151 (Apr 17, 1929): 626, 628.  
*Journal article.*

"This short and interesting biography is direct and appreciative. Its author has learned to know Miss Jewett's country as well as her work and he confines himself to giving an objective picture of her life and setting, depending largely upon quotation from her letters and from the critical comment of her time....He has left modern psychological methods unused, and wisely, for it seems unlikely that any elaborate analysis of Miss Jewett's locally typical and rather easily understood character would be of interest, and it is not important to an appreciation of her work....It is customary to speak of Sarah Orne Jewett as among the greatest of our local-colorists. But local color, while it usually has historical value, does not make literature....No one who pretends to a knowledge of American literature will leave The Country of the Pointed Firs unread. And the serenity, the freshness and the simplicity of that book, the sureness of its pictures of Maine coast

life in the last century, and its sympathetic portrayal of the gentler aspects of human character will enchant most people into a more extensive reading of Sarah Orne Jewett's work."

**\*\* Abstract**

Matthiessen's biography is "direct and appreciative." Jewett's character and her work is too easily understood for psychological methods, which were wisely not used. Local color alone does not make literature, but no one will neglect The Country of the Pointed Firs. The final comment, focusing as it does on Jewett's own work rather than the biography at hand, implies that Pointed Firs will do more to further Jewett's reputation than Matthiessen's book.

536. Grattan, C. Hartley. "Sarah Orne Jewett." Bookman (New York, NY). 69 (May 1929): 296-98.  
*Journal article.*

"Sarah Orne Jewett's art is so quiet and unassuming that it escapes the attention of all but those few who can take pleasure even today in the quiet and unassuming. It is altogether natural that it appeals to but few, for the social situation which Miss Jewett essayed to portray is so far from that which most American readers know. It requires a wrench of the imagination even to comprehend Miss Jewett's world; and with her mode of seeing the world and her literary methods we have but a distant sympathy. She is, in a few words, the sort of artist than can be appreciated only historically. Yet her work is not mere documentation of a vanished epoch. It is art of a true and delicate sort."

**\*\* Abstract; includes sketch of Jewett.**

A lengthy evaluation of Jewett, the most significant, outside of Matthiessen's biography, since Esther Forbes 1925 Boston Transcript article and Shackford's 1922 article in Sewanee Review, q.v. These four works, then, represent a decade's worth of evaluation of Jewett sufficiently distanced from her life to see her objectively both historically and artistically.

Recognizing the distance between Jewett's world and that of modern readers, Grattan nevertheless considers Jewett a great artist, one who "approached her subject with deep seriousness and profound understanding." Grattan balances praise of Jewett's work, noting her literary inheritance from Hawthorne, and her influence on Cather, with recognition of her weaknesses, such as her inability to write short stories or novels, confining her scope to "chronicles" and "episodes," and the lack of "a sense of the truly dramatic." The Country of the Pointed Firs is her "greatest piece of sustained work." Frost is her successor in writing about New England. Reprinted in Cary's 1973 Appreciation, q.v.

537. Anon. "The Serene Days of Sarah Orne Jewett [Review of Matthiessen's Sarah Orne Jewett]." New York Times Book Review (New York, NY). May 12, 1929: 12.  
*Newspaper article.*

"... Her work is serene, beautiful and true within its limits. But it has limits. Too truly was Miss Jewett a Brahmin. And she was made a Brahmin too young." "Matthiessen's argument turns back on itself and Sarah Jewett did not, after all, plumb the depths."

**\*\* Abstract**

Initially, the reviewer says, "It is like discovering a long-forgotten album, with dry roses crushed between the leaves, to come upon a book by Sarah Orne Jewett. Yet, strictly speaking, it is not so many decades ago that The Country of the Pointed Firs, through the sheer beauty of its style and its human truthfulness, brought home to thousands the fact that an author of undoubted talents and unimpeachable integrity was active in New England." However, the review quickly becomes indicative of much of the criticism of this era. Jewett is called "too limited." Matthiessen's book is similarly criticized, but the bulk of the review seems to say more about the reviewer's opinion of Jewett than Matthiessen's biography.

- Not listed in previous bibliographies

538. Spencer, Theodore. "Sarah Orne Jewett [Review of Matthiessen's Sarah Orne Jewett]." New Republic (New York, NY). 59 (May 22, 1929): 48-49.  
*Journal article.*

"A critical study of such an author, particularly if her memory has become a little obscure, should consist chiefly in an attempt to isolate her peculiar quality, to account for it by her life and environment, and to set it against the background of her contemporaries in an effort to determine its value. These things Mr. Matthiessen has very ably done....Only occasionally, in his literary judgments, does Mr. Matthiessen cause disagreement. 'A White Heron,' for example, is not as successful a story as he would have it, and one feels, when he is passing sentence on Miss Jewett's contemporaries, that he has accepted somewhat too unquestioningly the assumptions of the nationalistic school of criticism.

"But such matters do not take away from Mr. Matthiessen's main achievement. His book is brief, sensitive, well written, and, like one of Miss Jewett's own stories, recreates for us the atmosphere in which its heroine moved. Would that more biographies could be as eminently suitable to their subjects as this one."

**\*\* Abstract**

Jewett was a "minor" writer, but one who should not be forgotten. Her gift was one of description and characterization, not plot. Matthiessen's biography is "very ably done." He captures Jewett's essence and attempts to evaluate her work against that of her contemporaries. However, his assessment is not without controversy: he embraces too quickly the opinions of "the nationalistic school of criticism," and Spencer feels that "A White Heron" is "not as successful a story as [Matthiessen] would have it." Nevertheless, his biography suits his subject "eminently."

539. Anon. "[Review of Matthiessen's Sarah Orne Jewett]." Maine Library Bulletin (Augusta, ME). 15 (July 1929): 23-24.  
*Journal article.*

"...Mr. Matthiessen's study of Miss Jewett's work and his estimate of her place in literature merit high praise....That Miss Jewett's work is remembered as literature while that of most of her contemporaries is forgotten is due, Mr. Matthiessen thinks, to her style....Perhaps M. Matthiessen deals with her personality less ably than with her art, but as a whole, biographically as well as critically, the book is admirable, an authentic and interesting study of Miss Jewett containing much more about her than is readily found elsewhere...."

**\*\* Abstract**

The writer is enthusiastic to read a biography of Jewett, but his enthusiasm perhaps colors his assessment of Matthiessen's work, which "biographically as well as critically" he finds "admirable," although he does find that Matthiessen deals "less ably" with her personality than with her writing. The critic's most authoritative remark, perhaps is that the biography contains "much more about [Jewett] than is readily found elsewhere."

[Brief reviews of Day's Rockbound and Lynch's Thrilling Adventures, both by Maine authors about the state, bracket Jewett's.]

540. Phelps, William Lyon. "As I Like It [Review of Matthiessen's Sarah Orne Jewett]." Scribner's Magazine (New York, NY). 86 (July 1929): 92-99.  
*Journal article.*

"Mr. F. O. Matthiessen has written an excellent critical biography of the beloved Sarah Orne Jewett, who refuses to stay dead. Her quiet but truthful sincere art has a vitality all its own. Mr. Matthiessen shows admirable taste and judgment in his account of her life and in his appraisal of her works. He quotes Willa Cather as saying she believes the three American books that stand the best chance to survive are The Scarlet Letter, Huckleberry Finn, and The Country of the Pointed Firs."

**\* Complete**

Jewett's "quiet but truthful sincere art has a vitality all its own." Matthiessen's biography "shows admirable taste and judgment." However, Phelps's rather flippant tone, as well as the notion that this is "an excellent critical biography" tempers the authority of his words.

[Arvin's The Heart of Hawthorne's Journals is mentioned previously; Jewett's mention ends the review section.]

541. Hopkins, Frederick M. "Old and Rare Books." Publishers' Weekly (New York, NY). 116 (Aug 10, 1929): 559.  
*Journal article.*

"No writer of fiction of the last two decades of the last century was more beloved than Sarah Orne Jewett, and no one wrote for more varying audiences. Her tales of the pine belt of New England have been accepted as classics in that they represent with unerring fidelity the people she knew so well. Little attention had been paid to her books by

collectors until the recent publication of her Life by Houghton Mifflin Company, which appears to have stirred up both collectors of first editions and of autographs."

\* Complete

Matthiessen's Sarah Orne Jewett has initiated renewed interest in the author and has compelled collectors to search for Jewett's first editions and autographs. The October 1929 Maine Library Bulletin reprints this comment, q.v.

542. Minderman, Earl. "Today's Women." Washington Post (Washington, D.C.). Sept. 3, 1929: 10.

*Newspaper article.*

"Sarah Orne Jewett, famous American novelist and short-story writer, was born this day, 1849. The New England character, seen from its most attractive side, formed the theme of the bulk of her works, which appeared mostly in the Atlantic Monthly. The author died in 1909."

\* Complete Jewett reference

Minderman opens his brief article on women born on Sept. 3rd with Jewett. Although his commentary is largely correct, it's also reductive and indicates Jewett's shrinking recognition.

- Not listed in previous bibliographies.

543. Anon. "[Jewett's Book of Verse Omitted in July]." Maine Library Bulletin (Augusta, ME). 15 (Oct 1929): 57.

*Journal article.*

"...It is our opinion that the poetry of a writer of prose has always a special interest as sounding a personal note, and many readers who share our delight in Miss Jewett's stories and our pride in the fact that she is, in every sense a Maine writer, will enjoy the charm and grace of these poems...."The Gloucester Mother" is the finest of the poems, with the simplicity and poignancy which are characteristics of Miss Jewett's finest prose."

\*\* Abstract

Readers who enjoy Jewett's prose will enjoy the "charm and grace" of her poems, of which "The Gloucester Mother" is the best. The end of the review quotes the Jewett reference in the Aug 10, 1929 Publishers' Weekly, q.v.

544. Forbes, Allyn B. "Book Reviews [Review of Matthiessen's Sarah Orne Jewett]." New England Quarterly (Boston, MA). 2 (Oct 1929): 678-79.

*Journal article.*

"Mr. Matthiessen's sympathetic insight into the character and personality of his subject breathes forth from every page. Compared with many other biographies of literary

figures, his treatment is far from exhaustive. Yet at the same time one has a feeling that anything different would have been singularly inappropriate. Miss Jewett does not demand of her biographer the application of the modish paraphernalia of psychological dissection....The main current in her comes direct from the soil of New England village life...."

**\*\* Abstract**

Jewett was a realist but one whose expressions of happiness and humor set her apart from those who deal mainly with unpleasantness. Her Country of the Pointed Firs is an example of "authenticity beyond challenge." Matthiessen's work is "far from exhaustive" but Jewett does not lend herself to psychological examination. Forbes agrees with Matthiessen that Jewett and Dickinson are "the two principle women writers America has had," and with Cather's assessment that The Country of the Pointed Firs will withstand the tests of time and change.

545. Hicks, Granville. "Sarah Orne Jewett [Review of Matthiessen's Sarah Orne Jewett]." Hound & Horn (Cambridge, MA). 3 (Fall 1929): 127-28.  
*Journal article.*

"...She is precious to us not merely for those niceties of style which Mr. Matthiessen points out, nor yet merely because she is, as he admirably shows in his study of the 'nineties, definitely superior to her contemporaries, but also and chiefly because she caught on to the Maine coast a glimpse of human reality. For this we forgive, though we do not overlook, her unconscious prudery, her occasional sentimentality, her narrowness of perception. It would be pleasant to think that Mr. Matthiessen's book might serve to bring to her stories the readers they deserve, but one fears that, having too successfully caught the gentleness and unobtrusiveness of her manner, it will lapse into the semi-oblivion that has been Miss Jewett's fate."

**\*\* Abstract**

Hick's review is significant not only for its assessment of Matthiessen's biography, but for its further assessment of Jewett herself. Hicks correctly admires Matthiessen's biography as the first book to elucidate Jewett's life and work, but distinguishes between Matthiessen as biographer and Matthiessen as critic, the latter of whom is less adept than the former. Hicks states that Jewett's work, "portraying a quiet alternation of uncomplaining suffering and unrhapsodic joy, seem to catch a fundamental human rhythm," and that she was hindered creatively by the narrowness of the Atlantic's editorial board. She is noted as being "definitely superior to her contemporaries," and significant for capturing the life of the coast of Maine. Hicks regrets, however, that Matthiessen's biography will not likely bring more readers to Jewett, but will "lapse into the semi-oblivion that has been Miss Jewett's fate."

- Not listed in previous bibliographies.

546. Pattee, Fred Lewis. "Book Reviews [Review of Matthiessen's Sarah Orne Jewett]." American Literature (Durham, NC). 1 (Nov 1929): 335-36.  
*Journal article.*

"....Time indeed renders unlooked-for verdicts. Why Miss Jewett and not Mrs. Stowe or Miss Murfree or Miss Wilkins? Why pass all the Boston Brahmins, Longfellow, Holmes, Lowell, Emerson? The little biography--it contains but 160 large-type pages--is careful to tell us....She knew her people and she revealed them with intimate knowledge....But to the author of the new biography the culminating thing in all her work is her style....

"The biography is worthy of its subject. One is liable to misjudge the book during the opening pages with their familiar iteration of 'Sarah' and their somewhat effeminate recordings, but it grows in conviction as it advances and it ends with real power. It is a biography worthy of its subject. One need say no more."

**\*\* Abstract**

Pattee, who had been a long-time Jewett supporter, astutely recognizes the weakness of the biography's early pages, but appreciates Matthiessen's assessment that Jewett's style is what distinguishes her from her contemporaries. He finds Matthiessen's "little book" "ends with real power."

[A positive review of Dwight's Letters from Brook Farm and a poor review of Caulfield's The French Literature of Louisiana frame Jewett's.]

547. Bryan, Jessie French. "Sarah Orne Jewett's Interpretation of Maine Life." Diss. Dissertation for M.A., University of Maine, 1930.  
*Dissertation.*

"... Miss Jewett does not go out to find beauty at all. Beauty in the Maine sketches is incidental. We have discovered no effort on her part to defend New England. She would be one to shrink from a responsibility so presumptuous. New England is the part of the universe that she knew well enough to reproduce for her own artistic satisfaction and for our pleasure and enlightenment. She loves the lean beauty of the landscape, but she knows that it is a country hungry for man's body and thirsty for his spirit. She recognizes that the good men and women who live on the farms and along the coast are honest and fearless, but swathed in cramping bands of social consciousness and tradition, and prejudiced against relaxation in humor or imagination, or aesthetic enjoyment. There is no mirth in her Maine, no fun except of her own creation."

**\*\* Abstract**

Bryan's 1930 Master's Thesis from the University of Maine at Orono is the earliest known graduate study of Jewett's work. In it the author assesses "the effect of geography upon human character and behavior," and to what extent writing is influenced by the effect of geography (n.p. [Foreword]). Bryan argues that "[n]o Maine writer makes a more satisfactory analysis of social and economic conditions in the light of modern geography than Sarah Orne Jewett. Her mind is scientific; her imagination is never wholly released from logic. She is able to record with accuracy and clearness what she has seen and heard.... But however logical and accurate her interpretation of Maine may be, it is no text book of history or sociology. Her sketches are much closer to poetry in tone than to science. When an observation passes through the mind of Sarah Orne Jewett, it comes out not fact, but truth" (v). Chapters include: "People," broken into three



sub-headings: "Character and Characterization," "Culture," and "Social and Economic Conditions"; "The Countryside," and "The Dialect," as well as an introduction and conclusion. Bryan considers other Maine writers as part of his analysis as well, including Wilbert Snow's Maine Coast (1923) and The Inner Harbor (1926); Owen Davis's play Icebound (1923), Mary Ellen Chase's novel Uplands (1927), and the poetry of Edna St. Vincent Millay and Edwin Arlington Robinson.

Significantly, only a year after Matthiessen's 1929 biography of Jewett, Bryan has largely condemned it as a source of information, saying "Mr. Matthiessen gives us nothing, as he says in a note at the end of his book...except what has already appeared in her writings" (vii).

This is less formally outlined than the Sougnac dissertation of 1937. It doesn't treat each category of Jewett's work separately or linearly, but rather leaps from element to element and story to story in Bryan's examination of character. But most works are treated, including several stories that are uncollected and less well known. Many themes emerge here only to be fully treated critically in later decades, including assessment of the power of Jewett's female characters. The dissertation is filled with wonderful statements such as: "We should like to meet all of Miss Jewett's old fishermen and the captains when we go to Deephaven, or to Dunnet's Landing. We hope that we shall be spared the young men. They embarrass our imagination as they do the author's. Miss Jewett is ill at ease with dynamic youth of either sex. Hers is no moving-picture imagination. She must have quiet old people who will sit for their portraits" (2). "Character and Characterization" is addressed by emotional theme or psychological perspective: love, fear, social consciousness, stability passivity; while the subsection on "Culture" examines what the characters have been reading, their educational levels, issues of travel. Bryan argues that music and poetry are largely ignored or criticized as a holdover from Calvinistic prohibitions, as well as a reflection of "the general lack of merriment for which the climate and the type of religion is largely responsible" (47). Many of Jewett's characters lack a general aesthetic appreciation, which "goes far toward establishing our confidence in her sincerity and her fidelity to conditions as she knew them" (49)--she doesn't idealize the country people and make them appreciate beauty they didn't recognize. Reality rather than escape is stressed. Humor is considered but isn't overly emphasized. Often Bryan finds that it comes from the characters' very seriousness. The chapter on dialect consists of a general assessment of Maine dialect, and a lengthy glossary of native terms used by Jewett and examples from her stories. Overall, it far surpasses the Sougnac dissertation on originality and scholarly interest. It's unfortunate that more are not able to access this early assessment of Jewett's work.

- Not listed in previous bibliographies.

548. Cairns, William B. A History of American Literature. "Revised edition". New York, NY: Oxford University Press, 1930. 499, 500.  
*Book.*

"Deephaven, her first volume, appeared in 1877. It has a sort of unity and has been referred to as a novel, but like most of her books it is made up of sketches that had been printed independently. After the publication of Deephaven, she wrote abundantly. Her preference was for placid scenes and lives, and her tendency was toward the idyllic, though she was not without a mild sense of humor in her presentation of characters. The Country of the Pointed Firs comes nearest of her works to being a real novel."

**\*\* Abstract**

Jewett wrote collections of sketches with only Country of the Pointed Firs coming close to being "a real novel." Jewett's tendency was towards the idyllic, but she was not without humor. Cairns afterwards examines Mary Wilkins, who he calls "A much more important figure." Compare to the earlier 1912 edition.

[Note: Nagel 1978 lists this first under the 1912 first edition, but only annotates the 1930 edition.]

549. Cournos, John. "Introduction." American Short Stories of the Nineteenth Century. New York, NY: E. P. Dutton, 1930. vii-xiv.  
*Book chapter.*

"...These three men [James, Hawthorne and Melville] alone, among the great American fiction writers, wrote what they wanted and how they wanted. To these might be added some lesser figures like Mary E. Wilkins, Sarah Orne Jewett, etc. The form of the others was more or less dictated by public conditions and private circumstances in which the authors found themselves placed...."

**\*\* Abstract; reprints Jewett's "The Hilton's Holiday."**

Jewett is listed among the "lesser figures" of short story writing.

[Note: I also saw another edition, "Last reprinted 1967," that listed the Introduction's page numbers as v-ix. Here Jewett is listed among the "distinguished names" of short story writers. The above quoted statements remain the same. Later, Wilkins is listed as a writer of "masterpieces." In both Introductions the above quoted passage is the last reference to Jewett outside of her reprinted story.]

550. Garland, Hamlin. Roadside Meetings. New York, NY: Macmillan, 1930. 34-35.  
*Book.*

"...[Mary Wilkins Freeman's] only competitor in the New England short-story field was Sarah Orne Jewett, a graceful figure in Boston society. I read her stories, but I never met her. In fact, I only saw her once at a public meeting. Her work was related to the school in which Mary Wilkins was an exemplar but she was more adroitly literary. There was a little more of the summer visitor in her stories of the New England villages which she celebrated. I greatly admired her work and once wrote to her to say so."

**\* Complete Jewett reference**

Garland admired Jewett's stories, and corresponded with Jewett, but the two never met.

- Not listed in previous bibliographies.

551. Loughton, Oscar. Ninety Years at the Isles of Shoals. Boston, MA: Beacon Press, 1930. 99.  
*Book.*

"... Appledore Island was next to Concord, in Massachusetts, as a gathering-place for distinguished people. Among those whom it was our great privilege to meet I recall Hawthorne, Lowell, Whittier, Aldrich, Stedman, Fields, Trowbridge, Beecher, Albee, R. B. Forbes, J. W. Riley, and Dr. Lowell Mason (who wrote the hymns) came often with his wife and splendid sons.... I also recall Frances H. Burnett (who named her Little Lord Fauntleroy for my brother, Cedric), Elizabeth Whittier, Sarah Orne Jewett, Harriet Beecher Stowe, Lucy Larcom, Harriet Prescott Spofford, Annie Fields, Rose Lamb and Louise C. Moulton."

\* Complete Jewett reference

Celia Thaxter's brother Oscar recalls Jewett as being among the "distinguished people" who would visit Appledore Island in the late nineteenth century.

552. Parrington, Vernon Louis. Main Currents in American Thought: An Interpretation of American Literature from the Beginnings to 1920. 3 vols.. New York, NY: Harcourt, Brace and Co., 1930. III: 57, 63-66, 238, 288, 397, 400.  
*Book.*

"...to later readers the tie that drew [Jewett] to Tolstoi seems the thinnest of gossamers. The roots of her character--and of her art--went down too deep into Brahmin soil, she was too completely under the critical sway of Lowell and Fields and Aldrich, for her to turn naturalist. Her realism--if one may use the word--was as dainty and refined as her own manners--bleached out to a fine maidenly purity.... Though she disliked and distrusted the America that was submerging the old landmarks, she was as ignorant as her Maine fisherfolk of the social forces that were blotting out the world of her fathers, and she clung with pathetic futility to such fragments of the old order as remained."

\*\* Abstract

The implication here is that Jewett *should* have turned naturalist, had she not been under the sway of literary friends whose gentle Brahmin temperament kept her talents from developing. There is little indication that this was the case: she wrote from her heart, and although her optimism indeed colored her writing toward the idyllic, to say that she was "as ignorant as her Maine fisherfolk of the social forces" that were changing society is presumptuous.

553. Pattee, Fred Lewis. The New American Literature: 1890-1930. New York, NY: Century, 1930. 8, 9, 42, 50, 88, 90, and as indexed.  
*Book.*

"...But [Cather's] art, satisfying though it is to the eye, leaves no glow. There is little of warmth in her cameo cuttings. The secret of Miss Jewett she never really caught. For Miss Jewett's characters steal subtly into the realm of one's feeling. She loved her own and we love them; she painted not with intellect only, but with emotion. With Miss

Cather, save for a few glowing moments where she dreamed of her girlhood on the Nebraska prairies, there is little of that subtle something that makes the heart flutter a bit and the breath come short. We see, but we do not share...."

**\*\* Abstract**

Jewett is placed in context with other short story writers from the 1880s through their deaths. Jewett's work surpasses Cather's, despite the influence of the former on the latter. Cather's work does not come alive, as Jewett's does through the combination of intellect and emotion. There is little in Cather of "that subtle something" that allows us to share what Jewett depicts, not just see it.

[Note: I viewed the 1968 reprint, published by Cooper Square Publishers, New York, NY.]

554. Rapin, Rene. Willa Cather. New York, NY: Robert M. McBride & Co., 1930. 21. *Book*.

"...And from the first chapter [of O Pioneers!] I decided not to 'write' at all--simply to give myself up to the pleasure of recapturing in memory people and places I had believed forgotten. That was what my friend Sarah Orne Jewett had advised me to do. She said to me that if my life had lain in a part of the world that was without a literature, and I couldn't tell about it truthfully in the form I most admired, I should have to make a kind of writing that would tell it, no matter what I lost in the process.'

"Sarah Orne Jewett was right. O Pioneers [sic] proves it...."

**\*\* Abstract**

Cather recounts Jewett's advice and how she implemented it when she wrote her novel O Pioneers!

555. Clark, Harry Hayden. "New England Portraits [Review of Matthiessen's Sarah Orne Jewett]." Yale Review (New Haven, CT). 19 (Spring 1930): 633-35. *Journal article*.

"...Mr. Matthiessen has done well in re-creating that delicately fragrant atmosphere in which she wrote--'silvery, serene, with an edge, a delicate filigree of frosting in the sunny air.' From the biography, as from her tales, there emerges a faint odor of rose leaves; it is itself literature, graphic, whimsical, colorful. In the face of such rare excellence it may be ungracious to speak of scholarly precision and judicial criticism. And yet there will be those who will be struck by Mr. Matthiessen's note that his sources are found 'somewhere' in Miss Jewett's work; they will regret his preoccupation with description at the expense of explanation and evaluation, they will regret his seeming indifference to his confession that 'Miss Jewett does not generally deal with the central facts of existence,' and 'without style' her 'material would be too slight to attract a second glance.'"

**\*\* Abstract;** Alvin's Hawthorne is also considered in this article, and is better received.

Clark astutely observes that Matthiessen's biography is lacking in "scholarly precision and judicial criticism."

556. Clark, Harry Hayden. "The 'Trailing Arbutus' [Review of Matthiessen's Sarah Orne Jewett]." Saturday Review of Literature (New York, NY). 6 (May 3, 1930): 1011.  
*Journal article.*

"... Mr. F. O. Matthiessen's Sarah Orne Jewett, a critical biography, is in itself a work of beauty, excelling in charm of style, sensitive appreciation, and the power of vivid portraiture. As a critical biography, however, its value is curtailed by the absence of precise, convincing documentation (the sources are 'somewhere' in her work), and by a general vagueness and lack of penetration in dealing with individual stories and especially with Miss Jewett's 'criticism of life.'"

\*\* Abstract

Similar to his evaluation in the 1930 Yale Review, q.v., he here criticizes Matthiessen's biography as critically general, vague, and lacking in "scholarly precision."

557. H., W. "Quietude of Old Houses." Christian Science Monitor (Boston, MA). July 1, 1930: 9.  
*Newspaper article.*

"... Later in that evening when dusk had settled down and a big yellow moon threw light across the dooryard, we talked of this Maine author and the fidelity with which she portrayed New England types of that region. From the very windows before which we sat could be seen the roof of Hamilton house. Across the terraced lawn the elm trees cast their shadows in the moonlight, just as they did that October night more than a century and a half ago. Then it was that Colonel Jonathan Hamilton, 'with a handsome impatient company of guests, all Berwick gentlemen,' entertained Captain John Paul Jones, on the eve before he sailed the *Ranger* on her maiden voyage."

\*\* Abstract

The author, W.H. visits South Berwick and recalls both Jewett and her works generally, and The Tory Lover specifically, as his hostess recalled stories about Mary Hamilton and the history of the area.

- Not listed in previous bibliographies.

558. Adams, James Truslow. The Epic of America. Boston, MA: Little, Brown, and Co., 1931. 326-27.  
*Book.*

"...Novelists and story-tellers no longer went abroad for their subjects, but a whole multiple group--Joaquin Miller, Bret Harte, James Lane Allen, Joel Chandler Harris, Mary Wilkins Freeman, Sarah Orne Jewett, George W. Cable, Lafcadio Hearn, Mary N. Murfree, and others--formed the 'local color school' in our literary history and painted the

local scenes of New England, Virginia, Louisiana, Kentucky, the Far West, until the American reader came to realize the infinite variety in our national unity. Perhaps the most lasting of those named, from a literary standpoint, was the New Englander, Miss Jewett, and it is notable that she painted for that section a society that was essentially static and calm, one that suffered no more from the tumult of American life and uneasy dreaming...."

\* Complete Jewett reference

Writers of the local color school, including Jewett, taught America "to realize the infinite variety in our national unity." Jewett's work is "perhaps the most lasting," and is notable for presenting a society "static and calm" rather than tumultuous and chaotic.

559. Becker, May Lamberton. Golden Tales of New England. New York, NY: Dodd, Mead & Co., 1931. 28-52.  
*Book.*

"...The ladies who set out on their precarious expedition in this story show in their speech the same respect for the spoken word to which we have already called attention, but they prefer 'nice' words, as they prefer to take nice steps. Out of the richness of Miss Jewett's short-story collections--volume after volume from which to choose--I chose this one because it presents New England hospitality, obliquely to be sure, but so as to see it in more than one characteristic aspect. Visiting is a feature of life in the country: before the telephone it was likely to be visitation. How various types took to it--and practised it--is shown by example in this story."

\*\* Abstract; includes biographical sketch, reprints "The Guests of Mrs. Timms."

Jewett's works truthfully depict New England life of the historical past. From the volumes of Jewett's short stories, Becker chose "The Guests of Mrs. Timms" because it exemplifies New England hospitality in a time before the telephone.

560. Garland, Hamlin. "Howells." American Writers on American Literature. John Macy, ed. New York, NY: Horace Liveright, 1931. 285-97.  
*Book chapter.*

"... [Howells] applauded the work of Alice French, George W. Cable, Joel Chandler Harris, Madison Cawein, James Whitcomb Riley, Sarah Orne Jewett, Mary E. Wilkins and a dozen others of 'the Local Color School.' He was quick also to recognize plays of native quality like those of Edward Harrigan, Augustus Thomas, William Gillette, Charles Hoyt and James A. Herne, who were reporting, to the stage, American life as they knew it and loved it. They were all part of the general movement toward a more authentic national literature."

\* Complete Jewett reference

Howells encouraged many American writers, Jewett among them, who were working "toward a more authentic American literature."

561. Marble, Annie Russell. Builders and Books: The Romance of American History and Literature. New York, NY: D. Appleton and Co., 1931. 207-08.  
*Book.*

"Three quiet, home-making women of New England were producing fiction that somewhat startled their readers in the 1880's and 1890's, by realistic truths about domestic life. With each passing year there is emphasis of the indebtedness of American literature to Sarah Orne Jewett for such wholesome pictures of life as The Country Doctor, Deephaven, and The Country of the Pointed Firs. Willa Cather has written words of literary appreciation and personal gratitude to Miss Jewett in a Preface to Miss Jewett's Best Stories. The daughter of a country doctor who took her with him on his rounds, she knew and loved the countryside of Maine and its people."

\* Complete Jewett reference

Marble perceptively notes (in 1931) that Jewett "startled [her] readers in the 1880's and 1890's, by [writing] realistic truths about domestic life," and suggests that "[w]ith each passing year there is emphasis of the indebtedness of American literature to Sarah Orne Jewett."

[Note: the bibliography in the back is unreliable; it gives credit to Jewett for Stockton's Rudder Grange (1879) and lists Cather's 2 vol. edition of Jewett's Best Stories as appearing in 1918.]

562. Matthiessen, F. O. "New England Stories." American Writers on American Literature. John Macy, ed. New York, NY: Horace Liveright, 1931. 399-413.  
*Book chapter.*

"... Sarah Jewett's most distinctive quality lies in her ability to enmesh the actual touch of the countryside, a whiff of salt air across the marsh, the flickering shadows over a field of grain...

"But there is more to her sketches than atmosphere. She is not merely a poet of nature. She may not tell you many facts about her characters, but they embody a deeply interfused humanity. Her imagination breathes softly through them, and suggests the dimensions of life...."

\*\* Abstract

Matthiessen argues that Jewett has lasted while other writers of New England have faded with time because she didn't try to make her "material count for everything," which meant it soon lost its freshness. She was patient, waiting and ruminating twenty years before her sketches in Deephaven, in which she was too present, matured and refined to the art in The Country of the Pointed Firs. Her characters "embody a deeply interfused humanity," and in their truthful depiction they live in her art.

563. Richards, Laura E. Stepping Westward. New York, NY: D. Appleton and Co., 1931. 361-72.  
*Book.*

When Jewett lived with Annie Fields, their house on Charles Street in Boston was known as the "Temple of Literary Piety." Laura E. Richards, and her mother Julia Ward Howe would visit Jewett and her sister Mary in Berwick. "There was a little basket phaeton, and in this Sarah would drive me all over the country that her readers know and love so well. She had a story or a memory at every corner."

\*\* Abstract; includes photograph of Jewett in front of her house.

A book of reminiscences. Julia Ward Howe and her daughter Laura E. Richards knew Jewett and visited her in Berwick.

564. Everett, Elizabeth Abbey. "Books and Writers [Review of Lull's Golden River]." Overland Monthly and Out West Magazine . 89: 1 (Jan. 1931): 23, 26.  
*Journal article.*

"... To anyone who knows the Sacramento River and its surroundings, the truth of the picture that the book draws adds greatly to the charm of the story. The story itself is sweet and wholesome, of the type with which Nora Perry charmed the girls of the last generation. The devotees of Nora Perry and Sarah Orne Jewett will be delighted to find so wholesome and so compelling a book for their own girls. They will certainly be glad to find so worthy a successor to their own favorites, and pleased to know Margaret Lull will have another girl's book out next year."

\* Complete Jewett reference

Lull's story for girls is compared favorably with the work of Sarah Orne Jewett and Nora Perry, and is named "a worthy successor" to their favorites. Significant for appearing in 1931, a time when Jewett's readership is widely recognized as being in decline.

• Not listed in previous bibliographies.

565. Moses, Montrose J. "Cobwebs of Antiquity." North American Review . 231: 1 (Jan. 1931): 81-88.  
*Journal article.*

"... Even our sense of dialogue peculiar to locality was rather weak. The cry against Uncle Remus was that he was hard to read. We became impatient whenever the native stuff of value began to raise its head. Those who didn't like the New England stories of Mary E. Wilkins and Sarah Orne Jewett--forerunners of such a play as The Detour--called them drab and plain level; the reading public were still hankering after Lords and Ladies."

\* Complete Jewett reference

Moses advocates bringing America's "native foundations" to the theater (83). Jewett is referenced as one of the writers who wrote dialect, which was often disparaged by readers whose material was often imported, rather than native.



- Not listed in previous bibliographies.

566. Anon. "Sarah Orne Jewett's Birthplace, South Berwick, Becomes Memorial." Portland Sunday Telegram (Portland, ME). Apr 26, 1931: B-9.  
*Newspaper article.*

Dr. Theodore J. Eastman of Boston bequeaths the Berwick home of Sarah Orne Jewett. "Besides the legacy of the birthplace of his distinguished aunt, Dr. Eastman also left to the Society for the Preservation of New England Antiquities the sum of \$20,000, the income from which is to go towards the upkeep of the old house, formerly the property of his great grandfather, Captain Theodore F. Jewett, as a memorial to Sara [sic] Orne Jewett, who was born there...."

\*\* Abstract; includes photograph of Jewett's house.

Notes Dr. Theodore Eastman's bequest of the Jewett home to the Society for the Preservation of New England Antiquities to become a memorial to Sarah Orne Jewett.

567. Hicks, Granville. "Bright Incidents [Review of Cather's Shadows on the Rock]." Forum and Century . 86: 2 (Aug. 1931): vi-vii.  
*Journal article.*

"... Especially when taken together with Death Comes for the Archbishop, this new novel helps to define Miss Cather's position among contemporary writers; indeed, it makes quite clear why she is and always has been a minor artist. She has always, it will be remembered, been interested in local color, and her own estimate of her debt to Sarah Orne Jewett is perhaps not exaggerated. In her best books, O Pioneers! and My Antonia, the characters so completely reflect and represent the background that her talents for description lend themselves to the purpose of the stories, and the books are vitalized and at least superficially unified."

\* Complete Jewett reference

Hicks concludes his review saying that Cather's novel "betrays a failure of the will." He dislikes her inheritance from the local color tradition, and her influence from Jewett. His final comment is that "Miss Cather, one is forced to conclude, has always been soft; and now she has abandoned herself to her softness."

568. Macy, John. "The Passing of the Yankee." Bookman (New York, NY). 73 (Aug 1931): 616-21.  
*Journal article.*

"...Sarah Orne Jewett and Mary Wilkins Freeman have no successors in New England. Their followers (though not, in any unfavorable sense, imitators) are Miss Willa Cather, who is avowedly indebted to Miss Jewett, and Miss Zona Gale of Wisconsin, and Miss Ruth Suckow of Iowa. New England moved west....

"....Miss Wilkins...has neither the grace of Miss Jewett nor the poetry of Miss Alice Brown....[nor] defends the dignity of New England folk, as Miss Jewett does, [n]or

questions the values of the life about her. She merely accepts it and lets it speak for itself. Only an artist can do that."

\*\* Complete Jewett reference.

After 1875 the momentum of the country moved west, and literature followed. Jewett and Wilkins "have no successors in New England." Jewett wrote with grace and defended the dignity of New England people.

569. Anon. "Surroundings of Jewett House Typify Characters She Drew." Christian Science Monitor (Boston, MA). Sept. 14, 1931: 7.  
*Newspaper article.*

"Should anyone happen to wonder how Sarah Orne Jewett was able to draw such accurate word pictures of so many types of her New England characters as to rank her writings with those of Harriet Beecher Stowe, perhaps the location of the Jewett House in South Berwick, which the Society for the Preservation of New England Antiquities is about to take over, would have considerable to do with it."

\*\* Abstract; includes photographs of the Jewett House.

The article details the transition of the Jewett House from possession by Dr. Theodore Eastman, Jewett's nephew, to the Society for the Preservation of New England Antiquities. The furniture was largely being transferred to other relatives. The piece mourns the loss of the many visitors who used to visit Jewett, but hopes more will visit again when the house is set up as a museum.

• Not listed in previous bibliographies.

570. Keyes, Anne Claflin. "An Author Visits Our House." St. Nicholas (New York, NY). 58 (Oct 1931): 820-21.  
*Journal article.*

"I think that it would be a pity for a young girl who has had the patience to work out the whole of this sketch, not to keep her gift bright with use. I would not try very long things for until she 'grows up' a little more it must be counted chiefly as practice work. I would try a good deal of what Dr. Weir Mitchell calls Word-sketching, writing down just what she has seen in a sunset or a look across the fields in a summer day--and carrying the sketching further into figure drawing: for instance writing what she imagines to be the truth about an old woman who goes by down the street, or somebody whom she has seen in the cars in the morning, doing this with sympathy and all the understanding possible, with humor and compassion together. 'Write about things *just as they are*,' my father used to say to me, 'but at any rate write!' This practise work is like the few scales which every singer must master--it is really the greatest help to sketch the same thing over and over again in words at short intervals and again at longer ones. One's whole life and thought and experience go to the writing of the briefest story as one's whole musical education ministers to the singing of the simplest song--but there must be a solid foundation of will and accuracy and certainty and *justesse* of touch...."

\*\* Abstract; includes photographs of Jewett, and a sketch of Jewett's house (from Matthiessen 1929); reprints a letter from Jewett to the author's mother.

Keyes recounts a visit from Jewett to her grandfather's house where Whittier was visiting, a visit by Jewett to the author's boarding-school, and reprints the letter Jewett wrote to the author's mother responding to the author's juvenile sketches. The criticism Jewett provides is sympathetic, gentle, and encouraging, and says much about the writer's own process in writing and learning to write. In sharing the letter and its advice with the readers of *St. Nicholas*, the author hopes Jewett's love of writing, and advice to young writers will keep Jewett's legacy alive.

571. Anon. "Society to Preserve Old Jewett Mansion." New York Times (New York, NY). Oct 5, 1931: 21.  
*Newspaper article.*

"...The Captain Jewett House was bequeathed to the society by the late Dr. Theodore J. Eastman with a fund of \$20,000 for its upkeep. The house was the residence of Sarah Orne Jewett, the writer of New England stories, who was born in the adjoining house, dating from 1820-30, and also left to the society by Dr. Eastman...."

\*\* Abstract

The New York Times was always interested in Sarah Orne Jewett. It is notable that a nationally recognized New York newspaper would publish the news of New England historical society acquisitions, even if it was published on page 21. Association with Jewett is still newsworthy, and this continues to keep Jewett's name alive in the minds of New York Times readers.

572. Woodside, Tileston E. "Maine's Stake in Willa Cather." Lewiston Evening Journal (Lewiston, ME). Nov 21, 1931: Magazine section: A8.  
*Newspaper article.*

"There is ample ground for saying...that no summary of the writers who have had a marked influence of Miss Cather's work would be complete which omitted the name of Maine's Sarah Orne Jewett. Only within a year or so, Miss Cather herself has rated Miss Jewett with Hawthorne as one of the three or four American writers who have produced work that is most likely to endure.

"But probably the most striking similarity between the two writers, outside of the quietness and simplicity of style which both employ, is their 'episodic' manner of writing. Both eschew plot and continuity, yet such is the power of their subtle art that the reader becomes permeated with the atmosphere created....

"...the exquisite art of Willa Cather testifies to the fact that the influence of Maine's talented daughter still lives on--helping to keep bright the State motto: 'Dirigo.'"

\*\* Abstract; includes photographs of Jewett and Cather; Jewett letter to Cather reprinted.

The Lewiston Evening Journal continues to publish articles on Jewett, keeping her name alive in central Maine. Both Jewett and Cather can be categorized by their "'episodic' manner of writing." Jewett's legacy lives on through Cather's influence.

573. Anon. "'Semi-Precious Stones' and Other Works of Fiction [Review of Becker's Golden Tales of New England]." New York Times Book Review (New York, NY). Dec. 13, 1931: 4, 18, 19.  
*Newspaper article.*

"... 'The Guests of Mrs. Timms' by Sarah Orne Jewett--a simple, unpretentious, dryly amusing story of two middle-aged ladies who hopefully go calling in a near-by town, only to meet with a chilly reception and to fail of that invitation to dinner which they had so confidently expected. For all its deceptive casualness, the essence of New England is somehow contained in this tale."

\* Complete Jewett reference

As part of May Lamberton Becker's Golden Tales of New England, Jewett's "The Guest of Mrs. Timms," "a simple, unpretentious, dryly amusing story," contains the essence of New England.

• Not listed in previous bibliographies.

574. Austin, Mary. "Regionalism in American Fiction." English Journal . 21 (1932): 97-107.  
*Journal article.*

"... if we go back far enough, we have plenty of regional fiction to furnish a prototype and a criterion of criticism. It is, in fact, the only sort of fiction that will bear reading from generation to generation. Any confirmed novel reader of more than a generation's experience, or any teacher of English, should be able to name a score of them offhand. I begin my own list with Queechy as the best novel of rural life in New England ever written. I should begin with one of Herman Melville's, except that I am trying to omit for the moment regionalism which has also a narrow time limit; the environment of the whaler's sea that Melville knew has already been eaten up in time. I would name Hawthorne's The House of the Seven Gables rather than The Scarlet Letter, the latter being less of the land and more of the temper of Puritanism, more England than New England. To these I would add something of that gifted author of The Country of the Pointed Firs, Sarah Orne Jewett."

\* Complete Jewett reference

In this important early assessment of American regionalism, Austin states that regional fiction is "the only sort of fiction that will bear reading from generation to generation" (100), and argues that "[p]robably the American reading public has never understood that its insistence on fiction shallow enough to be common to all regions, so that no special knowledge of other environments than one's own is necessary to appreciate it, has pulled down the whole level of American fiction" (99). She then lists exemplary specimens of American regional fiction by area, naming first Susan Warner's Queechy (1852) as "the best novel of rural life in New England ever written," and adding to that Hawthorne's Seven Gables and "something of that gifted author of The Country of the Pointed Firs, Sarah Orne Jewett" (100). Other regions and authors are noted, with the

caveat being that Austin is "concerned chiefly to establish a criterion of what is first class regional fiction [rather] than to name every item that could possibly be included in that category" (101). She warns "inexperienced" readers particularly to "select stories about the region rather than of it" (106).

- Not listed in previous bibliographies.

575. Baker, Ernest A. A Guide to the Best Fiction English and American Including Translations from Foreign Languages. New York, NY: Macmillan, 1932. 268-69.  
*Book.*

"Deephaven (1877): Quiet, undramatic character-drawing, in the manner of Cranford, of the old-world inhabitants of a decayed seaport in New England, viewed by a pair of girls making holiday, who laugh, not without kindly appreciation, at the quaint old people. Miss Jewett's humour and the spirituality of her perceptions bring her very near to Hawthorne....

"The Tory Lover (1901): A love-tale--not in Jewett's characteristic way--introducing the vigorous personality of the redoubtable Paul Jones."

\*\* Abstract; includes annotated list of works

Baker particularly likes The King of Folly Island, but finds the collection A White Heron "perhaps rather monotonous." He is especially fond of Jewett's humor. Compare to Baker's 1903 edition where annotations contain almost no personal commentary. He seems to have changed his tone for the worse in the preceding 29 years. Compare annotation for The Tory Lover to same in Baker's 1914 Guide to Historical Fiction.

576. Dickinson, Thomas H. The Making of American Literature. New York, NY: The Century Co., 1932. 560, 587.  
*Book.*

Jewett was "among the writers of Yankee fiction" along with Cooke and Spofford, and "put her native town, Berwick, Maine, into literature in her Deephaven stories."

\* Complete Jewett reference

The two brief references to Jewett, one in the section "Novels of Locality," and one in "The Short Story," seem to slight Jewett's prominence in both fields.

577. Knight, Grant C. American Literature and Culture. New York, NY: Long and Smith, 1932. 350-51, 353.  
*Book.*

"From these contacts [through her father] Mrs. [sic] Jewett learned to admire the sturdy folk of the countryside. They were commonplace people, but they had their tragedies and comedies. She saw heroism and aspiration; she glossed over the unpleasant and disagreeable and gave to her section a winsomeness as distinct as that

which Page conferred upon the Old Dominion, only she emphasized the qualities of patience, sweetness, piety, and purity....

"...The Country of the Pointed Firs is really a series of short stories that in the end leaves the impression of a novel, so well does it explore a locality and sustain a unity evoked by a point of view whose chief quality is sunny idealism...."

**\*\* Abstract**

Jewett admired the common people and their tragedies and comedies, and emphasized "the qualities of patience, sweetness, piety, and purity." Her work distinguishes her region as Page's work did for the South. The Country of the Pointed Firs is characterized by "sunny idealism" and "leaves the impression of a novel," although it is "really a series of short stories."

[Note: I saw the 1972 reprint published by Cooper Square Publishers, New York, NY.]

578. Lewisohn, Ludwig. Expression in America. New York, NY: Harper, 1932. 283, 289-92.

*Book.*

"New England, which always seems to decline and yet is never quite drained of creative energy, comes off better even [than the South] in this period. It is fairly certain that all that will remain of it or be seen to have any but illustrative and disciplinary value will be a few pages by Sarah Orne Jewett and Mary Wilkins Freeman. These two cultivated the short story, not the short-story. Their field of observation was excessively limited; the society they had before them to depict was the least fruitful that human artists ever sought to treat. In these New England villages the old maid was the typical person; men, except the old and feeble or an occasional minister, were nuisances or intruders. A European would not credit the existence of such a society. He who truly knows America knows better. Upon the whole both Miss Jewett and Mrs. Freeman kept their eye on the object. They did not, to be sure, stand above or detachedly aside from the matter contemplated. Miss Jewett was capable of faintly ironic moments....both [Jewett and Wilkins] are scrupulous within the measure of their intelligence and the reach of their vision; their entire sincerity and formal simplicity make for a mildly classic quality, for a sobriety and completeness of delineation within the tiniest of frames...."

**\*\* Abstract**

A snooty (snotty?) assessment of both Jewett and Wilkins, although Jewett seems to come out on top. Lewisohn's words are often quoted as critical of Jewett, particularly the comments that her "field of observation was excessively limited" and "the society [she] had before [her] to depict was the least fruitful that human artists ever sought to treat." Indeed, this doesn't make New England sound varied or interesting, but doesn't necessarily reflect on Jewett personally, or on her work. A worse comment is the one where Lewisohn claims Jewett and Wilkins were "scrupulous within the measure of their intelligence and the reach of their vision." This is plainly sexist and demeaning. His praise of Jewett and Wilkins comes grudgingly and seemingly reluctantly. In his comparison between Deephaven and Cranford, for example, he says "If Cranford is a minor classic, so is Deephaven. The tints are unbelievably pale, but they have not at least faded in the weather of time. A few of Miss Jewett's stories are quite as fine and

more substantial." With Lewisohn's comment that men in Jewett's stories are "nuisances or intruders," one wants to say to Lewisohn, "it takes one..."

[Note: the 1972 reprint, under the name The Story of American Literature, q.v., fixes some glaring errors, such as giving Jewett's story "Marsh Rosemary" the title "March Rosary." See Cargill's 1941 Intellectual America for criticism of the earlier gaffs. Lewisohn included Jewett's "Miss Tempy's Watchers" in his anthology Creative America (New York: Harper & Brothers, 1933).]

579. Spencer, Wilbur D. Maine Immortals. Augusta, ME: Northeastern Press, 1932. 154-58.  
*Book.*

"The outstanding characteristics of her inimitable style are simplicity and resplendent personality. Her range was limited for, as she expressed it, she could only find the proper incentive and material in the soil, sea and skies of her beloved New England. She visualized her own conception of the typical home life of her time. Her manifest sincerity, quaint but expressive diction, exquisite but indefinable pathos and her latent but refined humor, are all vitalized with the invigorating twang of an April morning."

\* Abstract; includes biographical sketch.

An appreciative assessment of Jewett and her work. Jewett was recognizable by the simplicity and uniqueness of her style informed by the world she saw around her and by her own personality. The world became so fond of her "as to make her its common property." The subtitle of this section is "The Idealist."

580. Anon. "The Jewett-Eastman Houses, South Berwick, Me.." Old-Time New England (Boston, MA). 22: 4 (Apr. 1932): 192.  
*Journal article.*

"These houses came to this Society [The Society for the Preservation of New England Antiquities] a year ago, by bequest of Dr. Theodore J. Eastman, who also endowed the Jewett house with \$20,000, the income to be used for its upkeep. Sarah Orne Jewett, the authoress, was born in the Jewett house (built in 1774), long known as her home and now to be preserved and cared for by this Society."

\*\* Abstract

This article announces that the Jewett house was bequeathed to the Society for the Preservation of New England Antiquities, accompanied by a \$20,000 endowment to be used for its upkeep.

• Not listed in previous bibliographies.

581. Anon. "Loan Exhibition at the Sarah Orne Jewett Memorial, July 14th to July 21st, 1932." Old-Time New England (Boston, MA). 23: 1 (July 1932): 39-[41].  
*Journal article.*

"A news item of interest to New England summer colonies relates to two houses located, one in South Berwick, Maine, and the other in Salmon Falls, N.H. To speak of these places as being in separate states suggests the possibility of great distances between them, but as a matter of fact the towns are on the two sides of the Piscataqua River and in each are old houses of supreme architectural and sentimental interest to visitors from other parts of the country."

\*\* Abstract; includes photographs of the Jewett House.

The article announces the opening of the Jewett House to the public from July 14 through July 21, 1932, the proceeds from which will go toward "improvement of the house and grounds" (39). The article further announces that a \$20,000 endowment from Dr. Theodore Jewett Eastman's estate, also earmarked for the preservation of the Jewett properties, "has not yet been received from the estate" (39).

- Not listed in previous bibliographies.

582. Anon. "Jewett and Wentworth Houses in South Berwick and Salmon Falls." Somersworth Free Press (Somersworth, NH). Jul 14, 1932: 1, 3.  
*Newspaper article.*

"Miss Sarah Orne Jewett's room is left just as it was when she lived in it, her desk and the pen which she used, her old Chippendale mirrors on the wall--the old furnishings complete with windows looking towards the three fir trees about which she wrote."

\*\* Abstract; includes sketches of Jewett and Wentworth house exteriors, photographs of interiors.

Provides descriptions of both houses in detail, including furnishings, moldings, and wallpapers.

583. Wann, Louis, ed. The Rise of Realism. New York, NY: Macmillan, 1933. 384-401, 784.  
*Edited book.*

"...In 1869 her first story was published in the Atlantic, but not till the publication of the "Deephaven" sketches in the same magazine, beginning in Sept. 1875, did she strike her true vein--the realistic yet delicately sympathetic description of the people of Maine and their natural environment. Then followed a steady series of collections of tales, whose high worth was in time everywhere recognized..."

Abstract; includes brief biographical sketch, list of works, reprints "Deephaven Cronies"

[Note: Weber lists this under 1935; Nagel 1978 lists this under the 1949 Revised Edition.]



584. Eastman, Theodore Jewett. A List of the Books From the Bequest of Theodore Jewett Eastman That Bear the Marks of Ownership of Sarah Orne Jewett. Cambridge, MA: Harvard College Library, 1933. 57 pp..  
*Book.*

[Not Seen--unavailable via ILL]

From Nagel 1978: 1933A.1: "[This list shows Jewett's wide reading in American, British, and Continental literature. Not annotated.] Theodore Jewett Eastman's contribution to the Harvard College Library of nearly 1,000 books owned by Jewett gives some indication of the breadth of her reading. She had read widely and owned several books each by Thomas Bailey Aldrich, Matthew Arnold, Jane Barlow, Mary Cholmondeley, Susan Coolidge, Charles Dickens, George Eliot, Emerson, Edward Fitzgerald, Oliver Wendell Holmes, Henry James, Kipling, Vernon Lee, Longfellow, Alice Meynell, Mrs. Oliphant, Laura E. Richards, Shakespeare, Robert Louis Stevenson, Tennyson, Thoreau, Trollope, Mrs. Humphrey Ward, Whittier."

585. Garnett, Edward. "Introduction." Capajon: Fifty-Four Short Stories Published 1921-1933. London: Jonathan Cape, 1933. 15-19.  
*Book chapter.*

"... A masterpiece, we see, may be discovered in one generation and forgotten by the next. Sarah Orne Jewett's fortune is a case in point. That most gracious and serene American authoress, though her books were kept by Boston in print, was long passed over by American *litterateurs* and indeed only lately have her high qualities been acclaimed at home and found a circle of devoted readers. 'A Dunnet Shepherdess' with its spiritual depth and supreme naturalness is a refuge from the modern ugliness of machine made lives, and, indeed, spiritually is what the old-fashioned meadows are to the tarred highroads which traverse them."

\* Complete Jewett reference; "A Dunnet Shepherdess" is reprinted on pages 229-48.

Garnett again reminds readers of the "spiritual depth and supreme naturalness" of Jewett's work, reading which creates "a refuge from the modern ugliness of machine made lives."

586. Hicks, Granville. The Great Tradition: An Interpretation of American Literature Since the Civil War. New York, NY: Macmillan, 1933. 56, 101-05, 130, 227, 302.  
*Book.*

"...There is, in short, nothing we can admire her for except those delicate powers of perception that, under favorable circumstances, she could exercise so fruitfully. In other respects she was merely a New England old maid, who had a private income, traveled abroad, read the Atlantic Monthly, and believed in piety, progress, and propriety. She may have read Turgenev and Flaubert, Voltaire and Donne, but she praised Thomas Bailey Aldrich for his 'great gift and genius of verse,' called Tennyson the greatest man she had ever met, and thought Pendennis superior to Anna Karenina because more Christian....

"Her delicate powers of perception, however, give to the best of her work a richness, an authenticity, and a dignity that are too rare to be scorned...."

**\*\* Abstract**

A decidedly mixed assessment of both Jewett and her work. Hicks praises A Country of the Pointed Firs as a "miracle in pastel shades" for which we can be "permanently proud," and then with some justification lists her well-known weaknesses, such as the lack of passion and, to a certain extent, her pervasive optimism (which some consider an asset). Many would debate his assertion that Jewett was "lost" when her subjects stray beyond New England. To then criticize Jewett as "merely a New England old maid," with an independence that allowed her the luxury of travel, and a personal opinion of literature, however how unscholarly that opinion may seem, is sexist and demeaning, and is not justified. To then again praise Jewett's power as "too rare to be scorned" is hypocritical. Hicks feels that Jewett's literature is less than vital as a result of her neglect in depicting industrialism.

[Note: Hicks's 1967 "Revised Edition" repeats this assessment with same page numbers, but comments on industrialism from pages 301-02 have been omitted.]

587. Matthiessen, F. O. "Sarah Orne Jewett." Dictionary of American Biography. Dumas Malone, ed. 11 vols. New York, NY: Charles Scribner's Sons, 1933. X: 70-72. *Book chapter*.

"Under the title Deephaven (1877), the book enjoyed a distinct success and established her at the age of twenty-eight among the leading writers of New England. Notwithstanding the fact that the greater part of her life was passed in the country, she was at no time isolated or apart....At no point...did she allow herself to become hurried or careless, and she took pride in the fact that she 'nibbled all round her stories like a mouse.' Indeed, the discipline of her talent is possibly the most impressive quality in Miss Jewett's achievement....She had given permanence to a disappearing order of New England, the remote provincial life which had lingered a few years after the dissolution of the West Indian trade before being engulfed by the new civilization of smoke and steam. Sarah Jewett had valued the separateness, the reserve, the sharp humor of those isolated fishermen and farmers as well as sympathizing with their drab loneliness; and because she possessed a style almost French in its clarity and precision, she wrote, in The Country of the Pointed Firs, what is destined to remain as a minor classic."

**\*\* Abstract**

Working from his biography, but mellowed with distance and perspective, Matthiessen emphasizes Jewett's early success, her universality in spite of apparent isolation, and her diligence and discipline. He argues that The Country of the Pointed Firs, in which she demonstrates her "almost French" clarity of vision, will sustain this work as "a minor classic."

588. Woodberry, George Edward. Selected Letters of George Edward Woodberry. Boston, MA: Houghton Mifflin Co., 1933. 77. *Book*.

"...but I quite agree with Miss Jewett who maintained that the artist's dissatisfaction with his work is only (mainly) *fatigue*...."

\*\* Abstract; from a letter addressed to Meredith Nicholson, dated October 31, 1909.

Writer and literary critic George E. Woodberry cites Jewett in an attempt to cheer another writer exhausted and depressed after finishing his latest work.

589. Lord, Alice Frost. "Marvelous Old House Has Been Continuously Occupied 232 Years." Lewiston Journal (Lewiston, ME). May 13, 1933: Magazine Section A-1. *Newspaper article*.

"...The contrast between the two houses, the Jewett and the Wentworth is interesting; because the former belongs to the late 18th century in its architecture and furnishings; and the latter to the early 18th century, with entirely different aspect and atmosphere."

\*\* Abstract; includes photographs of the Old Wentworth House

Lord compares the Sarah Orne Jewett House and the nearby Old Wentworth Mansion in Salmon Falls, New Hampshire, noting that it was only after the Sarah Orne Jewett House opened that interest fell on the Wentworth House, only a quarter of a mile away.

- Not listed in previous bibliographies.

590. Anon. "Two Special Exhibits." Christian Science Monitor (Boston, MA). July 15, 1933: 5. *Newspaper article*.

"... in the same village, but across a river which defines that portion of the settlement as South Berwick, Maine, stands the Sarah Orne Jewett House, the town's finest and most famous Colonial home, built in 1774. This house, too, is open until Sept. 12, and has a special exhibit, to remain through July 26."

\*\* Abstract

Jewett's home is open to the public in the summer of 1933. The article mentions that of particular interest "will be the almost complete showing of first editions of Miss Jewett's books," which will be permanently shown.

- Not listed in previous bibliographies.

591. Chamberlain, John. "Books of the Times." New York Times (New York, NY). Sept. 18, 1933: 17. *Newspaper article*.

"...Walter Millis, author of The Martial Spirit, should be enabled to write the story of the different philosophies of war. England's own B. H. Liddell Hart does this sort of thing

well, but since Admiral Mahan's day we have had no one to speculate on the impact of different methods of fighting [or] the philosophy of fighting. Done ironically, studies of this sort make great fodder for pacifist societies. They are also thrilling reading in themselves. Sarah Orne Jewett, the New England novelist, was a most peaceful soul, but she got a great 'kick' out of Admiral Mahan's work on the meaning of sea power in war."

\* Complete Jewett reference

Even Jewett, "a most peaceful soul," enjoyed reading about war, so Walter Millis should be enabled to write about the different philosophies of war. Notable for listing Jewett, her reading habits, and for using her as an example of the innocuous nature of war books.

• Not listed in previous bibliographies.

592. Hartwick, Harry. The Foreground of American Fiction. New York, NY: American Book Co., 1934. 397-98.  
*Book.*

Quotes Jewett's advice to Cather to "Write it as it is, don't try to make it like this or that." Cather's introduction to "The Mayflower Edition" of Jewett's works quotes Louise Imogen Guiney's words, which Hartwick argues is the "keynote" of Jewett's and Cather's philosophy, "But give to thine own story/Simplicity, with glory."

\* Complete Jewett reference

593. Knight, Grant C. James Lane Allen and the Genteel Tradition. Chapel Hill, NC: University of North Carolina Press, 1935. 86.  
*Book.*

James Lane Allen's foray into fiction looked promising in 1891, when many of the country's best novelists and short story writers, including Jewett, were engaged in "geographical fiction."

\* Complete Jewett reference

594. Obeare, Emily Hanson. "To Sarah Orne Jewett." Maine and Vermont Poets. New York, NY: Henry Harrison, 1935. 76.  
*Poetry.*

How dear  
To us who love our country of the pine  
Your isles, your gardens, and your wind-swept shore!  
We read your sun-shot lines, and home seems near.  
Your words make hearths in all our households shine  
With pride for tasks and dreams our fathers bore.

\*\* Abstract

A sonnet that reflects on Jewett's contribution to Maine and to literature.

595. Perry, Bliss. And Gladly Teach: Reminiscences. Boston, MA: Houghton, Mifflin Co., 1935. 169, 173, 175.  
*Book.*

"...Sarah Orne Jewett was spending the winter with Mrs. James T. Fields, at the once famous Fields home at 148 Charles Street. Both Mrs. Fields and Miss Jewett, in their zeal for the super-refinement of the Atlantic, urged me to make an arrangement with the Revue des Deux Mondes by which I could reprint, each month, twenty-five pages of French! 'Mac's' reaction to this delicious suggestion may be imagined...."

\*\* Abstract

Perry remembers his days as editor of The Atlantic Monthly, including the time when Jewett and Annie Fields, "in their zeal for the super-refinement of the Atlantic," urged him to reprint French articles from Revue des Deux Mondes. It never came off; however, this demonstrates Jewett's aristocratic mien.

596. Widenmann, Helene. Neuengland in Der Erzählenden Literatur Amerikas. Studien zur Englischen Philologie LXXXVI. Halle (Saale): Max Niemeyer Verlag, 1935. 53-65.  
*Book.*

[In German.]

Discusses Jewett in the context of the New England local color school, along with Cooke, Wilkins, Slosson and Brown.

- Not listed in previous bibliographies.

597. Gannett, Lewis. "Books and Things [Review of Carroll's A Few Foolish Ones]." Charleston Daily Mail (Charleston, WV). April 25, 1935: 15.  
*Newspaper article.*

"...Indeed Mrs. Carroll's mood is close to that of Miss Wilkins and of Sarah Orne Jewett. We have been having a spate of sound Maine books in the last two years; but Maine had been Maine for some time before the present crop of writers was born, and New England character is an old, old story..."

\*\* Abstract

The mood of Gladys Hasty Carroll's new book, A Few Foolish Ones, is compared to that of the work of Jewett and Freeman.

- Not listed in previous bibliographies

598. Hanscom, S[adie] C[ostello]. "Beside the Grave of Maine's Beloved Sarah Orne Jewett." Lewiston Evening Journal (Lewiston, ME). May 18, 1935: Magazine Section: A9.  
*Newspaper article.*

"If you, too, have found joy and inspiration in Sarah Orne Jewett, then come with me at Spring's awakening time, and stand beside the grave of this woman, this writer who has preserved for generations to come, pictures of the Country of the Pointed Firs, with its bayberry and wild rose lanes, its broad sea views, and, most important of all, the best side of its 19th century rural people...."

\*\* Abstract; includes photographs of the Jewett gravestones; quotes from Matthiessen's biography, Laura E. Richards' Stepping Westward, and other sources for Jewett information.

The article quotes Jewett's philosophy of living and dying, describes the epitaphs on the Jewett gravestones in South Berwick, and recounts the history of the Jewetts' deaths.

599. Carroll, Gladys Hasty. "New England Sees It Through." Saturday Review of Literature (New York, NY). 13 (Nov 9, 1935): 3-4, 14, 17.  
*Journal article.*

"I doubt very much that Miss Jewett ever knew she was the only artist who sat with the [Atlantic Monthly] group around those little Boston fires. But such was the truth. She lacked only fire to be New England's fair claim to an actual literary genius. She was rich in intelligence and cultural background, but untrammelled by the too-formal education of the time, and she lived, not in a social center, but in a little village where the natural events of every day brought her in close contact with life, with reality, and with those to whom birth and love and hate and death were bold, cruel, splendid facts....

"....Within the limits which Miss Jewett's time, temperament, and way of living set for her, she wrought perfectly--a perfection which no other New England writer, however emancipated by these later days, has yet achieved...."

\*\* Abstract; includes a photograph of Jewett.

Gladys Hasty Carroll was another Maine writer from South Berwick, who wrote novels about the State of Maine. Her analysis in this article asserts that many critics over many years have announced the death of New England; certainly the area has seen its ups and downs, but now it is rising again. Jewett was a star of the past, and one that has not been eclipsed, but other writers are producing work that celebrates New England's present, and rather than looking nostalgically back at a time of past glory, that work expresses the area's new dynamism.

600. Hubbell, Jay B., ed. American Life in Literature. 2 vols. in one. New York, NY: Harper and Brothers, 1936. II: 272-82, 685.  
*Edited book.*

"....Miss Jewett was a better artist than almost any of her American contemporaries: perhaps none of them attained a style possessing the charm and distinction of

hers....Her mood is reminiscent, like that of the Southern writers of her period....Her world is largely a woman's world. Changes wrought by the Industrial Revolution and the coming to New England of European immigrants do not interest her."

\*\* Abstract; includes biographical sketch, list of works; quotes from Cather, Pattee and Matthiessen; Jewett's "Green Island" from The Country of the Pointed Firs reprinted.

Hubbell apparently forgets that some of Jewett's best-known stories deal with the Irish, and much of her work does examine the changes wrought by the Industrial Revolution to the extent that her towns are decimated by people moving toward urban centers. Her focus is not on the factory towns, but she is hardly as isolated and narrowly focused as Hubbell implies. In spite of these misconceptions, Hubbell generally praises Jewett as an artist.

[Note: Jewett citations in index are faulty: she's not mentioned on page 7, as the index indicates, but she is listed on 685 which is not included.]

601. Boynton, Percy H. Literature and American Life. New York, NY: Ginn and Co., 1936. 787.  
*Book.*

"...The dedication of [Cather's] first book of distinction, O Pioneers! to a lady and author of the Old School, Sarah Orne Jewett, is an indication only of her progress away from the happy enjoyment of self-realization to the harrowing struggle toward that end...."

\* Complete Jewett reference

This reference, being the only one to Jewett in a book of American literature, is indicative of 1930s criticism of Jewett, who at this time has become "a lady and author of the Old School," rather than an author whose work lives.

602. Cather, Willa Sibert. Not Under Forty. New York, NY: Knopf, 1936. 76-95.  
*Book.*

"...The distinctive thing about Miss Jewett is that she had an individual voice; 'a sense for the finest kind of truthful rendering, the sober, tender note, the temperately touched, whether in the ironic or pathetic,' as Henry James said of her. During the twenty-odd clamorous years since her death 'masterpieces' have been bumping down upon us like trunks pouring down the baggage chutes from an overcrowded ocean steamer. But if you can get out from under them and go to a quiet spot and take up a volume of Miss Jewett, you will find the voice still there, with a quality which any ear trained in literature must recognize."

\*\* Abstract

One can sense the potential in Jewett's early works, which, while "full of perception and feeling" were "rather fluid and formless." Her later work, characterized by "the 'Pointed Fir' sketches," was so "tightly built and significant in design" as to be "inevitable" and as truthful as life itself. Jewett's distinctive and individual voice can still be heard, even

twenty years after her death, and even in the midst of a much busier world in which "masterpieces" are plentiful. Significantly missing from this slight revision of her 1925 introduction to The Best Stories of Sarah Orne Jewett, is her claim that The Country of the Pointed Firs is one of the three American books, with The Scarlet Letter and Huckleberry Finn, "which have the possibility of a long life."

603. Fullerton, B. M. "Sarah Orne Jewett." A Selective Bibliography of American Literature 1775-1900. New York, NY: Dial Press, 1936. 161-62.  
*Book chapter.*

"...Miss Jewett wrote entirely of New England, and like Mrs. Freeman treated her subject exquisitely. Unlike Mrs. Freeman, however, she is gently optimistic. Her sympathies are apparent but well controlled, and she never expresses them to the detriment of the quality of her work. She is probably at her best in Deephaven and The Country of the Pointed Firs. In Betty Leicester she has left us an appealing juvenile."

\*\* Abstract; includes list of five major works.

Jewett wrote "exquisitely," and unlike Freeman was "gently optimistic"; however, her "sympathies" were "well controlled" and didn't detract from "the quality of her work."

604. Hatcher, Harlan. Creating the Modern American Novel. London: Williams & Norgate, 1936. 62.  
*Book.*

"...Sarah Orne Jewett took the risk of telling Willa Cather to be herself, to develop her own bent and not to follow after her literary models, to write of the things she really knew and tell the truth about them...."

\*\* Abstract

Recounts Jewett's advice to Cather to be herself and to tell the truth in her fiction.

605. Quinn, Arthur Hobson. American Fiction: An Historical and Critical Survey. New York, NY: Appleton, 1936. 180, 324-30, 372, 696.  
*Book.*

"...The conventional judgment of Miss Jewett's fiction places her short stories on a higher plane than her novels. But the characters that make the deepest impression come from the longer narratives, for the obvious reason that she has had more time to establish them. As a matter of fact, her significance must be judged in terms of quality, not quantity. In both her short and her long narratives her achievement was to paint imperishably the decaying grandeur of New England, symbolized in the towns, once great seaports, which live on memories of former splendor. As is natural, her characters are largely feminine, members of families whose men have died or gone away. In the cities they are content to live on quietly, existing on narrowed incomes, cheered by the homage of other women who cherish them as the representatives of a more virile civilization. In the country, they have a harder struggle with the menace of the



poorhouse ever present. This harder aspect of life is not so often stressed as it was later, but Miss Jewett did not shirk its presentation. She felt, however, that misery or lack of breeding was not necessarily of supreme importance in fiction."

\*\* Abstract; includes commentary on her major works.

Jewett's significance must be judged on quality rather than quantity. Her achievement, in both her long and short works, was the depiction of a fading New England. Her characters were largely women, who in both the towns and the country struggled to maintain a dignified life in spite of narrowed circumstances. Her forte was in treating her own people in her own area. The "ordered beauty of her style" is a natural result of her "serene nature."

606. Ricker, Jennie de R. South Berwick, Me.: Pages from the Past. Berwick, ME: Local Committee on the Berwick Tercentenary, 1936. 2, 15-16.  
*Book.*

"...Starting on Portland Street at 117 is the Lowe house built about 1786 at one time the only house between Miss Jewett's and the Junction....at the corner of Main and Portland Streets the Jewett house before mentioned, now a memorial to Miss Sarah...."

\*\* Abstract

The Jewett house in Berwick, built by Sarah Orne Jewett's grandfather, stands at the corner of Main and Portland Streets, and is "now a memorial to Miss Sarah."

607. Taylor, Walter Fuller. A History of American Letters. New York, NY: American Book Co., 1936. 245, 258, 260-61, 348, 363, 544-45.  
*Book.*

"... 'Marsh Rosemary' illustrates, best perhaps of all these stories, the nature of Miss Jewett's art. Here is the story of a foolish, late, unhappy marriage, from the sterility of which the husband escapes by having himself reported drowned at sea. Here are the pain of loneliness and the deeper pain of humiliation mingled with disillusion; and here is also simple yet supreme renunciation. In short, here is a situation that could have been handled with the stern objective naturalism of Mary Wilkins Freeman, or that could have been expanded into a full-length novel of Freudian analysis. From Miss Jewett's hands, however, the tale emerges as an unpretentious idyl, fine with the homely stuff of life, full of carefully restrained pathos, and illuminated with discerning sympathy. This Indian-summer haze of tenderness, lingering over all Miss Jewett's stories, unites them, in spite of their close touch with actuality, with the passing romantic school of fiction, and reveals them as transitional works, midway between romance and realism."

\*\* Abstract

In her own section entitled, "Sarah Orne Jewett (1849-1909) and the New England Village," Jewett's "Marsh Rosemary" is given one of its first full (albeit brief), modern examinations. Clearly indicating the painful aspects of this story, Taylor nevertheless groups Jewett into those "transitional" writers whose work spans the gap "between

romance and realism." Other pages reference Jewett's influence on Cather and Frost. Pages 544-45 provides a brief bibliography including Jewett's works, texts published after Jewett's death, such as editions and the Cather-edited Best Stories, biography, and criticism through Grattan's 1929 Bookman article, q.v.

608. Burrell, Angus, and Bennett Cerf, eds. An Anthology of Famous American Stories. The Modern Library. New York, NY: Random House, 1936. 1316.  
*Edited book.*

"The advice Sarah Orne Jewett gave to Willa Cather--to write truthfully about the things she knew--might well describe what Miss Jewett herself did for her own New England people. She disclaimed all commerce with those writers who were given to 'prettify.' She looked out on her New England scene, and she recorded what she saw. And though her stories seem not to be very much read nowadays, few of us realize how important her influence has been upon many writers who followed after her."

\*\* Abstract; includes brief biographical sketch

The editors feel that despite not being "very much read nowadays," Jewett's work is important both for realistically depicting her New England scenery and for the influence she had upon later writers. "The Courting of Sister Wisby" is reprinted on pages 412-24.

609. Richards, Laura E. "Memory Gates Open Jewett House in Heart of Old Berwick  
Laura E. Richards, Famous Maine Author, Paints Vivid Colorful Word Picture of The Beautiful Colonial Homestead." Portland Sunday Telegram (Portland, ME). Jun 7, 1936: 1D.  
*Newspaper article.*

"This open doorway frames for me two pictures, clear and vivid as if they met my eyes today.

"The first shows Sarah Orne Jewett standing in her white dress; a lovely, radiant figure, the very spirit of welcome. Sarah was always beautiful, in childhood, as in later years, the soft dark fire of her eyes never dimmed, her smile never lost its magic, nor her figure its grace...."

\*\* Abstract; includes photograph of Jewett in front of her house.

Describes Jewett's house in detail.

610. Anon. "Horoscope." Helena Independent (Helena, MT). Sept 3, 1936: 9.  
*Newspaper article.*

"...John Drew, head of a line of famous actors, was born on this day, 1827. Others who have celebrated it as a birthday include Sarah Orne Jewett, author, 1849; Stewart L. Woodford, statesman, 1835."

\*\* Abstract

Jewett is listed as one of the famous people born on September 3, in today's Horoscope section.

- Not listed in previous bibliographies.

611. Floyd, Olive Beatrice. "Sarah Orne Jewett's Advice to a Young Writer." Yale Review (New Haven, CT). 26 (Dec 1936): 430-32.  
*Journal article.*

"It is my experience too that it hinders an editor's interest in an unknown writer's manuscript to have it brought in with an introduction--it is apt to make him think that it is afraid to come on its own merits, and so I advise you always to send your stories straight to the office on their own feet....But the best advice I have to give is that you look upon [writing] as a distinct profession which may be learnt like any other....

"...I am sure that one should always try to write of great things in a great way and with at least imaginative realism..."

**\*\* Abstract**

Reprints two letters by Sarah Orne Jewett to Andress Small Floyd advising him on how best to get published in the magazines, and commenting on his writing. Her term "imaginative realism" has come to exemplify her particular form of realism which is based on one's own experiences. See the annotated letters in Cary's 1967 edition of Sarah Orne Jewett Letters (Waterville, ME: Colby College Press), pp. 88-92.

612. Warren, Austin. "Regional Retrospection [Review of Brooks's The Flowering of New England]." American Review . 8: 2 (Dec. 1936): 245-51.  
*Journal article.*

"... Our own 'region' had, under the style of 'local color,' a brief, mild, minor triumph in the short tales of Mary E. Wilkins, Alice Brown, and Sarah Orne Jewett, which portrayed the Yankee stock as petering out into spinsters and neurotics, delineated the shabby gentility of village ladies and the sapping solitude of back-road farmers. A sense of decay pervaded these tales as it did, for the most part, the poetry of Frost, Robinson, and Amy Lowell."

**\* Complete Jewett reference**

As part of his review of Van Wyck Brooks's The Flowering of New England (q.v.), Warren describes the tales of Jewett, Brown, and Wilkins as stories that "portrayed the Yankee stock as petering out into spinsters and neurotics, delineated the shabby gentility of village ladies and the sapping solitude of back-road farmers" (245). Not a ringing endorsement of these writers. Of Brooks's book as a whole, Warren finds it "too persistently lyrical for the reader's comfort: read in sequence, it cloy; one craves an occasional tartness or dissonance" (249).

[Note: a longer passage from this same review, including the remarks about Jewett, is reprinted in Odum and Moore's American Regionalism: A Cultural-Historical Approach to

National Integration (New York: Holt, 1938), p. 182. It is the only Jewett reference in the volume.]

- Not listed in previous bibliographies.

613. Anon., and [Written by Members of the Federal Writers' Project of the Works Progress Administration]. Maine: A Guide 'Down East'. Boston, MA: Houghton Mifflin Co., 1937. 98, 336-37, 338.  
*Book.*

"The first important book about Maine written by a native of the State was Sarah Orne Jewett's Country of the Pointed Firs, a landmark in the so-called local-color movement in American literature....her delicate vignettes of rural New England life...have come to be recognized as of lasting importance....

"Miss Jewett's popularity was based on warmly sympathetic and often humorous portrayals of common people, which first appeared at a time when most writers of fiction were busy with scenes and people alien to the average citizen."

\*\* Abstract; includes description of Jewett house

A brief but appropriate introduction to Jewett and her house in a guidebook aimed at tourists. Jewett's Country of the Pointed Firs is named as "a landmark," and "the first important book about Maine written by a native of the State."

614. Blair, Walter. Native American Humor (1800-1900). New York, NY: American Book Co., 1937. 140.  
*Book.*

"....Much more enduring is the appeal of other local colorists whose writings have elements of comedy--Sarah Orne Jewett, whose quiet sketches are hardly robust enough to classify as American humor, but sure to endure as literature; Rose Terry Cooke, who wrote tales in which humor was an occasional grim incidental intrusion; Rowland E. Robinson, who caught the dry comedy of Vermont; Mary E. Wilkins Freeman, who better than any other in the period, perhaps, reproduced the sharp comedy and the tragic irony of New England repression; Mary N. Murfree, more memorable for her description than her humorous passages...."

\* Complete Jewett reference

Jewett was among the several local colorists whose work has elements of comedy, but her work, in particular, is "hardly robust enough to classify as American humor, but sure to endure as literature." This in comparison to other New England and regionalist writers. Blair finds Freeman's work, the most humorous among the New England writers, although most critics also find her the most depressing, as compared to Jewett's optimism.

[Note: I saw the 1960 reprint of the original, published by Chambers Publishing Co., San Francisco, CA., which omits the dates in the title.]

615. Buck, Paul H. The Road to Reunion 1865-1900. Boston, MA: Little, Brown and Co., 1937. 232.  
*Book.*

"...Sarah Orne Jewett contrasted the memories of prewar grandeur with the actualities of postwar ruin in 'The Mistress of Sydenham Plantation' (1888). Apparently her sympathy resided in the Negro retainer who uttered the sentiment, 'I done like dem ole times de best....Dere was good 'bout dem times.' There was a sweetness of sadness in Miss Jewett's 'A War Debt' (1895) in which war memories were softly woven into a reconciled present..."

\* Complete Jewett reference

Jewett was among the writers, both of the North and the South, who "exploited the popular Southern themes." See John Herbert Nelson's similar assessment in The Negro Character in American Literature (1926).

616. Frank, Waldo. "Fairy Tales for the Old." In the American Jungle (1935-1936). New York, NY: Farrar & Rinehart, 1937. 168-72.  
*Book chapter.*

Reprints with some changes Frank's Oct. 14, 1925 article of the same name in The New Republic, q.v.

617. Gilbertson, Catherine. Harriet Beecher Stowe. New York, NY: D. Appleton-Century Co., 1937. 69, 253, 254, 255, 314, 321.  
*Book.*

"...Whittier called The Pearl of Orr's Island 'the most charming New England idyl ever written.' But Sarah Orne Jewett's comment is more significant. 'I have been reading the beginning of The Pearl of Orr's Island,' she wrote a few days after Mrs. Stowe's funeral, in July, 1896, 'and finding it just as clear and perfectly original and strong as it seemed to me in my thirteenth year....It is classical--historical.' From Mrs. Stowe, Sarah Orne Jewett learned her own proper material and the manner of handling it, a lesson which enabled her, in turn, to point the way for Willa Cather to find significance in Nebraska...."

\*\* Abstract

Stowe pioneered New England writing, and Jewett learned from her how to handle her material in part from Stowe's The Pearl of Orr's Island. Jewett similarly influenced Cather.

618. Goodspeed, Charles E. Yankee Bookseller: Being the Reminiscences of Charles E. Goodspeed. Boston, MA: Houghton Mifflin Co, 1937. 133.  
*Book.*

"...no tradesman would regard lightly the compliment implied by such visits [by persons of distinction]. It is something to remember that on such and such a day Fritz Kreisler told you of his collection of incunables, that on another Sarah Orne Jewett favored the shop with her gracious presence..."

\* Complete Jewett reference

Goodspeed ran a popular book shop on Park Street in Boston, which Jewett would frequent when in town.

[Note: I viewed the 1974 reprint of this book by Greenwood Press, Westport, CT.]

- Not listed in previous bibliographies.

619. Howells, John Mead. The Architectural Heritage of the Piscataqua: Homes and Gardens of the Portsmouth District of Maine and New Hampshire. New York, NY: Architectural Book Publishing Co., 1937. 47, 86-91.  
*Book.*

"... Many of the scenes of Miss Sarah Orne Jewett's historical romance, The Tory Lover, took place in and about Hamilton House. Col. Hamilton and his lovely daughter entertained Capt. John Paul Jones at dinner at this house on the eve of his departure for France bearing news of the surrender of Burgoyne."

\*\* Abstract, includes photographs of a variety of views of the Jewett House and Hamilton House.

Photographs of Hamilton House and the Jewett House are provided to showcase their historical architectural detail. Jewett is mentioned in connection with both houses.

- Not listed in previous bibliographies.

620. Sougnac, Jean. "Sarah Orne Jewett." Diss. Paris, 1937.  
*Dissertation.*

[In French--my translation.]

...Miss Jewett is situated on the cusp between romanticism and realism, and it is unsurprising that she occupies this middle ground. Her nature and education turned her against the vulgarity of naturalism, and her social background, austere and practical, guarded her against romantic outpourings.

"Far from turning away from regular people, however, Miss Jewett sought them out, and was happy to portray them...."

\*\* Abstract

The first doctoral dissertation on Jewett was ironically written in French. Sougnac wrote chapters on Jewett's life, her first novel Deephaven, her short stories, The Country of the Pointed Firs, her novels The Country Doctor and The Tory Lover, and on Jewett as an

author. The most significant are those on The Country of the Pointed Firs and his final assessment of Jewett; the others provide fairly standard information, which tends to be more expository than analytical in nature, particularly in regard to her short stories. He briefly discusses Jewett's inheritance from Wordsworth, and puts her in context with other contemporary writers, many of them European. Sougnac lists among his sources Jewett's primary texts, Matthiessen's biography, Annie Fields's edition of Jewett's letters, two of Pattee's works on American literature, and Charles Miner Thompson's 1904 article in The Atlantic, q.v.

621. West, Rebecca. "Introduction." The Only Rose and Other Tales. By Sarah Orne Jewett. London: Jonathan Cape, 1937. 7-14.  
*Book chapter.*

"It would be easy for an English reader of The Only Rose, and its companion volume of New England Tales, The Country of the Pointed Firs, to misconceive the nature of these works and their author. Sarah Orne Jewett was a lady, never married...Therefore our imagination might, if not restrained, rush to its easel and paint a lean Yankee spinster, Puritan by inheritance and kept on a low diet by a specially strict local interpretation of the Victorian spirit, who wrote of the village life around her because she knew no other, and who achieved simplicity though artlessness. The truth is not so. The perfection of this work comes out of abundance. Miss Jewett was an extremely happy woman, child of a community that approved a full life; and her native sensitiveness was educated and encouraged and taught to communicate its findings by an ancient and liberal culture. Her stories represent the blossoming of a transplanted tradition that has flourished in its new soil.

"....Out of this unusually rich life came the short stories which have earned her the high place in American literature which few critics of any school would deny her, and which certainly deserve to be ranked among the minor masterpieces of classical art."

**\*\* Abstract**

West urges readers not to stereotype Jewett as "a lean Yankee spinster," sheltered and isolated from the world, and reminds them that Jewett's was a full life, lived happily, and her stories "deserve to be ranked among the minor masterpieces of classical art."

622. Stern, G. B. "Sarah Orne Jewett." Now and Then: A Journal of Books and Personalities (London). (Winter 1937): 39-40.  
*Journal article.*

"...certainly the titles of Sarah Orne Jewett's two collections of stories: The Country of the Pointed Firs and The Only Rose are unfair to herself, for they suggest that she is both quaint and sentimental. I am no friend to trolls, so I rejected them for a long time. Then the enthusiasm of Rebecca West and Willa Cather made me think I might be wrong. Rebecca West certainly could never put up a signpost directing anybody towards the pretty gardens of sentimentality; on the contrary, she says in her preface to The Only Rose: '...the truth is set down on her page, in order not that her readers may feel but that they may know...Her business was not to discover, but to celebrate what has already been discovered.'

"...The air of Miss Jewett's New England was, however, very much to my liking; so clean and bracing and salty; the characters and phrasing so warmly spiced. And the situations were honest; not invented merely to encourage our tears. Over and over again, in its sure and delicate placing, its gentle irony, her humour reminds me less of Miss Gaskell than of Jane Austen...."

**\*\* Abstract**

Rather than quaint and sentimental, as he had feared her work might be given their titles, Jewett's stories are pleasing, reminding Stern more of Austen than Gaskell. Her themes are often hospitality, the absence of which is an "unforgivable sin" in a country where the terrain makes visiting difficult, and holiday, which, when even "no more than a day's outing," brings fresh contacts and new experiences.

623. Tewksbury, H. J. R. "Berwick Academy Numbers Many Famous Persons Among Its Graduates." Portland Sunday Telegram (Portland, ME). May 2, 1937: C-12.  
*Newspaper article.*

"... The late Sarah Orne Jewett and Miss Mary Jewett were always much interested in the welfare of the [Fogg Memorial] library, giving many valuable works for reference and reading, also giving hours of their time in the interests of classifying and cataloguing.

"...One of the small treasures of the library is 'Poems,' a small volume of verse written by Sarah Orne Jewett. It is not generally known that Miss Jewett was a poet as well as an author. The poems were privately printed and one volume presented to the library. This book, I understand, is not for circulation but may be read in the library."

**\*\* Abstract; includes photographs of Jewett, the Fogg Memorial Library, and other Berwick Academy notables**

This lengthy article gives a detailed history of Berwick Academy and its famous graduates. Jewett is among those noted, and is named as "Berwick Academy's most famous graduate." Four college presidents and three governors are also listed.

- Not listed in previous bibliographies.

624. Puzzlesmith. "Puzzle Corner." Christian Science Monitor (Boston, MA). Dec. 22, 1937: 17.  
*Newspaper article.*

The Cryptogram puzzle for this day is an encrypted Jewett quotation, the answer to which is "A log in the fire was singing gently to itself as if the sound of summer rustlings and chirpings had somehow been stored away in its sap." This is indicative of the Christian Science Monitor's efforts to keep Jewett's work in reader's minds since its inception in 1908.

- Not listed in previous bibliographies.



625. Ford, Miriam Allen de. "Sarah Orne Jewett." American Authors 1600-1900: A Biographical Dictionary of American Literature. Stanley J. Kunitz, and Howard Haycraft, eds. New York, NY: Wilson, 1938. 418-20.  
*Book chapter.*

"...A beautiful woman, slender, with dark hair and eyes, she never fell in love or inspired love, though she had many men friends. She did not live in the days of modern psychology, so she never knew the cause of her feeling that 'marriage would only be a hindrance,' or realized how much of life had unconsciously been taken from her by the father she adored; and in view of just her special type of work it is perhaps well for literature that Sarah Orne Jewett was robbed of the chance to live. She became a true 'New England nun,' dedicated to the depiction of life that was even then about to die, and would never gain yield to the pen of a first-hand observer.

"...Her accurate, close studies--'narrow in compass,' Lowell said, 'like a gem-cutter's'--are easily the best work of their sort that has come out of New England; and since the New England they depicted is dead, they will always be the best. These idylls in prose, marked by what Edward Garnett called 'a poetic realism,' are in their minor field outstanding."

\*\* Abstract; includes biographical sketch, list of works, and a photograph of Jewett.

A particularly sexist assessment of Jewett, in which the (female) writer asserts that Jewett's love for her father prevented her not only from loving any other man (as if this was a necessity), but "robbed [her] of the chance to live." This is the reason why she could not write passionately: "She could not feel passion and so she could not describe it." They credit her for her work, "the best work of [her] sort that has come out of New England," but calling her "a true 'New England nun,' best able to describe "the old, the odd, the eccentric--of whom her Maine was so full--" makes her seem a caricaturist rather than a full-bodied, highly respected, and popular short story writer.

626. Mott, Frank Luther. A History of American Magazines: 1865-1885. v. III. Cambridge, MA: Harvard University Press, 1938. 508, 546, 558.  
*Book.*

Jewett was among the "well-known authors who wrote fiction, poetry, and articles" for Wide Awake magazine, a children's publication. The Chautauguan published Jewett's work, but was considered "too didactic." Jewett was also published in The Continent, whose "contents were varied and attractive."

\* Complete Jewett references

[Also in Vol. IV: 483, 544, 721, 767 (1957).]

627. Mott, Frank Luther. A History of American Magazines: 1850-1865. v. II. Cambridge, MA: Harvard University Press, 1938. 398n, 506n, 510.  
*Book.*

Jewett was among the well-known contributors to Harper's Monthly Magazine. She was also featured in the Atlantic Monthly during Howells's editorship; during Aldrich's tenure,

"James, Crawford, and Bishop wrote two or three serials each, and Miss Jewett, Miss Murfree, and Mrs. Oliphant each one."

\* Complete Jewett references

• Not listed in previous bibliographies.

628. Derry, William C. "Horse and Buggy Travels with Her Doctor-Dad Lent Author Background." Portland Press Herald (Portland, ME). Oct 23, 1938: 1D.  
*Newspaper article.*

"...It was down at Wells and York that she got her first personal knowledge of the sea, where her father had patients among old sea captains. She was part of the life of New England and therefore she was intimately acquainted with all its various phases....

"...We too can read it today...and remember the doctor's daughter, Sarah Orne Jewett, who with peace and serenity in her soul, gave to a world that sorely needed it this literary barcarolle Deephaven and in so doing gave people everywhere a better and deeper insight into the character of Maine and Maine folk."

\*\* Abstract

An appreciation of Jewett's Deephaven, which has served to immortalize Maine's and "New England's true spirit." Also mentions The Tory Lover, as well as her honorary doctorate from Bowdoin. Gladys Hasty Carroll is mentioned as another Berwick author who keeps alive the spirit of the area.

629. Herron, Ima Honaker. The Small Town in American Literature. Durham, NC: Duke University Press, 1939. 71-73, 75, 83-88, and as indexed.  
*Book.*

"...Whereas Mrs. Stowe and Mrs. Cooke had delineated the town in its pre-war provinciality and prosperity, Miss Jewett's stories were the first to record the diminished glories of the old order. The earliest of a group of writers born in the fifties and sixties, Miss Jewett wrote observingly of the decaying ports and hillside agricultural towns of Maine and New Hampshire, places she knew intimately....This was the limited locale which Miss Jewett understood as well as Jane Austen knew her English countryside...."

\*\* Abstract

Jewett wrote about New England's decline. Deephaven, a series of sketches whose "plot is practically submerged by the characterization of the people and manners of a deserted seaport," "was firmly rooted in the past." Tales of New England depicts ordinary village life and people, although Jewett was a member of the local aristocracy. The Country of the Pointed Firs was her finest work, written "without the sordidness, bleakness, and meanness of spirit which undoubtedly existed." She ignored the new type of New England townsman, the millworkers who were treated more prominently by Mary Wilkins Freeman.

[Note: I viewed the 1959 reprinting of this by Pageant Books, New York, NY.]

630. Odell, Ruth. Helen Hunt Jackson. New York, NY: D. Appleton-Century Co., 1939. 198.

*Book.*

"I think this storm will keep you & Miss Jewett at home this afternoon--& I want to come & read to you my two papers on the Franciscan Missions--It will take nearly two hours.--I blush at my impudence--but this is why I want to do it--I am uneasy about the papers--They attempt the impossible--& I have been hampered by the Editors' demand for a 'popular' treatment.--I am very anxious therefore to 'try on' the papers--on minds uninterested beforehand in the subject....--I covet your opinion and Miss Jewett's--I feel sure you could help me make them better...."

\*\* Abstract; reprints a selection of a letter from Jackson to Annie Fields

Jackson valued Jewett's and Annie Fields' opinion on literary matters, and asked their advice on two papers on the Franciscan Missions.

631. Stern, G. B. "The Perfection Box." Saturday Review of Politics, Literature, Science and Art (London). 19 (Apr 8, 1939): 10-11.  
*Journal article.*

"....Sarah Orne Jewett, in case this may be your first introduction, might well be called the New England Mrs. Gaskell; except that her true stories of life in the state of Maine between (roughly) 1860 and 1900 give out a pungent salty tang which is more to my own taste than the lavender of Cranford. Her observation of the samples and simples of human nature directly surrounding her, is caustic and honest and humorous; and of the actual writing of these essays and sketches collected into two volumes called The Country of the Pointed Firs and The Only Rose, one can say in that rather puzzled voice which we have sometimes heard in praise of this or that person: 'I don't know what it *is*: they're not exactly handsome and not a bit smart, but they have such *style*! I expect it's the way they carry themselves.' I am enamored, there is no doubt, of the way in which Sarah Orne Jewett carries herself. Let her, therefore, carry herself right into the Perfection Box...."

\*\* Abstract; includes photograph of Jewett

Stern and a friend discuss which writers should be put in "The Perfection Box." The rules include the following: candidates are to be noticed as distinct from "giants," and "to go into the Perfection Box, all he creates must be equally good; you may not win a way into the Perfection Box, leaving a scatter of unworthy performance behind you on the floor; the whole of your output must tuck in together." They consider the gamut of English authors, some Continental, but for Americans, only Whitman is briefly mentioned until Stern suggests Jewett, whose style Stern appreciates more than Gaskell's. He also wants to include Logan Pearsall Smith, Max Beerbohm, and Walt Disney. See Stern's other consideration of Jewett in Now and Then (Winter 1937).

632. Dunnack, Florence M. "'Little Kennebec,' Nurse of Sarah Orne Jewett, Recalls Happy Memories of Her Famous Patient." Lewiston Evening Journal (Lewiston, ME). Aug 5, 1939: Magazine Section: A40.  
*Newspaper article.*

"....Before the roses had stopped blooming, before life had become, by an enforced routine, too great a burden, but not before her influence had impressed itself up on an immature and inexperienced personality, she whispered 'thank you' and, while Little Kennebec kept vigil, her soul took flight and with a smile a radiant spirit found its rest."

\*\* Abstract; includes photograph of Jewett and painting of Jewett's house.

A young nurse from Maine remembers caring for Jewett, both in Boston and South Berwick, during her final illness.

633. Boleman, Babette Ann. "Deephaven and the Woodburys." Colophon (New York, NY). 1 (Sept 1939): 17-24.  
*Journal article.*

"....Even before the Deephaven illustrations, the Woodbury studio at Ogunquit was beginning to be recognized as the source of some of the greatest American paintings....The idea of their illustrating Deephaven must have seemed to these two New England artists as a particularly happy one. In order to confer frequently with Miss Jewett, the Woodburys lived for some months in South Berwick, in the Oakes home. Here, separated by but a few minutes' walk, the author and her illustrators had no need of lengthy correspondence." The scenery was based on local landmarks familiar to the author and artists, and the people were based on characters from life, including the artists' mothers."

\*\* Abstract

The Woodburys worked closely with Jewett on the illustrated edition of Deephaven, even living in South Berwick for a time to facilitate collaboration. The scenery was inspired by real places, many since gone, and the characters were modeled after the Woodburys relatives. The result is a book "that satisfied author and reader."

[Eichelberger 1969 notes this is Colophon's "New Graphic Series" "the second of two separate series." This issue is called No. 3, or Part 3.]

634. Ellis, Milton, Louise Pound, and George Weida Spohn, eds. A College Book of American Literature. 2 vols..New York, NY: American Book Co., 1940. II: 511, 622-29.  
*Edited book.*

"...Miss Jewett belongs to the local colorists. She made use of dialect, but not to the extent, as Lowell says, that it savors of garlic. Her work was acclaimed by critics and literary men at home and abroad. One must make allowance, however, for what seemed like the mutual admiration tactics of her day. The Country Doctor (1884), A White Heron and Other Stories (1886), and The Country of the Pointed Firs (1896) are remarkable for their simple beauty and fidelity, for they represent what she saw, not

through a glass darkly, but most selectively, though at times superficially. She never probes very deep beneath the surface of life, does not face crucial problems, does not portray souls in moments of great crises, and does not emphasize the rage of passion and sin. The conception of art has expanded immeasurably since she wrote, and to its larger demands she cannot be held responsible. What she set out to do she did admirably, and in a style that is well adapted to her purpose."

\* Abstract; contains brief biographical sketch, list of works, reprints "The Passing of Sister Barsett."

The editors give a well-balanced assessment of Jewett and her work, although they confine her to the "local color" school. They rightfully recognize the "mutual admiration" that haunted critics of her day, although this remark tends to undermine the real affection both readers and writers of her day had for her. Notably, the editors also recognize that while "[t]he conception of art has expanded immeasurably since she wrote," she is not responsible for this, and her work is still well respected for its aims and for the style in which she wrote.

635. Brooks, Van Wyck. New England: Indian Summer, 1865-1915. New York, NY: E. P. Dutton and Co., 1940. 70, 86, 88, 238, 347-53, and as indexed.  
*Book.*

"...and Sarah Orne Jewett, who knew her Howells, and also knew the natives as a native, established for other interpreters a scale and a standard. Like Howells, she knew the world as she knew the village; and, as an admirable artist, she knew the village in the light of Dostoevsky's 'scale of mankind.' Her vision was certainly limited. It scarcely embraced the world of men, and the vigorous, masculine life of towns like Gloucester, astir with Yankee enterprise and bustle, lay quite outside her province and point of view. She spoke for a phase of New England, a scene that was fading and dying, the special scene her experience presented to her. But her people were genuine Yankees and stood for the rest. They all reflected her own transcendent self-respect and put the summer people in their places."

\* Abstract, includes biographical sketch

Jewett was influenced by Stowe's The Pearl of Orr's Island, and set the standard for depicting New England. Although Brooks feels "her vision was certainly limited," for not depicting the world of masculine action, he recognizes that she realistically portrayed "the scene her experience presented to her." She follows Hawthorne in depicting New England with fidelity and feeling. A significant critical comment.

636. Pattee, Fred Lewis. The Feminine Fifties. New York, NY: D. Appleton-Century Co., 1940. 303.  
*Book.*

"I have said that the literary sons of the Brahmins were all daughters. Note in the period after the war the recorders in fiction of the New England decline: Rose Terry Cooke, Sarah Orne Jewett, Mary E. Wilkins, Elizabeth Stuart Phelps, Annie Trumbull Slosson."

\* Complete Jewett reference

Jewett was one of the post-Brahmins who wrote about "the New England decline" after the Civil War.

637. Rhode, Robert D. "The Function of Setting in the American Short Story of Local Color, 1865-1900." Diss. University of Texas, 1940.  
*Dissertation.*

"...By not attempting to seize especially intense, dramatic bits of New England life, or to capture its most spectacular and quaint aspects, but by searching out the essential dimensions of everyday, commonplace existence, Miss Jewett has been able in her best stories, as Matthiessen, Pattee, and Thompson all agree, to lend her narrow segment of American life as perfect an illusion of reality as can be found in our literature."

\*\* Abstract

Rhode's was the first U.S. dissertation to consider Jewett in his fourth chapter entitled "New England Considers Jewett and Freeman" (274-309). Rhode considers Jewett to be a realist, and "a conventional, though more moderate than usual, local colorist, in spite of critical generalizations to the contrary" (309). Jewett is noted for her ability to control her narrative point of view, and for her success in depicting setting, which is closely linked to character. Rhode states, for example, that "[s]he uses a theory that all life is conscious, intelligent life as a guiding principle in numerous experiments in creating dignified and convincing tree and flower characters. She worked away from the dicta of natural science toward a natural scheme of her own, which permitted qualitative differences of initiative [sic] and personality in all living things which she used as her characters" (309). He concludes his discussion of Jewett by arguing that Jewett is innovative in her choice of genre "because she demanded a freer hand for experimenting toward her goal of simulating life itself" (309). Rhode considers Jewett's best work to be "as perfect an illusion of reality as can be found in our literature" (311). Other authors considered include Harte, Twain, Cable, Murfree, Page, Garland, Allen, Eggleston and Freeman.

[Note: Listed in Dissertation Abstracts 1942.]

638. Van Doren, Carl. The American Novel 1789-1939. Revised and Enlarged Edition. New York, NY: Macmillan, 1940. 211, 212, 217, 218, 282-83, 291, 377.  
*Book.*

"...Jewett's tone was one of "faded gentility brooding over its miniature possessions in decaying seaport towns or in idyllic villages a little further inland."

\*\* Abstract

Jewett was one of the foremost women writing local color fiction about New England. Van Doren also recounts Jewett's influence on Cather, saying that "Miss Jewett's advice had more effect on Willa Cather than the example of Henry James" (283).

639. Brown, Frank Chouteau. "The Interior Details and Furnishings of the Sarah Orne Jewett Dwelling Built by John Haggins in 1774, at South Berwick, Maine." Pencil Points (New York, NY). 21 (Feb 1940): 115-30.

*Journal article.*

"Going through the passage beside the hidden stair, one comes to Sarah's room, which still contains its old Victorian furniture and arrangement, just as it was left by Sarah Jewett, even to the heavy green color of the paint!"

\*\* Abstract; includes twenty-two photographs by Arthur C. Haskell

Discusses the history and architecture of the Jewett house in detail. Brown mentions the house's "famous occupants" only in passing. The most detailed mention of Sarah Orne Jewett is quoted above.

640. Warfel, Harry R., and G. Harrison Orians, eds. American Local-Color Stories. New York, NY: American Book Company, 1941. xii, xxii, 329-382.

*Edited book.*

"Quiet, gentler aspects of Maine life are pictured with artful simplicity by Sarah Orne Jewett (1849-1909). Anxious only to portray her people's grand simplicity arising from worthy old traditions and noble memories, she never argued a thesis or attempted to solve social problems. Even in 'The Gray Mills of Farley,' with its ready-made opportunity for a discussion of capitalist enterprise, she studiously emphasized the influence of environment upon character. No turbulence or melodramatic action intrudes into the peace of her sketches; common, everyday activities acquire a romantic beauty."

\*\* Abstract; includes brief biographical sketch; reprints "A Lost Lover," "Miss Debby's Neighbors," "A White Heron," and "The Gray Mills of Farley."

Jewett wrote with "artful simplicity." Her local color writing in sketch form was a genre inherited by Washington Irving. Warfel and Orians argue that "Anxious only to portray her people's grand simplicity arising from worthy old traditions and noble memories, [Jewett] never argued a thesis or attempted to solve social problems," which could probably be debated. Certainly Jewett's work examines the effects of the decline in New England's fortunes after the Civil War, and the efforts of the aged to survive and maintain an older way of life. Jewett's four stories span more than 50 pages. The other authors granted four stories each are Bret Harte and Kate Chopin.

641. Bangs, Francis Hyde. John Kendrick Bangs: Humorist of the Nineties. New York, NY: Alfred A. Knopf, 1941. 257.

*Book.*

"...The region of Maine where Bangs settled was not without its literary associations. Celia Thaxter at the Isles of Shoals, Thomas Bailey Aldrich at Portsmouth, and Sarah Orne Jewett at South Berwick, already belonged to the past, although the latter two had died as recently as 1907 and 1909. Miss Jewett has written of this section of Maine in

The Country of the Pointed Firs, 1896, a title which well describes the land lying back from the sea...."

\* Complete Jewett reference

The area around Portsmouth, NH and Berwick, ME had many literary associations, including Jewett, whose title, The Country of the Pointed Firs, aptly describes the region.

642. Bates, Herbert E. The Modern Short Story: A Critical Survey. London: Thomas Nelson and Sons, 1941. 36, 47, 56-58.  
*Book.*

"...Behind Miss Jewett's stories, behind the charm and the fragrance and the delicacy, there is in fact a certain controlled rigidity of mind. 'To note an artist's limitations,' as Miss Cather remarks again, 'is but to define his genius.' This is quite true; but for an artist to note his own limitations, to accept them and to be content to work within them, is one way of rarefying that genius. Miss Jewett, recognizing that she knew nothing in the world better than the fisher-folk and farmers of New England and the countryside she had seen as a child...intelligently accepted that limitation, knowing quite well that it might make her art provincial, and if she were not careful, parochial. In actual fact her art, steered by a mind that handled its material with what Edward Garnett called 'a clearness of phrase almost French,' is rarely in any such danger. It has the quality of a pastoral, for all its reticence and delicacy quite strong and realistic. It has the rare quality of paint translated to words."

\*\* Abstract

Bates names Jewett as America's first regionalist (56), and notes that few of her contemporaries are worth reading today. Bates praises Jewett's "controlled rigidity of mind" for her ability to accept and work within her limitations in spite of the risk of producing "provincial, and if she were not careful, parochial" art. She evades that danger in work that is "for all its reticence and delicacy quite strong and realistic. It has the rare quality of paint translated to words." Reprinted in 1972's Die Amerikanische Short Story, q.v.

[Note: this work was reprinted by The Writer [Publishers], Boston, in 1972 with same page numbers.]

• Not listed in previous bibliographies.

643. Cargill, Oscar. Intellectual America: Ideas on the March. New York, NY: Macmillan, 1941. 687, 734.  
*Book.*

"...[Eugene O'Neill] could have well afforded to study the representations of New England character in such writers as Hawthorne, Rose Terry Cooke, Sarah Orne Jewett, and Mary E. Wilkins Freeman before attempting stage presentation of the Yankee character [in his play Diff'rent]."



"...Despite the fact that Mr. [Ludwig] Lewisohn had had a seminar in American literature with Professor Trent when he was at Columbia years before, the greatest weakness of Expression in America is the author's obvious unfamiliarity with his material. It is irritating to have him call Emerson's 'Hamatreya,' 'Mamatreya,' and Sarah Orne Jewett's 'Marsh Rosemary,' 'March Rosary'...."

\* Complete Jewett references

Jewett's work would have helped O'Neill portray Yankee character more faithfully. Lewisohn's work is criticized for its inaccurate references to Jewett's titles.

644. Fadiman, Clifton. Reading I've Liked. New York, NY: Simon and Schuster, 1941. 398.  
*Book.*

"The inclusion of one of [Jewett's] stories may be put down to a whim. I thought it might be interesting to confront my readers with a tale so old-fashioned, so sentimental, so simple as this, for most of the reading in this book is not old-fashioned or sentimental or simple. Perhaps the minds of writers like Hemingway, Steinbeck, and Katherine Anne Porter, so patently of our own time, will appear in sharper relief when set against the mind of a writer like Sarah Orne Jewett.

"I quite candidly doubt that many readers will care for this story. I suppose some will laugh at it, if good-naturedly....Understanding their skepticism, I cannot share it. True, the materials of 'The White Heron' [sic] are ordinary enough. Yet I hope that for some these ordinary materials will add up to something, to a kind of New England fairy tale, moral, like all fairy tales, and carrying with it, over the gulf of more than fifty years, the scent of beauty."

\*\* Abstract; reprints "A White Heron" on pp. 399-409.

This commentary is indicative of Jewett criticism of the 1940s, as Fadiman struggles to make Jewett relevant in the years immediately preceding World War II. He recognizes that Jewett's style is out of sync with the day's turbulence, but nevertheless feels compelled to include her as a way to show comparison and distance and a connection--however tenuous--with the past (see Cerf 1945). And although modern readers may be skeptical, Fadiman hopes that Jewett's story will resonate, if in no other way, than as a New England fairy tale, evocative with a "scent of beauty."

[Note: Nagel 1978 lists this under 1945.]

645. Hastings, William T. Syllabus of American Literature. Chicago, IL: University of Chicago Press, 1941. 66, 71.  
*Book.*

"New England life is depicted intimately by Sarah Orne Jewett (1849-1909), who wrote stories of admirable finish and serenity, including 'Miss Tempy's Watchers,' 'The Dulham Ladies,' 'A White Heron' (1886), and A Native of Wimby [sic] (1893)...."

\*\* Abstract

The Jewett reference on p. 66 remarks that she was a local color short story writer who also wrote novels, including A Country Doctor. This book was originally published in 1923, and it seems remarkable aside from these brief acknowledgements, that no reference is made to The Country of the Pointed Firs (1896).

646. Matthiessen, F. O. American Renaissance: Art and Expression in the Age of Emerson and Whitman. New York, NY: Oxford University Press, 1941. 26, 210n, 229n, 584, 602, 603, 649.  
*Book.*

"[Jewett sees that Millet's "Washerwoman at Her Tub"] was endowed with a dignity of classic proportions. Such perception entered into her own presentation of New England country folk, as when she showed a fisherman's widow like Almiry Todd to be not only the drolly downright and loquacious figure who weighted down the stern of a dory, but also, in an unperceived moment while she walked up the rocky shore path, as massive in her grief as Antigone 'alone on the Theban plain.'"

**\*\* Abstract**

Jewett's work, like Millet's and Thoreau's can be seen to be influenced by classical motifs, "a dignity of classic proportions," expressed in the complexity of Almiry Todd, or the procession in the Bowden reunion. Matthiessen mentions that Jewett's tone, unlike Thoreau's was often elegiac. The note on page 210 compares the language between Hawthorne's "The Toll-Gatherer's Day" and Jewett's "The Hilton's Holiday." Matthiessen says, "The intentions here are similar. In both cases the simple materials have been valued for themselves, and the sentiments, though obvious, are genuine. But the difference between them is the difference wrought by Wordsworth's revolution in poetic diction. Hawthorne, not responding to that, depends on generalized statements that no longer have the power to make us share in his sensations. Miss Jewett's paragraph still vibrates with the quality that William James found in the Country of the Pointed Firs: 'that incommunicable cleanness of the salt air when one first leaves town.'" Most of the Jewett comments in this book are brief, citing her influence by Flaubert, for example, or provide comments and criticism which have been recycled from Matthiessen's 1929 biography.

647. Parks, Edd Winfield. Charles Egbert Craddock (Mary Noailles Murfree). Chapel Hill, NC: University of North Carolina Press, 1941. 91, 93, 96n, 124, 127, 150, 199, 207, 208.  
*Book.*

"...[Murfree] had observation rather than insight; these people had never teased her brain for twenty or forty years, as the old ladies of Berwick had teased Sarah Orne Jewett's. Miss Jewett could find new depths and thin colors that brought out new individuals; Miss Murfree could only show once more the same persons, like a camera that takes the same scene at different periods of the day. In this lies a basic unreality that she could never overcome."

**\*\* Abstract**

Murfree was a contemporary of Jewett's. The two knew each other, and Jewett admired Murfree's stories. Jewett was more creative than Murfree in her ability to portray many different characters, and had the artistic ability to mull over subjects over time, while Murfree could only portray one type. Jewett's subjects were depicted realistically (208).

648. Wilson, Forrest. Crusader in Crinoline: The Life of Harriet Beecher Stowe. Philadelphia, PA: J. B. Lippincott Company, 1941. 126, 623, 640.  
*Book.*

"Annie [Fields] did not want to lose touch with [Stowe] and went down to Hartford for a day or two, taking Sarah Orne Jewett with her--Sarah Orne Jewett, who modern critics say received the torch of New England realism from Harriet Beecher Stowe's hand. With them they bore gifts--Miss Jewett's new novel A Country Doctor, and a new edition of Annie's verses....

"While pleasant, the visit with Sarah Orne Jewett did not strike Harriet as momentous or historical...."

\*\* Abstract

Jewett and Fields visited Harriet Beecher Stowe in Hartford, and later attended Stowe's funeral in Andover, Massachusetts.

649. Anon. "Old Houses of New England Preserved as a Heritage for the Future." Christian Science Monitor (Boston, MA). Aug. 6, 1941: 5.  
*Newspaper article.*

"Situated beside the village square and shaded by great trees, the home was built in 1774 by John Haggins and was the birthplace of the authoress whose name it bears. Its fine interior is unspoiled and many of the furnishings, antique and of later dates, have personal associations with her and her family."

\*\* Abstract; includes photograph of the Sarah Orne Jewett Memorial house.

Photographs of twenty-seven houses preserved by the Society for the Preservation of New England Antiquities are presented, along with a photograph of William Sumner Appleton, who began the society in 1910. Jewett's house appears at the bottom center of the page.

- Not listed in previous bibliographies.

650. Johnson, Merle. American First Editions. Fourth edition; revised and enlarged by Jacob Blanck. New York, NY: R. R. Bowker Co., 1942. 294-95.  
*Book.*

Lists all of Jewett's first editions. There is no commentary of any kind, as compared to the 1929 first edition, q.v.

651. Anon. "Women Fiction Writers of Maine - Sarah Orne Jewett." Maine Library Bulletin (Augusta, ME). 3 (Feb 1942): 13.  
*Journal article.*

"...Sarah Orne Jewett, daughter of Maine, born in 1849 in South Berwick, we have loved and honored for almost a hundred years. Living quietly and writing of our own folks, she has always been enjoyed by a wide circle of readers. Lately, however, there has been an awakening of interest in her works....

"In a previous number of the Bulletin mention was made of the bequests to the Portland Public Library of a fine collection of Miss Jewett's works from the estate of Jane Burbank, the former librarian. The Librarian at Colby College reports that a Jewett collection is growing rapidly in Waterville, with the prospect that a complete file of all her writings will be assembled in time for the centennial celebration of her birth seven years hence.

"It is fortunate that Maine has such an author as Sarah Orne Jewett, and our Maine libraries play an important part in keeping her name alive as a part of our local literary heritage."

\*\* Abstract; also mentions Clifton Fadiman's Reading I Have Liked.

Maine has "loved and honored" Jewett for nearly a hundred years. Recently there has been a renewed interest in her life and work. The Portland Public and Colby College Libraries are keeping Jewett's name alive by acquiring collections of her writings.

652. Anon. "Authors Have Good Word to Say for Old-Fashioned Attics." Portland Sunday Telegram (Portland, ME). Mar 29, 1942: C10.  
*Newspaper article.*

"Many a writer has had a good word to say for the oldfashioned attic--Maine authors among them. Sarah Orne Jewett liked attics and garrets. Describing a favorite garret room she says, 'There was a long line of barns and sheds, one of which had a large room upstairs with an old ship's foresail spread over the floor that made a wonderful playground in wet weather. Apples were laid out there to dry in the Fall, and there were some old chests and discarded pieces of furniture to keep house with.'..."

\*\* Complete Jewett reference

This is a goofy article that mentions a number of authors' comments on attics. Weygant and Stowe are also quoted.

653. Anon. "A Letter By Sarah Orne Jewett." Colby Mercury (Waterville, ME). 7 (Apr 1942): 82-83.  
*Journal article.*

"The Colby Library has recently added a four-page holograph letter to its Sarah Orne Jewett collection. The letter, written to Mrs. Sara Holland in 1901, just before the publication of the last book of the well-known portrayer of Maine characters and Maine

scenes, illustrates the genial warmth and friendliness of the author and serves to help explain why all who knew her valued her friendship...."

\*\* Abstract; reprints letter to Holland.

This periodical ran from 1929 to 1942, when it was continued by the Colby Library Quarterly. This notice announces the acquisition of one of Sarah Orne Jewett's letters to supplement Colby's growing Jewett collection.

654. Burke, W. J., and Will D. Howe. American Authors and Books 1640-1940. New York, NY: Gramercy Publishing Co., 1943. 377.  
*Book.*

Provides list of works through the two volume Best Stories in 1925, excepting Jewett's book of verse (1916). References Howe's Memories of a Hostess (1922) and Matthiessen's 1929 biography, q.v.

- Not listed in previous bibliographies.

655. Carroll, Gladys Hasty. Dunnybrook. New York, NY: Macmillan, 1943. 338-42.  
*Book.*

"...Honors which many long for were hers without stint; and she was grateful, and in a way happy. Yet in her heart, as in her books, she was forever returning to the life of her childhood and to an earlier life which, even then, she had been looking back upon with intimacy and longing. It hurt her to see any tree which she had known to fall; she did not feel that it could ever be replaced. She haunted old buildings, old roads; she cherished old friends and was inconsolable at their loss. She told Willa Cather that her head was full of old houses and old women. She yearned to relive the hours she had spent with her father among his back-country patients, though with him had gone the key which would have opened any farmhouse door...."

\*\* Abstract

In this memoir of Gladys Hasty Carroll, she recalls another of South Berwick's residents, Sarah Orne Jewett, who longed for the past found in her books, haunting old houses and roads, and missed old friends who had passed. John Marr, Julia Ward Howe, and Laura E. Richards were often Jewett's guests.

656. Dudley, Francis Perry. The Mid-Century in Exeter. Exeter Historical Society Bulletin No. 5. Exeter, NH: News-Letter Press, 1943. 16.  
*Book.*

"...When grandchildren began to come for visits, [Dr. Perry] expected a full account of their doings, and rejoiced in every success. He gave them books, and took them or sent them on little journeys to enlarge their experience. Sarah Orne Jewett wrote, he was 'always showing me where good work had been done, and insisting on my recognition of the moral qualities that led to achievement. He believed that his own grandsons and

granddaughters and young neighbors were able to do some things that had never been done before. In his extreme old age he was full of brave plans."

\* Complete Jewett reference

Dr. William Perry, Sarah Orne Jewett's grandfather, taught her about the value of good work, and the "moral qualities that led to achievement."

657. Rush, N. Orwin. "Some Recent Acquisitions." Colby Library Quarterly (Waterville, ME). 1 (1943): 12-13.  
*Journal article.*

"Among letters and manuscripts recently acquired by the college library, special mention must be made of several holograph letters of Edwin Arlington Robinson, given by Mrs. Laura E. Richards; several long and particularly interesting letters of Sarah Orne Jewett; a manuscript (probably unpublished) on 'Tennyson,' written by Frederic Harrison; and the manuscript of Ben Ames Williams's recently published *Time of Peace*....

"The library has also received from Mrs. Laura E. Richards a photograph album filled with excellent pictures of the South Berwick home of Sarah Orne Jewett; accompanying the picture is a descriptive comment written by the late Mrs. Ernest Bowditch, a frequent visitor in the Jewett home...."

\*\* Abstract

Colby continues to acquire material for their Jewett collection, in this case several letters and a photograph album of the Jewett home.

658. Lord, Alice Frost. "Port Clyde Claims Setting In Which Sarah Orne Jewett Wrote Famous Maine Story, Country of the Pointed Firs." Lewiston Evening Journal (Lewiston, ME). Feb 6, 1943: Magazine Section: 1, 11.  
*Newspaper article.*

"...At Martinsville it was probably Mosquito Harbor on which Miss Jewett looked whether from her room in 'The Hermitage' by the shore, or from the steps of the modest schoolhouse in which she found solitude for writing her book...."

\*\* Abstract; includes photographs of Jewett and Port Clyde locations, reprints Emily Hanson Obear's sonnet "To Sarah Orne Jewett," reprints letter from Jewett to Mrs. Whitman written from "The Anchorage, Martinsville, Maine," quotes from Matthiessen's biography, and reprints Jewett's poem "When autumn winds are high."

The article discusses the area around Martinsville and Port Clyde, Maine, and recounts evidence that suggests it was here in 1895 that she wrote her most famous work, The Country of the Pointed Firs.

659. Adams, J. Donald. The Shape of Books to Come. New York, NY: Viking Press, 1944. 31, 32.  
*Book.*

"...there was Miss Jewett, with her stories of the plain folk of Maine, in whom Willa Cather has recognized an artist of first-rate powers within her limited scope...."

**\*\* Abstract**

Jewett's New England stories have "a greater measure of veracity and integrity" than that of other regionalist writers, which has allowed them to better stand the test of time. Cather recognized her as "an artist of first-rate powers within her limited scope."

660. Brooks, Van Wyck. Literature in New England. Garden City, NY: Garden City Publishing Co., 1944. 347-53, and as indexed.  
*Book.*

Reprints comments from 1940's New England: Indian Summer, q.v.

661. Gohdes, Clarence. American Literature in Nineteenth Century England. New York, NY: Columbia University Press, 1944. 58, 130.  
*Book.*

"...Frank Stockton, Sarah Orne Jewett, Mary Wilkins Freeman, Joel Chandler Harris, Constance Fenimore Woolson, and other story writers enjoyed a fair vogue in the English magazines."

**\*\* Abstract**

American story writers, including Jewett, "enjoyed a fair vogue in the English magazines." But some British critics didn't like "the doctrine of art for art's sake" (130). As an example, an excerpt from James Ashcroft Noble's review of Jewett's The King of Folly Island in the Aug 18, 1888 issue of Academy, q.v., is quoted.

662. Hall, James Norman. "Reading and Meditating." Atlantic Monthly (Boston, MA). 174 (Sept 1944): 58-59.  
*Poetry.*

All of them safe, the folk Miss Jewett knew;  
Such power has truth, when truth is added to  
Clear-sighted, faithful, understanding love.  
Visit her towns for ample proof thereof.  
In Hampden, Woodville, every wall and roof,  
And on the farms beyond, is weatherproof.  
At Topham Corners, Fairfield, Dunnet Landing,  
Columns of wood smoke rise from chimneys standing  
Just as they stood those many years ago.  
A century from now it will be so;  
Because their life is drawn, as she drew hers,  
Through healthy roots, deep as the pointed fir's.

**\*\* Abstract**

Prints a poem by Hall inspired by Jewett's stories.

663. Anon. "Notes and Memoranda." Colby Library Quarterly (Waterville, ME). 1 (1945): 198-200.

*Journal article.*

"Sarah Orne Jewett once served as chairman of the Sub-Committee on Books, of the Examining Committee of the Boston Public Library. In the report of her committee she attempted an answer to the question: What books should a library collect? What is its chief duty? Said Miss Jewett: 'Nor should a demand for the less important and quickly passing light literature of the day infringe upon a great library's chief reason for existence,--the possession of the very best books, new and old.'"

**\* Complete Jewett reference**

Notices Jewett's chairmanship of the Sub-Committee on Books at the Boston Public Library.

664. Cerf, Bennett, ed. Modern American Short Stories. New York, NY: World Publishing Co., 1945. 11, 13.

*Edited book.*

"...[Jewett's] stories, so successful that Howells, Whittier, Lowell and other literary greats of her time sought her friendship, reflect her background. 'A White Heron' is typical of her modest genius--serene, gentle, filled with a quiet beauty. It was selected purposely as the first story in this book to serve as a contrast to the sharper, more violent and sophisticated selections that follow. Signs are not lacking that a host of readers, tired of chaos and cruelty, are turning back with gratitude to the comforting and homely philosophy of writers in Miss Jewett's tradition. Her best known books are Deephaven and The Country of the Pointed Firs."

**\*\* Abstract; reprints "A White Heron" on pp. 15-24.**

Jewett's "modest genius" is typified in "A White Heron,": "serene, gentle, filled with a quiet beauty. Cerf chose this story to anchor his collection in order to show the contrast between "Victorian serenity" and the "chaos and cruelty" exemplified in today's stories. Evidence shows that more people are returning authors such as Jewett.

665. Crawford, Bartholow V., Alexander C. Kern, and Morriss H. Needleman. An Outline-History of American Literature. New York, NY: Barnes and Noble, 1945. 182-83. *Book.*

**"Suggested Merits:**

1. A detached spectator, she portrays the social conditions prevalent in the dying Maine settlements. Mature understanding, individual insight, and realism tinted with a genial optimism characterize her stories. The countryside she created will endure....



### Suggested Defects:

1. A romantic, she refused to accept for picturization the headachy, the coarse, and the squalid truths in her New England. Successful with pathetic incidents, she failed when confronted with tragedy. She is never the master of anything beyond a tiny realm. She has left no winged message or lofty vision...."

\*\* Abstract; includes brief biographical information, list of works.

Presents Jewett's strengths and weaknesses in outline form. Much of the criticism presented, both positive and negative, is derived from previous sources, including Thompson (1904), Chapman (1913), Shackford (1922), Matthiessen (1929), Cather (1936), and Brooks (1940), making the commentary rather derivative. Of the local colorists considered, Jewett is given the most space, as well as the most critical assessment, with only Mary Wilkins Freeman coming a close second.

[Note: In initial list of works, Jewett's first book, Deephaven (1877) is mistakenly replaced by The Story of the Normans.]

666. Perkins, Merritt H. "Preface: Letters to and from an Old-Line American of Anglo-Saxon Stock." A Nation of Nations. Louis Adamic, ed. New York, NY: Harper & Brothers, 1945. 15.  
*Book chapter.*

"This is the life that I first knew--a life reserved in its social contacts but keenly alive with human sympathy. A way of life which, had it been more articulate, would have been better understood and would better have understood itself. I like to think of the service done to these people of a passing generation by Sarah Orne Jewett in her stories of the fishing villages of Maine. Seated at her mahogany writing desk, with the lights from two silver candlesticks flickering on the figured wallpaper and on a quotation from Flaubert that she kept always before her: 'Ecrire la vie ordinaire comme on ecrit l'histoire,' I think she really sought to write history in her lives of common people. She hoped that her Deephaven might 'help people to look at "commonplace" lives from the inside of the outside, to see that there is do deep and true a sentiment and loyalty and tenderness and courtesy and patience where at first sight there is only roughness and coarseness and something to be ridiculed."

\* Complete Jewett reference

Jewett intended Deephaven as a book that would help "people from away" understand that there was more to Maine people than first impressions often suggest. She did a service to the people of Maine by writing "history in her lives of common people."

667. Sperry, Willard L. "The New Need for the Old Faith." Education and the Faith of America. Brooklyn, NY: Packer Collegiate Institute, 1945. 39-52.  
*Book chapter.*

"...by and large the American scene has become self-conscious. It has become self-conscious recently and it has become intensely and accurately self-conscious.

"Therefore, to my mind, the most significant and lovely things which are being done in letters and in the drama and in music are those which are a reflective reconquest and repossession of the land and the reinterpretation of it. One could go on indefinitely enumerating the books and the plays and the music, like Sarah Orne Jewett's Country of the Pointed Firs, one of the most beautiful books of its kind ever written, a loving set of short stories about the little hamlets along the coast of Maine--a book that would have been absolutely impossible a hundred years before it was written. At an earlier date there would have been no inwardness, no leisure of mind, to make the possession of those little hamlets and harbors possible for any arts."

\* Complete Jewett reference

668. Weber, Carl J. Maine: Poets' Corner of America. Augusta, ME: Department of Economic Development, [c.1945]. 22 pp..  
*Book.*

"Leaving York, State Route (hereafter abbreviated S.R.) 91 will take the visitor westward to SOUTH BERWICK, where Sarah Orne Jewett was born in 1949. Her home (open to the public in the summer) was built in 1780. In it she wrote many of her tales and sketches. (Read "The White Heron" [sic])."

\*\* Abstract

Weber's guide to literary homes in Maine begins in Kittery and heads north. Jewett's house is listed as the site where she "wrote many of her tales and sketches."

• Not listed in previous bibliographies.

669. Weber, Carl J. "Whittier and Sarah Orne Jewett." New England Quarterly (Boston, MA). 18 (Sept 1945): 401-07.  
*Journal article.*

"...Miss Jewett had obviously taken some pains with her poem. It is not a great composition, for she was not a great poet; but she composed her tribute in a poetic metaphor, and if the 'pine trees whispering low' and the 'winds at play' and 'the warm Spring rain' and 'wings of song' offer little evidence of originality, the stanzaic form is at least of interest as showing that Miss Jewett tried to avoid the beaten path. Her stanza is not trite *ottava rima*, nor does she achieve it be a mere telescoping of two ballad stanzas. If Shelley and Keats deserve commendation for their unwillingness to follow slavishly in the train of other creators of original stanzaic forms and preferred to invent their own rhyme schemes, then Sarah Orne Jewett can rightly claim some credit for the originality of her *abab cbca* rhyme scheme."

\*\* Abstract; reprints Jewett's poem "The Eagle Trees," dedicated to Whittier.

Recounts the history of and prints for the first time Jewett's poem "The Eagle Trees," dedicated to Whittier, and Whittier's response in the poem "Godspeed," as first

elucidated in Colby Library Quarterly 1 (1945) 190-91, q.v. Although she wasn't a great poet, Jewett deserves credit for the originality of her rhyme scheme.

670. Anon. "A Jewett Manuscript." Colby Library Quarterly (Waterville, ME). 1 (Oct 1945): 190-91.  
*Journal article.*

"A possible explanation of this sudden rebirth of creative activity in Whittier has just come to light. The Colby Library Associates recently purchased the manuscript of a poem entitled 'The Eagle Trees,' which Miss Jewett addressed to J[ohn] G[reenleaf] W[hittier], dating it April 1882. This was just one month before the date of Whittier's 'Godspeed.' The fact that Miss Jewett's poem had, apparently, never been published and that its existence was, until the recent discovery of the manuscript, unknown, led to reluctance to purchase the manuscript until all doubt about its authenticity had been removed. Thanks to the extended and persistent researches of Library Associate Clara Carter Weber, this doubt was at last dispelled and the manuscript was purchased. The poem was published for the first time only a few weeks ago, in the September issue of the New England quarterly, to which our readers are referred for a detailed account of its composition and of the provenance of the manuscript. The holograph has now become a valuable addition to the Jewett Collection in the Colby Library."

**\*\* Abstract**

An interesting article for the literary mystery it solves: Whittier's "Godspeed," written for Jewett and Fields in 1882, was prompted by Jewett's poem "The Eagle Trees," dedicated to Whittier but never published. Colby acquired the manuscript after its provenance was established by Clara Carter Weber. The article also reaffirms Colby's commitment to acquiring Jewett manuscripts, and asks readers to supply the editors with information on where more might reside.

[Note: The end of the previous article on Aldrich also mentions that Jewett called Aldrich "the Duke of Ponkapog."]

671. Bader, A. L. "The Structure of the Modern Short Story." College English (Urbana, IL). 7 (Nov 1945): 86-92.  
*Journal article.*

"...Jack London's 'Love of Life' is a convenient example of the story in which plot is dominant and external....The action is progressive or sequential--consisting of a series of incidents, each a minor conflict in itself. The resolution occurs when the man reaches safety, and only when the outcome is no longer in doubt is the story completed. A second example, Sarah Orne Jewett's 'A White Heron,' shows character dominant over plot....The conflict is internal, between the girl's love for the beautiful bird and her desire to make the young man happy and win for her grandmother the reward he offers. The conflict, however, does not make its appearance until the mid-point of the story, since the first half is given over to characterization on which the resolution of the conflict eventually turns. Yet, despite its differences, the story conforms to the same structural pattern of traditional plot that the London story exemplifies. All that is claimed for plot here is that it furnishes the skeletal structure of the older type of story, whether it be a

so-called 'atmosphere story' like 'The Fall of the House of Usher,' a psychological story like 'Markheim,' or a story of theme like 'Ethan Brand.'"

**\*\* Abstract**

Bader uses Jewett's "A White Heron" as an example of a story driven by character rather than plot, although he argues that "despite its differences, the story conforms to the same structural pattern of traditional plot" that other plot-driven stories exhibit. This essay is reprinted in 1972's Die Amerikanische Short Story, q.v.

- Not listed in previous bibliographies.

672. Sedgwick, Ellery. The Happy Profession. Boston, MA: Little, Brown and Co., 1946. 173-74.  
*Book.*

"...An almost constant inmate of the house on Charles Street was Miss Sarah Orne Jewett, beautiful in feature, but to my thinking a little classical, reserved, and cold. She was still in fullest command of her entrancing gifts, but in talking to her, one never thought of the mistress of the Pointed Firs, but rather of a lady of wider horizons and more conventional domain."

**\* Complete Jewett reference**

Sedgwick perceived Jewett, the constant companion of Annie Fields at her house on Charles Street, as "beautiful in feature, but to my thinking a little classical, reserved, and cold," but she also seemed a lady more worldly than "the mistress of the Pointed Firs" might suggest.

673. Weber, Carl J. Hardy in America: A Study of Thomas Hardy and His American Readers. Waterville, ME: Colby College Press, 1946. 68, 82, 124, 132, 233, 295n.  
*Book.*

"... Miss Jewett was among the first Americans to buy copies of The Woodlanders and A Group of Noble Dames; and, in spite of the warnings sounded by reviewers who had detected the shallow worthlessness of The Romantic Adventures of a Milkmaid, Miss Jewett acquired a copy and kept it. Until we find the footprints of an earlier pioneer, she must be given credit as being the first to introduce Hardy into the State of Maine."

**\*\* Abstract**

Jewett was not greatly influenced by Hardy, but her work appeared alongside his in The Atlantic, and she could be credited as having introduced Hardy to the readers of Maine.

674. Weber, Carl J. "Sarah Orne Jewett's First Story." New England Quarterly (Boston, MA). 19 (Mar 1946): 85-90.  
*Journal article.*

"...In conclusion, it is now clear that no previously published statement has presented the real facts about Miss Jewett's beginnings as an author. Let us, then, wipe from the slate the fifty years' accumulation of error and confusion, and state what we have learned. At the age of fourteen Sarah Jewett wrote a story which was never published. At the age of eighteen her first publication, 'by A. C. Eliot,' appeared in The Flag of Our Union. Later in the same year, Our Young Folks printed her first poem, 'by Alice Eliot.' In 1869 'Mr. Bruce' appeared anonymously in the Atlantic, and in January, 1870, The Riverside Magazine published 'The Shipwrecked Buttons,' again by 'Alice Eliot.' The first appearance of her own name is in the Index to Volume IV of the Riverside, where her three contributions in the year 1870 are assigned to 'Sarah O. Jewett.'"

**\*\* Abstract**

Correcting fifty years of confusion about Jewett's early publishing history, Weber's investigation concludes that while an earlier story remained unpublished, "Jenny Garrow's Lovers" was Jewett's first published story in The Flag of Our Union, Volume XXIII, No. 3, Saturday, January 18, 1868.

675. Levy, Babette May. "Mutations in New England Local Color." New England Quarterly (Boston, MA). 19 (Sept 1946): 338-58.  
*Journal article.*

"...Sarah Orne Jewett agreed with Mrs. Stowe that isolation was responsible for much that made New Englanders 'different': that is, she felt that because of the forced limitations of their lives they failed to keep their sense of proportion, their objectivity of viewpoint. Therefore petty quarrels and minor dilemmas of one sort or another could loom amazingly large, sometimes even for generations. But Miss Jewett also saw that somehow the tragedy of life lay in the innate loneliness of people of all ages, even children; and in this realization her genius rose above regionalism...."

**\*\* Abstract**

Levy considers the distinctions between the major local color writers, Stowe, Cooke, Jewett and Freeman. Levy considers Jewett "more melancholy in tone" than Stowe, and, in spite of her tolerance, Jewett does not focus on religion. "As a rule, Miss Jewett artistically avoided all extremes. Her New Englanders are neither saints nor sinners." She concludes her assessment of Jewett by arguing that "the innate loneliness of people of all ages, even children" most distinguishes her work, and it's here where "her genius rose above regionalism."

676. Jones, Howard Mumford. "Fifty Guides to American Civilization." Saturday Review of Literature (New York, NY). 29 (Oct 12, 1946): 15-16, 57.  
*Journal article.*

"Some weeks ago a cultivated Chinese scholar asked me for a list of fifty titles which would form the basis for a study of American civilization by his countrymen. Here is the list I drew up for him, which, it occurs to me, might also be suggestive for Americans...."

"...27. Sarah Orne Jewett. The Country of the Pointed Firs. This collection of tales and sketches seems to me the finest imaginative presentation of the values of New England life--in this case, Maine."

\* Complete Jewett reference

Jones calls The Country of the Pointed Firs "the finest imaginative presentation of the values of New England life."

677. Matthiessen, F. O., and Kenneth B. Murdock, eds. The Notebooks of Henry James. New York, NY: Oxford University Press, 1947. 286, 288.  
*Edited book.*

"February 19th.

Struck an hour ago by pretty little germ of small thing given out in 4 or 5 lines of charming volume by Miss Jewett--Tales of N.E.....they brushed me, as I read, with the sense of a little--a very tiny--subject...."

\*\* Abstract

James was influenced by Jewett's work for his story "Flickerbridge." See David Patterson's 1953 article in Colby Library Quarterly for more information.

678. Greever, Garland. "The Letters of Sarah Orne Jewett." Colby Library Quarterly (Waterville, ME). 2 (1947): 59-61.  
*Journal article.*

"The letters themselves, if not startling or revolutionary in what they tell us, are genuinely revealing for all that....The letters bear out the impression we obtain from her stories and sketches that this slightly nostalgic woman of 'quality' has, along with extremely honest observation and judgment, genuine interest in human beings and all that concerns them....All in all, [Jewett] causes even the doubters to acknowledge her as a wholesome, alert, and likeable woman.

"Colby College is to be congratulated on helping us to understand the personality better and to obtain fresh external clues to the works."

\*\* Abstract

Announces the publication of Weber's Letters of Sarah Orne Jewett Now in the Colby College Library. The book is well received, although the letters printed are not "startling" or "revolutionary" in what they reveal about Jewett.

679. Morris, Lloyd. Postscript to Yesterday: America: The Last Fifty Years. New York: Random House, 1947. 130.  
*Book.*

"... [Cather] had won the friendship of Miss Sarah Orne Jewett, the distinguished writer of New England stories, who gave her one of the few really helpful words she was ever

to receive from an older craftsman. Said Miss Jewett: 'Of course, one day you will write about your own country. In the meantime, get all you can. One must know the world so *well* before one can know the parish.' But Miss Jewett did not live to see the fulfillment of her prediction."

\* Complete Jewett reference

Jewett is called "the distinguished writer of New England stories" who gave Cather "one of the few really helpful words she was to receive from an older craftsman" when she said "One must know the world so *well* before one can know the parish."

680. Sedgwick, Ellery. "Sarah Orne Jewett." Atlantic Harvest: Memoirs of the Atlantic. Ellery Sedgwick, ed. Boston, MA: Little, Brown and Co., 1947. 132-48.  
*Book chapter.*

"...Miss Cather goes on to say that of American books there are but three which she feels have within them the certain possibility of long, long life, The Scarlet Letter, Huckleberry Finn, and The Country of the Pointed Firs. This is doubtless too rigorous a compression, but certain it is that, if the reader's criterion be unattainable perfection, Miss Jewett's contribution toward the goal is permanent. Of Maine her simple folk are denizens as ineradicable as the herons nesting among the pointed firs and the pungent bayberries along the rock-fringed creeks."

\*\* Abstract; reprints "The Queen's Twin."

Jewett's work will endure because her goal was "unattainable perfection." She was reserved in character, but that could have been the result of her Maine Yankee background. See also Sedgwick's The Happy Profession (1946) for comments about his meeting with Jewett.

681. Snell, George. The Shapers of American Fiction 1798-1947. New York, NY: E. P. Dutton & Co., 1947. 19, 140, 144, 145, 151, 223.  
*Book.*

"...Until Sarah Orne Jewett and Mary E. Wilkins began to write, in the 1870s' and '80's, we had, to speak accurately, no fiction of stature from a woman's hand. Their work was best in the field of the short story, and it was largely localized and narrow in interest. With the appearance, however, of Edith Wharton, Willa Cather, Susan Glaspell and Ellen Glasgow, all of whom began to publish early in the twentieth century, the distaff side made strong bids for an important role in American fiction."

\*\* Abstract

James Fenimore Cooper's Lionel Lincoln can be seen as a precursor to the "studies of morbidity in the New England temperament" that Jewett later helped bring to a higher level of achievement. Jewett was one of the earliest American women to write fiction. She later influenced Cather.

682. Weber, Carl J. "Foreword." Letters of Sarah Orne Jewett Now in the Colby College Library. Waterville, ME: Colby College Press, 1947. 7-9.  
*Book chapter.*

"The interest which the reading-public continues to show in some of the books written by Sarah Orne Jewett supports and encourages those critics who have all along insisted on the permanent value of her quiet pages....The Colby College Library has, in accord with this critical judgment, diligently collected copies of all her books, and has also, over a period of years, extended its file of letters written by this native of Maine. These letters are not, as the book shows, numerous or lengthy, but they have a charm and a value that speak for themselves....Brief though these letters are, and relatively unimportant though *some* of them are, they too are vitalized by a delightful and vigorous personality. They show Sarah Orne Jewett's growth, from the early days of fumbling and awkward attempts to sell her own wares, on the skillful assurance of the experienced writer....Few as these pages are, they bear witness to the warmth of her heart, the soundness of her judgment, the courage of her convictions, and the variety of her friendly relations with the world...."

**\*\* Abstract**

Prints thirty-three letters of Jewett to a variety of correspondents, the first book to do so, and supplants Annie Fields's 1911 attempt in terms of accuracy (q.v.). Weber provides explanatory notes throughout.

683. Witham, W. Tasker. Living American Literature. Book I: Panorama of American Literature. New York, NY: Stephen Daye Press, 1947. 176-78, and as indexed.  
*Book.*

"In all of [Jewett's] books are memorable scenes vividly sketched in a few precise sentences....

"Even better than her scenic descriptions are her sympathetic portrayals of thwarted women, particularly spinsters and widows. Men are usually incidental in her stories; when they are featured they are not convincing.....

"While most local-color writers were stressing the novel phases of their various localities, Miss Jewett wrote in a restrained manner of fading glories and familiar themes. Yet so great was her skill that she surpassed many who used more sensational subject matter."

**\*\* Abstract;** includes photographs of Jewett, the Maine coast, and a sketch of "Mrs. Kew" from Deephaven.

In this section, entitled "Sectional Independence," Jewett is noted as being influenced by Stowe. Her reputation was made by Deephaven, but her fame rests on collections such as A White Heron and The Country of the Pointed Firs, where "she surpassed many who used more sensational subject matter." Witham felt that while Jewett excelled at scenic description and in depicting female characters, she was less successful with male characters.



684. Weber, Carl J. "New England Through French Eyes Fifty Years Ago." New England Quarterly (Boston, MA). 20 (Sept 1947): 385-96.  
*Journal article.*

"Therese Bentzon observed another thing: 'One no longer hears the interminable theological discussions which were the favorite pastime of the Puritans,' but she was none the less impressed by the fact that 'there is still a substantial portion of puritanism in the amalgam out of which contemporary America has come.' She told her French readers that in America 'there is a general look of prosperity everywhere.' But in her memories of South Berwick, Maine, it was neither the church with its substantial portion of puritanism nor the prosperous spinning-mills that stood out as most distinctive and characteristic of the New England scene. In this secluded village, close to the dam built across the Piscataqua River, 'a little granite building, set very high, dominates with its superior dignity the wooden structures around it. Proud of its tower, its monumental porch, and the beautiful stained-glass windows, which adorn its halls and reading-rooms, this is the Library.' She knew nothing like it in Europe."

\*\* Abstract

Reprints Jewett letters and translates selections from Bentzon's articles.

This article provides history, information and translation of two articles by Th. Bentzon (Madame Blanc): "Le Communisme en Amerique," published in Revue des Deux Mondes (356: n.s. 144: 300-335), Nov. 15, 1897, q.v.; and "Nouvelle-France et Nouvelle-Angleterre," published in Revue des Deux Mondes (362: n.s. 150: 542-587), Dec. 1, 1899, q.v.

Weber deciphers the initials "Miss S. J." cited in the first piece as those of Sarah Jewett, who corresponded and traveled with Th. Bentzon on a visit to the Shaker Community in Alfred, Maine. Bentzon particularly remarked on the well-dressed men and women in Berwick, and was surprised when told they were mill-workers. The majority of the article translates Th. Bentzon's account of the trip, which was made difficult by a heavy rainstorm, as well as the decline of the Shaker population in Maine. Jewett and the Shaker Elder Green corresponded until Jewett's death.

685. Jones, Howard Mumford. "An Atlantic Editor's Favorites Through Seventy-Four Years [Review of Sedgwick's Atlantic Harvest]." New York Times Book Review (New York, NY). Sept. 28, 1947: 3.  
*Newspaper article.*

Jewett is named as one of Ellery Sedgwick's forty-six favorite authors he encountered during his thirty-year tenure as editor of the Atlantic Monthly. Her photograph is included as one of six that accompany the review, including Sedgwick himself, Lord Dunsany, and Thomas Bailey Aldrich. The article largely criticizes Sedgwick's book, however, for not addressing the full range of the Atlantic's history.

- Not listed in previous bibliographies.

686. Marston, Doris Ricker. "Sarah Orne Jewett Wrote About Maine Countryside and People." Lewiston Evening Journal (Lewiston, ME). Oct 4, 1947: Magazine Section: A6-A7.

*Newspaper article.*

"Sarah Orne Jewett's books are not read very much today, except by those who are students of literature. Yet there is a lesson for everyone to be learned from her stories, a new appreciation of the beauty of Maine to be found in her essays. Her perception for details, her ability to draw delightful pictures of the commonplace, have few equals in modern times."

\*\* Abstract; includes biographical sketch, photographs of Jewett in her doctoral robes, and her house; reprints P. Tristram Coffin's poem "Country Doctor" published in Primer for America, and selections from Matthiessen's biography.

The article gives an overview of Jewett's life, focusing on her father's influence, and her interests in the country: flowers, the seashore, and riding; and the sophistication of her life in Boston.

687. Rideout, Walter B. "Colby Prints Jewett Letters." Colby Alumnus (Waterville, ME). 37 (Nov 1947): 11.

*Journal article.*

"One of the mysteries of literary scholarship and criticism is the lack of attention paid to the Maine writer Sarah Orne Jewett; for in spite of obvious limitations, she and Emily Dickinson remain the two outstanding women writers of nineteenth century America. Aside from two or three monographs and theses there are no extended examinations of her life and work; while the first and, until now, last significant publication of her letters appeared in 1911, when her friend Annie Fields published a two hundred and fifty page collection. The volume now issued by the Colby College Press, though it contains only those letters in the Colby Library and naturally includes some of little consequence, nevertheless represents an intelligent contribution to the study of American literature. Professor Weber has edited this collection with much care, and it has been imaginatively and handsomely printed by Anthoensen Press."

\*\* Abstract

Rideout praises the publication of Colby's Jewett letters, and states his surprise that she has been heretofore largely ignored as a writer. He further recognizes Jewett's "tolerance" and asks, "What does Sarah Orne Jewett have to say for the world of the atom bomb, biological warfare, of the great and little lie? Only, perhaps, that we must have honesty and understanding in order to survive."

688. Anon. "The New England Spirit." Times Literary Supplement (London). Nov 22, 1947: 602.

*Newspaper article.*

"...[The] story 'A Dunnet Shepherdess' is among the perfect examples of Miss Jewett's art, leaving on the mind that sense of light and freedom and air spaces of which

her fellow craftswoman speaks. (Is it significant of her well-bred charm, the touch of fragility in her art, that one instinctively writes of her as Miss Jewett nearly forty years after her death?)

"In the revulsion against New England as the keeper of the Puritan conscience ('I hate old New England stories,' said Henry James) her name might have been forgotten with those in old volumes of The Atlantic Monthly that fall dead upon the ear. In the small forsaken ports where 'summer people' have built their holiday houses and the radio and films have annihilated peace, she might have been annihilated with it. But it seems as if she and greater writers may drift back upon some slow wave between one tempest and the next. Here in England we can hope from afar that Inside America there is not just one long shriek of hustling humanity, a raucous shifting of the smaller by the bigger-and-better..."

**\*\* Abstract**

The author takes the opportunity of the tenth reprinting of The Country of the Pointed Firs to expound upon the nature of the New England spirit. Jewett is used as a touchstone, but the author discusses other writers, such as Hawthorne and Thoreau, Wharton and Alcott as well. The author argues that many authors have waned in popularity over the years, including Longfellow, and, to a certain extent, Emerson and Thoreau, but Jewett has remained vital, and in her diction "there is a raciness, a turn or humour, a native pithiness of comment," one finds the true spirit of New England.

689. Anon. "Letters of Sarah Orne Jewett Published at Colby College." Portland Sunday Telegram (Portland, ME). Dec 7, 1947: D-4.  
*Newspaper article.*

"... In accord with its policy of compiling significant collections of the editions, manuscripts and personal data of Maine authors, the Colby College library has over a period of years been on the search for material on Sarah Orne Jewett. The 33 original letters by her already in hand seemed to contain so much of interest to scholars and bibliophiles that they have now been printed."

**\*\* Abstract**

This anonymous press release announces the publication of the first edition of Jewett letters published since the 1911 Annie Fields edition. Thirty-three letters held at the Colby College Library are published with notes and a foreword by Carl J. Weber.

- Not listed in previous bibliographies.

690. MacCarthy, Desmond. "Here and There [Review of Jewett's The Country of the Pointed Firs]." Sunday Times (London). Dec 14, 1947: N. pag..  
*Newspaper article.*

"...I by no means feel as sure [as Cather does] about The Country of the Pointed Firs, although I can understand the rest and satisfaction these lightly strung together New England sketches might bring, not only to Willa Cather, but to many readers in America who are rather tired of toughness and brilliantly rapid notation, or of seeing human

nature played alive. Back to Washington Irving! But Sarah Jewett's admirers cannot expect in this country such an enthusiastic response to that cry."

**\*\* Abstract**

A poor review from the Sunday Times' book reviewer. While American readers might rejoice over a return to Jewett's quiet, restful stories in response to the current onslaught of graphic realism, British readers cannot be expected to feel the same way.

691. Baker, Carlos. "Delineation of Life and Character." Literary History of the United States. Robert E. Spiller, Willard Thorp, Thomas H. Johnson, Henry Seidel Canby, and Richard M. Ludwig, eds. 3 vols. New York, NY: Macmillan, 1948. II: 843-61.  
*Book chapter.*

"...Meantime a doctor's daughter in South Berwick ('a Maine borderer,' she called herself) was quietly commencing what would become the most distinguished career among all the writers of regional fiction. Sarah Orne Jewett developed her gifts more rapidly, maintained them at a higher level and employed them with greater dexterity and control than did any of her predecessors in the field....Her masterpiece, The Country of the Pointed Firs (1896), is the best piece of regional fiction to have come out of nineteenth century America.

"Yet this great book is not her only claim to admiration. Nearly all the stories she wrote after 1880 show the distinctive quality of her work: that particular combination of deep and tender insight with technical resilience and toughness which none of her contemporaries in the field learned to match, chiefly because they were so unwilling to work as hard as she...."

**\*\* Abstract**

Spiller, et. al.'s three volume Literary History of the United States combines literary history with bibliographies of major authors to form one of the most comprehensive American literature resources to emerge in the late 1940s. In Carlos Baker's "Delineation of Life and Character," Jewett is noted as having "the most distinguished career among all the writers of regional fiction," and Baker calls The Country of the Pointed Firs, "the best piece of regional fiction to have come out of nineteenth century America." But the importance of her individual short stories is not neglected: "The quiet towns and the weathered farms gave her all her best stories--"The White Heron," "Marsh Rosemary," "The Only Rose," and a great many others--and she felt only an occasional need to look farther afield." (845-46). She is compared to Dorothy Wordsworth for her ability to precisely depict her feeling for natural objects, "[b]ut Dorothy Wordsworth could rarely develop her scattered observations into a total pattern; whole stories of Miss Jewett have this quality of breathless delight, or display that equally compelling sense of thoughts that lie 'too deep for tears'" (846). Praise of this nature in a book of this scope and quality affirms Jewett as a master American short story writer.

[Note: Jewett is also mentioned in passing (and unindexed) in volume one. In the third volume of this work, Bibliography, Jewett is also listed on pp. 227, 305, and 602-04, where her main bibliographic entry appears. The Revised Third Edition of these volumes, printed 1963-72, splits these volumes into Vol. 1: History; Vol. 2 Bibliography and Bibliography Supplement I, and Vol. 3 Bibliography Supplement II. In these Jewett

is listed as follows: Volume I: 845-47, 848, 1468, which corresponds to the Baker chapter and a brief bibliographical reference; Volume II: Bibliography and Bibliography Supplement: 227, 305, 602-04, mentioning her Story of the Normans as a book for juveniles, her inclusion in the list of New England regional writers, and her main bibliographical entry. Page 227 lists Jewett's The Story of the Normans as a book for juveniles; page 305 lists her as one of the New This edition still refers Jewett scholars to Matthiessen's 1929 biography for the most complete listing of her writings. Pages 152-52 at the back of this supplemental volume constitute an update to the earlier bibliography, and include categories for collected works and correspondence, and biography and criticism, covering Jewett items from 1949 (including the Weber bibliography) to 1957. In Volume III: Bibliography Supplement II, page 35 lists Jewett as part of Auchincloss' Pioneers and Caretakers (1965); pages 204-05 list categories for collected works and correspondence, and biography and criticism covering Jewett items from 1959 to 1969. The most interesting item notes that "Kenneth S. Lynn is editing a 14-volume edition of The Works of Sarah Orne Jewett for the Garrett Press of New York," which has never been published.

692. Cowie, Alexander. The Rise of the American Novel. New York, NY: American Book Co., 1948. 536.  
*Book.*

"The period of the local-color writers was roughly from the seventies through the nineties. Among the earliest were Aldrich, Woolson, and Bret Harte. The genre was also practiced with more or less conscious purpose by Cable, Eggleston, Charles Egbert Craddock, Mary Wilkins Freeman, Alice Brown, Thomas Nelson Page, Sarah Orne Jewett, Margaret Deland, Kate Chopin, and many others. Often the short story was preferred to the novel as a medium, but many of the same characteristics appear in both forms...."

\* Complete Jewett reference

The above paragraph beings the chapter entitled "Local-Color, Frontier, and Regional Fiction," and yet this is the only mention of Jewett--lost in the list of names-- in the entire book. Instead, Cowie examines Eggleston, Cable, and Aldrich in depth, and more briefly studies Craddock (who he recognizes as Mary Noailles Murfree). That Jewett and Freeman were so widely read and admired, for Aldrich to represent the New England group of writers suggests a decidedly masculine critique of fiction.

693. Jordan, Alice M. From Rollo to Tom Sawyer and Other Papers. Boston, MA: The Horn Book Inc., 1948. 118, 159.  
*Book.*

"Looking back at the animated procession of American girls moving through books of the last quarter of the nineteenth century, the figure of Betty Leicester stands out in the front rank. Sarah Orne Jewett, to whom we owe her, wrote no other full-length book for girls, but her short stories had been printed in young people's magazines constantly after their appearance in the Riverside and older girls had become acquainted with her exquisite cameos in published collections and in the pages of The Atlantic Monthly. Some of them

knew the delicate touch with which the lovely story of Sylvia, in A White Heron, had been etched."

**\*\* Abstract**

Jewett's Betty Leicester is among the best stories for girls. "Without excitement, without the accessories of modern invention, [Jewett] weaves interest and charm into the story of an uneventful summer when a fifteen-year-old girl learned to live with other people and to know herself."

694. Williams, Loring. "In Sarah Orne Jewett's Garden." South Berwick, ME.: s.n., c.1948. n.p.  
*Poetry.*

In Sarah Orne Jewett's Garden

Here, where her quiet spirit walks,  
I think I catch a glimpse of her,  
As, mingled with the fragrant phlox  
There steals a scent of Pointed Fir.

Blue harebells nod upon the breeze  
That wafts a buoyant message there  
Of shell-strewn beaches, pounding seas,  
And quaint Deephaven's salty air.

**\*\* Abstract**

This is a poem printed in a Christmas card from Burton Trafton, Jr. Two copies are housed at the Old Berwick Historical Society. Date on folder is 1948.

695. Anon. "Operator Purchases Liberty Ship Jewett." New York Times (New York, NY). Mar. 15, 1948: 43.  
*Newspaper article.*

"The Liberty ship Sarah Orne Jewett, which has been under the control of the Prudential Steamship Corporation for almost four years, has been purchased by the company from the Maritime Commission Stephen D. Stephanidis, president, announced yesterday.

"Built by the New England Ship Building Corporation, a Todd Shipyards Corporation affiliate, the ship was launched Feb. 28, 1944, with Miss Elizabeth C. Stephanidis, daughter of the Prudential president, as her sponsor. When completed, the Jewett was assigned to the steamship line for operation, as general agents of the Maritime Corporation."

**\*\* Abstract**

A steamship was named for Sarah Orne Jewett, launched in 1944. The Jewett was used on Mediterranean service, with a terminal port of Istanbul, and later made trips between

Boston and Israel and other Mediterranean ports. Significant, because here in the mid-1940s, Jewett's readership was greatly reduced from its highs in the 1890s, yet her name was seen around the world. For more information about the ship, see the Nov. 23, 1947 New York Times (pg. 136), and the May 15, 1950 Christian Science Monitor (pg. 2). In 1951, the ship was rechristened the Nikos, and went through several other names until 1967, when the ship was scrapped in Keelung (see <http://www.mariners-l.co.uk/LibShipsS.html> ).

- Not listed in previous bibliographies.

696. Sutcliffe, Denham. "Book Reviews [Review of Weber's Letters of Sarah Orne Jewett]." American Oxonian (Philadelphia, PA). 35 (Apr 1948): 127-28.  
*Journal article.*

"Of the thirty-three letters here printed, many are exceedingly brief--some have a single sentence. Nor do they add greatly to the impression of Miss Jewett that one has received from the letters edited by Annie Fields (1911) or from Matthiessen's biography (1929). One recognizes the same warmth of affection for the people and landscape of Maine, the same devotion to friends, the same engaging simplicity (yet firmness) of character. One glimpses her early efforts toward publication and is warmed by her willingness, a few years later, to help another young writer over the same obstacles. She gives momentary attention to her friends among the Shaker Colony at Alfred, Maine; one letter, very like the preface to a late edition of Deephaven, reveals her theory of her art. Weber's notes leave no allusion unexplained, however remote...."

**\*\* Abstract**

This is a strange review in a scholarly, rather snobbish publication. Sutcliffe's comments reduce Jewett to a regionalist writer from Maine, whose "simplicity or character" can be mentioned, but whose "firmness" must remain parenthetical. He describes Weber's volume adequately, giving a competent, positive review, but one is left with the feeling that he doesn't expect this to attain a wide readership.

697. Hanscom, S[adie] C[ostello]. "Dr. Theodore Jewett Important Influence on His Daughter Sarah." Lewiston Evening Journal (Lewiston, ME). Apr 17, 1948: Magazine Section: 1-2.  
*Newspaper article.*

"....Next year, 1949, will mark the one hundredth anniversary of the birth of [Sarah Orne Jewett], and this probably will be observed with a renewal of interest in her life and writings. The hope has been expressed that some of her stories, not so well known, will then be collected and given to the public in book form.

"Miss Merrill as well as many others feel thankful that 'Miss Jewett captured before it slipped away entirely that old New England life, which was so significant, and which she portrayed with such rare insight. The beauty was there and she saved it for us.'"

\* Abstract; includes photographs of Jewett house and tombstones; prints letter by Dr. Theodore Jewett.

Notices the publication of Weber's Letters of Sarah Orne Jewett (1947, q.v.), and the planned Weber bibliography (1949, q.v.). Provides biographical information on Dr. Theodore Jewett, and evidence of his influence on Sarah Orne Jewett, particularly in terms of her powers of observation. Quotes Thompson's 1904 article in The Atlantic Monthly, q.v, and Mabel S. Merrill.

698. Obear, Emily Hanson. "Two Sonnets To Sarah Orne Jewett." Colby Library Quarterly (Waterville, ME). 2 (Aug 1948): 124-25.  
*Poetry.*

One day I saw your writing-folio,  
Loved books you placed on ordered shelves; your name  
Etched on the eastern window pane, as fame  
Blazoned it on her list long years ago.  
I saw your garden where the flowers grow  
You gathered near your pointed firs, the same  
Mayflowers, daisies, buttercups that came  
Each spring to dance in fields your readers know.

I saw the home your memory gladdens now,--  
Tall pine trees marching toward the water's edge;  
Fog film, quick sunlight, island mystery,  
Lean herons coasting slantwise to the sedge.  
But this is what comes oftenest to me:--  
The painting over your hearth,--an unmanned plow.

\*\* Abstract; reprints also "You knew so well the heart of our loved State," includes photograph of Jewett.

First known appearance of "You knew so well the heart of our loved State" was in Maine and Vermont Poets, 1935, q.v, and was reprinted at the beginning of Alice Frost Lord's 1943 article in the Lewiston Evening Journal entitled "Port Clyde Claims Setting In Which Sarah Orne Jewett Wrote Famous Maine Story, 'Country of the Pointed Firs,'" q.v. Publication in this journal undoubtedly gave her the most scholarly audience to date (for better or worse).

699. Anon. "The Country of the Pointed Firs." Thesaurus of Book Digests. Hiram C. Haydn and Edmund Fuller, eds. New York, NY: Crown Publishers, 1949. 161-62.  
*Book chapter.*

"These stories of a Maine seaport town are told through the gossip of Mrs. Almira Todd. They are local color and character sketches in abundance...."

"Deephaven (1877), which established the author's reputation, is another series of sketches of Maine life...."

\*\* Abstract

Provides the most basic outline of the sketches in these two best-known works of Jewett's. Also mentions A Country Doctor and A Marsh Island. The suggestion is that



The Country of the Pointed Firs best represents Jewett's work (or represents Jewett's best work), but that her other novels are significant enough to also warrant mention. Other than Stowe, whose New England stories are mentioned in bare passing, Jewett is the only of the prominent New England "local color writers" included in the book.

700. Blankenship, Russell. American Literature: As An Expression of the National Mind. Revised Edition. New York, NY: Henry Holt and Co., 1949. 445-46.  
*Book.*

"...Miss Jewett is more restrained and less grim [than Freeman]. She approached her task with a mind open to all the suggestions that might come from her environment....Miss Jewett reminds one of the Dutch painters who presented the joy and sorrow of the common people in quiet colors....Miss Jewett's influence is to be found in the stories and early novels of Willa Cather. In fact it strains the language to call either of these writers local colorists. Their importance is to be found in their realistic presentation of New England life, for in this respect they are worthy forerunners of American realism. It is only because they confined their efforts to the New England scene that they are ranked with the local color school."

\* Complete Jewett reference

Blankenship treats Jewett and Freeman together, but pulls out the strengths and characteristics of each. For example, Jewett was "more restrained and less grim" than Freeman. Jewett reminds him of the Dutch painters in their portrayal of the everyday lives of common people. Significantly, he argues that for their truthful depictions both Jewett and Freeman are less writers of the local color school than "forerunners of American realism."

[Note: Weber lists this under first edition 1931.]

701. Cady, Edwin H[arrison]. The Gentleman in America: A Literary Study in American Culture. Syracuse, NY: Syracuse University Press, 1949. 27.  
*Book.*

"...In the cultural process by which covert ideas and values are expressed overtly in organized behavior, there is a significant rhythm of expression, use, and obsolescence. This has been particularly true of the gentlemanly configuration; and our literature has been sharply aware of it, especially in the individuals who, for reasons of sentiment, isolation, weakness or vested interest, cling desperately to outworn patterns. Irving's Bracebridge hall people were such. So, variously, are Cooper's Leatherstocking, Major Thomas Melville immortalized in Holmes's 'The Last Leaf,' and very many characters who people the tales of Page, Cable, Jewett, Ellen Glasgow and other local colorists..."

\* Complete Jewett reference

Jewett is mentioned in passing as a local-color writer whose characters often "cling desperately to outworn patterns."

[Note: Nagel 1978 lists the 1969 reprinted edition by Greenwood Press with same page number.]

702. Geismar, Maxwell. The Last of the Provincials: The American Novel, 1915-1925. Boston, MA: Houghton, Mifflin Co., 1949. 157, 159, 204, 206, 363.  
*Book.*

"...Thus, by comparison with the Salvini or Modjeska of Mrs. Fields's group, the appeal of Dickens or Scott is primarily for 'the great multitudes of humanity' who have no feeling for the form of any art, who, indeed, do not want quality but quantity, change, a succession of new things 'that are quickly threadbare and can be lightly thrown away.' The younger generation is interested only in contemporary writers, 'the newer the better,' while the neglect of Sarah Orne Jewett, as we are told in one of Cather's more impassioned periods, implies a growing contempt not only for the English language but for the entire tradition of Anglo-Saxon culture...."

\*\* Abstract

In part, Geismar examines Cather's essay on Jewett in Not Under Forty and paraphrases her argument that in their quest for the new, young, educated readers neglect not only the quiet, moral-infused work of writers like Jewett, but their entire linguistic and artistic culture.

703. Stokes, George Stewart. Agnes Repplier: Lady of Letters. Philadelphia, PA: University of Pennsylvania Press, 1949. 87.  
*Book.*

"...Through [Thomas Aldrich] and Miss Irwin's friends, [Agnes Repplier] met all the important persons left. There was old Dr. Holmes, kindly, chatty, tottery, a little in his dotage; and Whittier, friendly, assured, if not exactly interesting. There was Sarah Orne Jewett, whose short stories Agnes Repplier sincerely admired. Charming, handsome, pleasing, she was the shyest, most reticent woman with whom the outlander from Philadelphia was to become acquainted...."

\* Complete Jewett reference

On Repplier's trip to Boston she became acquainted with the famous literary people of her time, including Jewett. "Charming, handsome, pleasing, she was the shyest, most reticent woman with whom the outlander from Philadelphia was to become acquainted."

704. Trafton, Jr., Burton W. F. "Introduction." Verses by Sarah Orne Jewett. Cleveland, OH: American Weave Press, 1949. [i-ii].  
*Book chapter.*

"They are homely poems, often lacking the precision of her prose. One might question, indeed, whether she ever intended they be brought together under one cover. But there is beauty here, and with the re-awakening of interest in her works on the part of both

laymen and scholar, it seems entirely appropriate that such an edition be made available to an appreciative audience this centennial year."

**\*\* Abstract**

Trafton provides a brief introduction to this reissue of Jewett's poetry in celebration of her centennial year. Not now known for her poetry, Trafton is careful to note that this edition is for "an appreciative audience."

705. Weber, Carl J., and Clara Carter Weber. A Bibliography of the Published Writings of Sarah Orne Jewett. Waterville, ME: Colby College Press, 1949. 103 pp.  
*Book.*

"...The record here published is...near enough to completeness to give a reliable picture of the nature and extent of Miss Jewett's forty years of literary activity. And, as Professor Frederick A. Pottle has reminded us, the preparation of 'a thorough-going...bibliography...is one of the safest and most fruitful ways of coming to understand the character of the author himself.' The unaffected and sympathetic character of Sarah Orne Jewett will stamp itself clearly and permanently upon the mind of any reader who will accept and put to use this guide to her writings...."

**\*\* Abstract**

The Weber bibliography is significant for being the first attempt at a comprehensive accounting of Jewett's primary texts, as well as providing a list of reviews and translations of her works. It remains the authoritative accounting of Sarah Orne Jewett's primary texts, specifically books and contributions to magazines and newspapers, although more items are now known (see Frost, 1964). The list of reprintings of Jewett works is also understandably outdated.

The main flaw with the bibliography is the list of reviews and critical comment, which is not comprehensive, and apparently was never intended to be. Although the list is substantial, not all reviews from significant papers and journals, such as the New York Times and the Atlantic Monthly, have been listed. One wonders if these articles hadn't been located, or were omitted purposefully. Several journals that reviewed Jewett's work have also since been located, such as The Cottage Hearth and Appleton's. Only eight of the reviews provided are annotated. Other works are occasionally supplemented with brief (one sentence) annotations.

Nevertheless, the bibliography is largely error-free, and remains an excellent starting point for research on Jewett.

706. Anon. "Plan Dessert Bridge Jan. 27 [Neighborhood News]." Portland Sunday Telegram (Portland, ME). Jan 23, 1949: C-4.  
*Newspaper article.*

"... Mrs. Carl J. Weber will give a talk on Sarah Orne Jewett at the Tuesday afternoon meeting of the library and music department of the Waterville Woman['s] Club to be held with Mrs. Ernest C. Marriner."

**\* Complete Jewett reference**

In this accounting of local goings-on, it is announced that Clara Carter Weber, co-author with Carl J. Weber of the Bibliography of Sarah Orne Jewett, will give a talk on Jewett at the Woman's Club in Waterville, Maine.

- Not listed in previous bibliographies.

707. Anon. "Two Jewett Rarities." Colby Library Quarterly (Waterville, ME). 2 (Feb 1949): 153.  
*Journal article.*

"Sarah Orne Jewett's representation in the Colby Library has recently been nicely improved, thanks to Trustee H. B. Collamore, of Hartford, Connecticut, and to Marian B. Rowe (Colby, '26), of Portland. In October 1890, Miss Jewett's story 'In Dark New England Days' was printed in the Century Magazine. Mr. Collamore has now presented the sixty-three page manuscript of this work to the Colby Library. From the Maine Historical Society in Portland we have received, thanks to the interest and help of Miss Rowe, a complete file of The Tonic, an extremely elusive and short-lived periodical in which Miss Jewett's 'Birds' Nests,' 'Doctors and Patients,' and 'Protoplasm and House-Cleaning' appeared in June 1873."

\* Complete

Lists new Jewett acquisitions by the Colby Library, the manuscript of "In Dark New England Days," and the complete run of the periodical The Tonic, in which Jewett's poetry and essays were published.

708. Marston, Doris Ricker. "Sarah Orne Jewett Was The Realist of Her Time." Lewiston Evening Journal (Lewiston, ME). Sept 10, 1949: A2, A4.  
*Newspaper article.*

"Two weeks ago at the University of New Hampshire Writers' Conference an evening's program was dedicated to Sarah Orne Jewett, who was born 100 years ago this month, in South Berwick. Sarah Jewett may not be as well known as that of other New England writers of the period--all of them men--but this gentle Maine woman held a niche all her own as the pioneer of American regional writing....

"...Robert Coffin once declared that Sarah Jewett was the first writer to get down on paper the 'bedrock' of Maine character and color, and he called her one of the world's 'great realists,' adding that her South Berwick home ought to be the Canterbury of the State of Maine...."

\*\* Abstract

This article is mainly one of appreciation for Jewett, who is noted as holding "a niche all her own as the pioneer of American regional writing."

709. Matthiessen, F. O. "A Bibliography of Sarah Orne Jewett [Review of the Weber Bibliography of Sarah Orne Jewett]." Colby Library Quarterly (Waterville, ME). 2 (Nov 1949): 198-201.  
*Journal article.*

"This handsomely printed bibliography, coming right out of the heart of the country of the pointed firs, makes a most appropriate birthday offering to the memory of Miss Jewett in her centennial year. It will be of great service to all future biographers and critics; and this biographer can only wish that he might have had it at hand when he wrote his own sketch of her twenty years ago.

"In addition to providing a complete list of Miss Jewett's books and of all her contributions to magazines and newspapers, the Webers have included the steadily growing list of her appearances in anthologies. Their section dealing with translations reveals the odd accident that...her masterpiece [The Country of the Pointed Firs] still remains untranslated....

**\*\* Abstract**

Matthiessen values the Weber bibliography for a scholarly tool, and wishes he had it when he wrote his biography of Jewett, published in 1929. The review itself is valuable for the (admittedly brief and incomplete) overview of scholarly criticism he argues the Weber bibliography documents, which moves from naturalism to Freudianism, then away.

710. Weber, Carl J. "More Letters from Sarah Orne Jewett." Colby Library Quarterly (Waterville, ME). 2 (Nov 1949): 201-06.  
*Journal article.*

"Two years ago the Colby College Press published a little volume of Letters of Sarah Orne Jewett Now in the Colby College Library--a book so attractively gotten up by The Anthoensen Press that it was chosen by the American Institute of Graphic Arts as one of the Fifty Books of the Year. It is perhaps due to the advertising that this selection gave the book that it is already out of print.

"The Colby Library has now come into possession of some additional letters from Miss Jewett, and in order to make them available, in this the centennial year of her birth, to her admirers elsewhere, we here transcribe the text of the letters and append brief annotations...."

**\*\* Abstract;** reprints six letters by Jewett to Mr. and Mrs. Robert U. Johnson, assoc. editor of The Century Magazine, dated between 1891 and 1908.

Aside from the printing of the six new letters, this brief introduction is informative for its description of the reception of Weber's 1947 volume of letters: it won prizes for design, but is already out of print.

711. Trafton, Jr., Burton W. F. "Sarah Orne Jewett." Pine Cone (Portland, ME). 5 (Winter 1949-1950): 10-12.  
*Journal article.*

"....I was born nearly twenty years after Miss Jewett's death, yet I was early aware of the indelible mark she had made on this old town. I wish she could know that her home is preserved as a memorial to her and the way of life she represented. That the three great virgin pines which grew on the top of Powder House Hill and which she cherished stood until they succumbed to old age--and that their descendants are springing up all about. That summer visitors continue to seek out our old town, and we find we can work and live together in a spirit of mutual respect and understanding....

"I wish, too, that Miss Jewett could know how--beyond the limits of her own town and country--a weary England, trying desperately to recover from the bloodiest war in history, was found ready for a new, 1947, edition of her serene classic, The Country of the Pointed Firs."

**\*\* Abstract; includes biographical sketch**

Jewett's legacy continues to live on in South Berwick, upon which she left "an indelible mark." Trafton's article is more important, however, in his ending comment that in 1947, only years after the war ended, and in the midst of reconstruction, Britain is reprinting her classic, quiet masterpiece, The Country of the Pointed Firs.

712. Anon. [Weber, Carl J.]. "[Jewett and Charm and Realism]." Colby Library Quarterly (Waterville, ME). 2 (1950): 219-21.  
*Journal article.*

"...Miss Jewett found charm in the world, or created it in her pages, not because her field of observation was excessively limited, but because of the restraint she imposed upon her art. Even at the age of 'perhaps fifteen,' she had 'determined to teach the world' that life in rural New England was not what Ludwig Lewisohn and others have thought it to be; that country people have their 'comedies and tragedies,' as well as people in big cities...."

**\*\* Abstract**

This article comes after the announcement of "Three More Jewett Letters," but doesn't have a title of its own. Unsigned, but attributed to Carl J. Weber, the article announces the addition to the Bibliography of Sarah Orne Jewett, published in the previous year, q.v., of Jordan's From Rollo to Tom Sawyer and Other Papers, which remarks on Jewett's charm, q.v. The rest of the short article defends Jewett's art as one of restraint against Ludwig Lewisohn's claim that her "field of observation is excessively limited." Weber compares her work to Hardy's, and claims he may have even been influenced by her.

713. Andrews, Kenneth R. Nook Farm: Mark Twain's Hartford Circle. Cambridge, MA: Harvard University Press, 1950. 91, 218, 227, 268n..  
*Book.*

"...Annie Fields laid purple flowers on the coffin [of Harriet Beecher Stowe]. Miss Jewett, whose admiration of Mrs. Stowe begot her own study of New England character, mourned that none present could 'really know and feel the greatness of the moment,' but

its significance as a symbol of the earth's turning grew steadily in her mind after her return to South Berwick."

**\*\* Abstract**

Jewett and Mrs. Fields often visited Charles Dudley Warner and Mrs. Stowe at Nook Farm in Hartford, CT, and attended Stowe's funeral in 1896. Jewett had been influenced by Stowe's The Pearl of Orr's Island.

[Note: Footnote pertaining to Jewett on p. 268 is not specifically referenced in the Index, and is marked in the text only.]

714. Barrows, Herbert. Suggestions for Teaching 15 Stories. Boston, MA: D. C. Heath and Co., 1950. 26-27.  
*Book.*

"...after the closely worked surface, the highly conscious expressive technique of [Kay Boyle's] 'Keep Your Pity,' the transparent simplicity of 'A White Heron' might almost be mistaken for naïveté or lack of controlled artistic intent. But even a moderately alert reading of 'A White Heron' will suggest a truth that further acquaintance with Miss Jewett's work will confirm: she portrayed New England life and the New England scene with a moving and delightful fidelity that never has to be paid for with the admission that she was merely a local colorist, a provincial. Her fine, clear lyricism; the simple style which is responsible for the strong, delicate line of all her pictures; the honesty, insight, and unassuming compassion with which she views the lives she writes about; her sound wit and keen common sense: these are the qualities, by no means to be taken for granted, which give her the distinction and which one would like to make students aware of when they read her for the first time."

**\*\* Abstract**

These notes for teaching with the anthology 15 Stories attempt to provide teachers with the insight into Jewett's "A White Heron" that will inspire readers to recognize the power of Jewett's superficially simply writing. In so doing, Jewett's story is placed next to Kay Boyle's "Keep Your Pity," "in order to provide an object lesson in support of the belief that pleasantness or unpleasantness of subject-matter does not in itself determine the value of a story, that the rendering is what counts" (23-24). Other questions prompt students to ask whether Jewett's story is sentimental (the answer is "no"), and whether the story can be considered realistic or idyllic.

- Not listed in previous bibliographies.

715. Berryman, John. Stephen Crane. New York, NY: William Sloane Associates, 1950. 82.  
*Book.*

"Next day's Press printed a review of Maggie, with long quotations, and on another page a prominent interview with Howells in which the country's chief critic declared himself: 'Mary E. Wilkins, Mark Twain, Sarah Orne Jewett, Hamlin Garland, and George W.

Cable are the most strikingly American writers we have today. There is another whom I have great hopes of. His name is Stephen Crane, and he is very young, but he promises splendid things...."

\* Complete Jewett reference

Howells asserts that Jewett is one of "the most strikingly American writers we have today," and he also has hopes for Crane.

• Not listed in previous bibliographies.

716. Bowron, Bernard. "The Making of An American Scholar." F. O. Matthiessen (1902-1950): A Collective Portrait. Paul M. Sweezy and Leo Huberman, eds. New York, NY: Henry Schuman, 1950. 44-54.  
*Book chapter.*

"...The literary criticism in this book is as soft as its mood of nostalgia. In his doctoral thesis on Elizabethan translators, Matthiessen had already demonstrated his gift for incandescent analysis, especially in his study of the use of the vernacular. But when he comes to Miss Jewett he somehow prefers not to analyze. Instead of penetration and discovery he offers us clichés: 'Deephaven grew...springing as naturally as bayberry and everlasting from her Maine soil.'" Also he insists rather frequently that Sarah Orne Jewett's art is 'spontaneous,' 'inscrutable,' something 'over which she had no control.' And once, when he so far forgets himself as to subject Miss Jewett's invention of characters to some mild investigation, he quickly breaks off with a remark that sounds incredible coming from him: 'But analysis of this sort is too mechanical. Sarah Jewett was not aware of any such process. If she had watched herself in this way, she would probably never have gone beyond...Deephaven.' To which, I must reply that if any of his tutorial students, later on, tried to get away with this tender-minded evasion of the critic's prime responsibility--the awareness of art-in-process--Matthiessen would certainly have bit his head off...."

\*\* Abstract

Published six months after Matthiessen's suicide in 1950, this book serves as a retrospective of Matthiessen's work, written by friends and colleagues, and includes an essay from Matthiessen's last book on Theodore Dreiser, published posthumously. Bowron's essay in particular examines Matthiessen's scholarly development. He states that Matthiessen's "first" book was the 1929 Sarah Orne Jewett, where he "brings his scholarship to bear for the first time on an American subject." "Except for a curious last chapter which seems almost a gesture of revulsion at everything that precedes it, this book evokes the New England past with an overpowering nostalgia hardly surpassed by Brook's The Flowering of New England." (45-6). Bowron notes that Sarah Orne Jewett is "sentimental" and "not unconcerned with ideas," but suggests that the book is anomalous when Matthiessen's entire career is considered.

717. Commager, Henry Steele. The American Mind: An Interpretation of American Thought and Character Since the 1880's. New Haven, CT: Yale University Press, 1950. 66-67, 145, 150, 151.



*Book.*

"... Miss Wilkins' Pembroke was almost as bleak as Ed Howe's Country Town, and her Old Lady Pingree might have lived along one of Hamlin Garland's Main Travelled Roads, while Miss Jewett's Deephaven had characters as mean as those who inhabited Joseph Kirkland's Spring County. Yet the angular spinsters and rough peddlers, the country doctors and parsons and schoolteachers who dwell in these cramped pages had somehow come to terms with their environment. That environment was mean and narrow, but they had kept their pride, their self-respect, and their integrity: they may have been frustrated and inhibited, but they cherished their frustrations, as it were, and respected their inhibitions. The line of literary succession, it is well to remember, leads from Miss Jewett and Miss Wilkins to Robert Frost rather than to Eugene O'Neill, to 'Mending Wall,' rather than to Desire Under the Elms."

**\*\* Abstract**

Calling them "intrepid realists" (66), Commager significantly distances Jewett and Wilkins from the local colorists and their "exercises in nostalgia." Jewett's characters rise above their frustrations and inhibitions to retain "their pride, their self-respect, and their integrity." Her influence leads directly to Frost, rather than Eugene O'Neill.

718. Gilfoy, Sister Mary Emma. "Literary Reputation of Sarah Orne Jewett." Diss. Dissertation for M.A., De Paul University, 1950.  
*Dissertation.*

"... Miss Jewett was eminently conscientious and sought to make a work pure and simple, irreproachable in its exterior outline. She had the merit of restraining herself, and, in spite of temptations, art, with her, was never sacrificed. A long survival of her writings may be predicted among readers with refined tastes who seek naturalness and sincerity rather than artifice and exaggeration" (86).

**\*\* Abstract**

Gilfoy's master's thesis is the first graduate work to examine Jewett's changing literary reputation, and examines her early beginnings and reviews, the recognition of her literary maturity, and her posthumous reputation. This is an excellent overview considering that she had few critical assessments of Jewett to work from, relying heavily on Matthiessen's 1929 biography and the Weber 1949 bibliography.

- Not listed in previous bibliographies.

719. Leisy, Ernest Erwin. The American Historical Novel. Norman, OK: University of Oklahoma Press, 1950. 97.  
*Book.*

"...[John Paul] Jones is not the hero of Sarah Orne Jewett's The Tory Lover (1901), although as in Richard Carvel he is the most dynamic character in the story....Unfortunately, this story of the lonely and disillusioned lover shows little grasp of

historical background. The war is regarded as a fight against English commercial policy, rather than against England herself."

\* Complete Jewett reference

Leisy provides a brief synopsis of Jewett's historical novel, but pans it as having "little grasp of historical background."

720. Mowrer, Annie E. "Introduction." Lady Ferry. By Sarah Orne Jewett. Waterville, ME: Colby College Press, 1950. 3-9.  
*Book chapter.*

"... When Miss Jewett was about thirty, she wrote a story about an old house in Kittery, Maine. This story, 'Lady Ferry,' William Dean Howells, who was then editor of the Atlantic Monthly, refused to print. Sarah Orne Jewett remained unconvinced. 'I still think that he made a mistake,' she declared. Read Lady Ferry for yourself, in the pages that follow, and see whether Miss Jewett or Howells was right."

\*\* Abstract; includes biographical sketch

Provides a general introduction with Jewett mentioning her father's influence and brief publishing history. Mowrer feels Jewett writes realistically, with most of her stories "composite pictures" of her surroundings. Howells refused to print Lady Ferry, but Jewett thought he was wrong.

721. Wyman, Margaret. "Women in the American Realistic Novel, 1860-1893: Literary Reflection of Social Fact." Diss. Radcliffe College, 1950.  
*Dissertation.*

[Not seen, but Jewett portions sent from Harvard University Archives.]

Wyman is the first woman to complete a doctoral dissertation containing work on Jewett. Chapter three of her dissertation, called "Early Realist-Observers" contains a section dedicated to Jewett and her "progressive" views of women, as depicted in Nan Prince's choice of career over marriage in A Country Doctor. Stowe and Phelps are also considered with Jewett in this regard, and are contrasted by three authors who were "conservative" in their realism: William De Forest, Rebecca Harding Davis, and Bayard Taylor.

• Not listed in previous bibliographies.

722. Anon. [Weber, Carl J.]. "Three More Jewett Letters." Colby Library Quarterly (Waterville, ME). 2 (Feb 1950): 216-18.  
*Journal article.*

"Received too late for inclusion among the Letters of Sarah Orne Jewett which we printed shortly after the centenary of her birth are three which we here transcribe, in order to continue our sharing of these letters with the many admirers of Miss Jewett's

work who have made themselves known to us since the first mention of her name in one Colby publication or another...."

\*\* Abstract; reprints three letters from Jewett to Mr. Dana Estes, who worked in publishing and was influential in the international copyright movement.

Unsigned, but attributed to Carl J. Weber, this article continues to share Jewett letters as they become property of the Colby College library.

723. Trafton, Jr., Burton W. F. "Home Town Girl." Yankee Magazine (Dublin, NH). 14 (Mar 1950): 34-35, 39, 71-72.  
*Journal article.*

"....Sarah Orne Jewett died at her home June 24th, 1909. The little town where she lay dying was as hushed as a church steeple. The very air seemed reluctant to stir. The birds in her pointed firs were uncommonly still. Long, slim fingers of shade crept across the lawn from the picket fence, and the heart-shaped leaves of the dooryard lilacs wilted in the sun. The pulse of the town ceased to throb as friends both humble and great, from far and near, gathered quietly on."

\*\* Abstract; includes biographical sketch, photographs of Annie Fields, Jewett, and her home in South Berwick, reprints selections from several letters.

The article presents Jewett's life, and proclaims Country of the Pointed Firs as her greatest work, to the lay readership of popular Yankee Magazine.

724. Georges, Justine Flint. "Mementos of a Great Lady." Shoreliner (Portsmouth, NH). n.v. (Sept 1950): 10-14.  
*Journal article.*

"One of the best known of her books is The Tory Lover....The story, even with its exacting plot, manages to keep close to truth, and the historical events there-in are authentically taken from America's past. Especially vivid are Miss Jewett's descriptions of the woods and fields along the shoreline of the racing Piscataqua River.

"....It IS true that Sarah Orne Jewett no longer lives in that fine white house on the square. Her figure may no more be seen hurrying down its streets toward the wooded lanes and hills. But, hold one of her books in your hand...let your eyes follow its pages...and she returns as real and as delightful as the house that lives in her memory."

\*\* Abstract; includes photographs of Jewett's room and house.

Describes house in detail; provides biographical data, briefly mentions The Tory Lover and The Country Doctor.

725. Arnavon, Cyrille. Les Lettres Americaines devant la Critique Francaise 1887-1917. Annales de l'Universite de Lyon, third series. Paris: Societe d'Edition les Belles Lettres, 1951. 107, 117, 118.  
*Book.*

[In French--my translation]

Therese Bentzon (Madame Blanc) "discovered" Jewett in 1885, and wrote about her work in the Revue des Deux Mondes (see "Le Roman de la Femme-Medecin" (1885), "Le Naturalism aux Etats Unis" (1887), The Condition of Women in the United States: A Traveller's Notes (1895), "Le Communisme en Amerique" (1897) "Nouvelle-France et Nouvelle Angleterre" (1899) and Les Americaines Chez Elles (1904)) (107). She did not classify the New England novelists, even Jewett and Freeman, above the writers of the South, but this is a point that would be reversed today. For Jewett, who patiently builds the setting of her novels, is a talent of another level, and is recognized as such by well-informed French readers.

\*\* Abstract

Bentzon "discovered" Jewett for France when she wrote about The Country Doctor in an 1885 article for Revue des Deux Mondes. Although she ranked the Southern writers higher in quality, a point that we see today is mistaken, she nevertheless appreciated Jewett, became friends with her, and wrote about her often. She ranked The Country of the Pointed Firs highly in her inventory of new historical American novels.

726. Richardson, Lyon N., George H. Orians, and Herbert R. Brown, eds. The Heritage of American Literature. 2 vols..Boston, MA: Ginn and Co., 1951. II: 120, 121, 286-92. *Edited book.*

"...Sarah Orne Jewett accomplished what few local colorists ever did--she portrayed the universal in the local. She studied the country people about her beloved South Berwick until she knew them thoroughly, their inmost thoughts and aspirations, their minor successes and life-cropping tragedies. These she gave grave consideration. She did not need to penetrate through the surface to the interior, for by empathy she entered into the beings she was studying. The world of Maine folk was close at hand, and she had the keenness and wisdom to perceive that in her transcript of this life was all life itself."

\*\* Abstract; includes brief biographical sketch, list of major works, bibliography; reprints "Miss Tempy's Watchers."

The editors say "To the regional story Sarah Orne Jewett brought understanding, knowledge, humor, and a thoroughly disciplined talent" (286). Her stories are recognized for their "gracefulness in structure and composition" and her "tender" style (286), descriptors that identify her specifically as a woman writer. Nevertheless, her strength was in presenting the "universal in the local," and her in ability to capture a changing lifestyle she captured life itself.

- Not listed in previous bibliographies.

727. Bowron, Bernard. "Realism in America." Comparative Literature (Eugene, OR). 3 (1951): 268-85. *Journal article.*

"....No writer better demonstrates local color's potential for realism than Sarah Orne Jewett, whose best stories still carry such an ambiance of the New England coast and its people that reading her is like getting one's first teasing whiff of salt air on the way to a Maine vacation. Of course, her stories were a 'vacation' for the author herself, quite as much as for her readers--a brief recapturing of the New England past that still survived beyond the noise and smoke of a factory civilization. The charm of this characteristic American nostalgia is what links Miss Jewett's works with that of the local colorists generally. For there is no doubt that the motive of escape is strong in local color as the motives of easy entertainment and moral uplift, and indeed all these elements are inextricable. Nevertheless, because Miss Jewett wrote from inside her chosen locality, and with a serious concern to render it accurately because she loved it well, she managed often to avoid the local-color formula. And so her local color becomes regional-realism--though a realism which, by choice of region and by nostalgic bias, never overtly offends against Howells' wishful dogma about 'the smiling aspects...."

\*\* Abstract

Jewett's work epitomizes local color's potential for realism. The charm of her "characteristic American nostalgia" links her to local color generally, but she never falls into local color formula. Her accurate depictions elevate her work from local color to regional-realism.

728. Daiches, David. Willa Cather: A Critical Introduction. Ithaca, NY: Cornell University Press, 1951. 16, 54, 181, 184, 185.  
*Book.*

"...in this kind of descriptive writing [as in My Antonia] Miss Cather was doing for her part of the country something of what Sarah Orne Jewett had done for New England. There is the flavor of the region and of a community here...."

\*\* Abstract

Cather was influenced by Jewett, and happily recalled her meeting with Jewett and Annie Fields at the Fields's home in Boston. Cather's descriptive writing is similar in essence to what Jewett had done.

729. Deegan, Dorothy Yost. The Stereotype of the Single Woman in American Novels: A Social Study with Implications for the Education of Women. New York, NY: King's Crown Press - Columbia University, 1951. 141.  
*Book.*

"...One cannot adequately discuss American fiction of the latter part of the nineteenth century without taking at least passing notice of a little cluster of writers frequently referred to as writers of local color....in their writings one finds innumerable single-woman characters. Such stories and characters, for example, as Louisa Ellis in Mary E. Wilkins's 'A New England Nun'; Miss Lucinda, 'Miny Todd, and the rebellious Celye Barnes in short tales of Rose Terry Cooke; and Sarah Orne Jewett's 'The Dulham Ladies' and 'Miss Tempy's Watchers' are known to every student of American literature."

\* Complete Jewett reference

Jewett is mentioned as being among a group of women, local color writers, who often wrote about single women. Deegan feels that the two Jewett stories that apply "are known to every student of American literature." It is interesting to note that Deegan doesn't mention Jewett's A Country Doctor in her work, either as a counterexample to the stereotype, or with regard to women's education. Either she feels Jewett's work doesn't apply, or this might be evidence that Jewett's longer works are overlooked during this period.

730. Gohdes, Clarence. "Exploitation of the Provinces." Literature of the American People: An Historical and Critical Survey. Arthur Hobson Quinn, ed. New York, NY: Appleton-Century-Crofts, 1951. 639-60.  
*Book chapter.*

"... Miss Jewett, [was] one of the most capable stylists of the whole group of local colorists....Her first work of consequence was a series of village sketches published in The Atlantic which, at the suggestion of Howells, she brought out in book form as Deephaven (1877), tenderly sentimental and humorous episodes unified chiefly by their author's understanding of the decaying civilization and the social manners of a remote provincial area. The subject matter was to prove an important element in many of her subsequent narratives and particularly in her masterpiece, The Country of the Pointed Firs (1896). Episodic, like Deephaven, this book is a study of the coastal region of southern Maine, written in a flexible style which gracefully poises in its serene movement a rare picture of life, love, and death among the fisher-farmer folk...."

\*\* Abstract

Compared to her contemporaries, Jewett appeared more as an accomplished realist, except when she lost her way in her foray into historical romance. A capable stylist, Jewett's masterpiece is Country of the Pointed Firs. Her "reputation rests upon a precise and carefully molded style used to paint a half graphic, half idyllic portrait of a passing culture in a picturesque environment. Her dialect is genteelly restricted and is ancillary to the portrayal of character rather than, as was commonly the case, an overt bid for humor." One gets the impression from this, however, that Gohdes himself is less appreciative of Jewett, saying that in general her work "often lacks penetration and is modified by the demand for humor and sentiment." He can't have it both ways.

[Note: Nagel 1978 lists these cited pages as a separate entry for the Quinn book as a whole, but since three out of the four other Jewett citations in the book, pp. 576, 739, 805, also fall under the authorship of Gohdes, who was responsible for the entire third part of the book, entitled "The Later Nineteenth Century," I feel it's more accurate to list them under their section authors. See Whicher 1951 for final Jewett citation under this main title.]

731. Knight, Grant C. The Critical Period in American Literature. Chapel Hill, NC: The University of North Carolina Press, 1951. 24, 25, 46, 66, 97, 172.  
*Book.*

"...Miss Jewett gave beauty to renunciation and to hunger of soul and body, for she was gentler than Mary E. Wilkins, preferring the welcome ending and softening the contours of frustration. Attracted, as she said, by old houses and old women, she told tales of each with an effortlessness which approaches pure art, embroidered with pale threads of sentiment and moralizing which add to the effectiveness of the whole design, so appropriate do they seem. And with all delicacy of feeling and style, Miss Jewett was now and then unafraid of repeating the language of wharf and curb; for example, an old sailor in 'A Lost Lover' exclaims 'It was a hell of a place to be in,' and later cries 'Devil take it.' Such talk is rare in her fiction, but it was rare in all writing of her day, and it is refreshing to find a New England author in 1890 who respected veracity more than the dash."

**\*\* Abstract**

Jewett's told tales "with an effortlessness which approaches pure art," particularly on the themes of old houses and old women. "A White Heron" is "near-perfect," and "A Winter Courtship" is an "anthology favorite." She was more gentle than Freeman, and "gave beauty to renunciation and to hunger of soul and body." She is often associated with the "genteel tradition," but Jewett could refreshingly and realistically portray rougher language when needed. In a broader respect, the topic of love was handled better by Jewett and Freeman, "who gave it the strength of passion subject to certain economic and moral checks," and Hamlin Garland "who pictured it as mingled gentleness and fierceness which in time turned into affection and good-natured comradeship," than by Twain, James, and Crane (172).

- Not listed in previous bibliographies.

732. Westbrook, Perry D. "Sarah Orne Jewett and Her Contemporaries: A Study of New England Life and Culture from 1870-1900." Diss. Columbia University, 1951.  
*Dissertation.*

[Not Seen.]

Published 1951 as Acres of Flint: Writers of Rural New England 1870-1900, q.v. for annotation.

733. Westbrook, Perry D. Acres of Flint: Writers of Rural New England 1870-1900. Metuchen, NJ: The Scarecrow Press, Inc., 1951. 45-86, 174-78, and as indexed.  
*Book.*

"...So enthusiastic is Miss Jewett over the individualism of her friends the fishermen and farmers of Maine, that she frequently mistakes mere oddness, and even insanity, for a commendable self-sufficiency. One of her favorite authors, Matthew Arnold, had repeatedly warned the English that an irresponsible arbitrariness, a proneness to eccentricity, was one of the chief national weaknesses that had grown out of Puritanism. Like New Englanders, the English tended to be too self-reliant and placed too much confidence in their own intuitions and opinions as standards of conduct and thinking. Judging from some of the odd characters that she found worthy of praise rather than pity, one would say that Miss Jewett ignored Arnold's warnings. Perhaps because she

lacked a sense of humor she was simply unable to see the ridiculousness as well as commendable side of her eccentrics."

**\*\* Abstract**

In this printing of his doctoral dissertation (q.v.), Westbrook examines "the literary expression of rural New England during that region's period of greatest social and economic upheaval, the generation following the Civil War" (v), by discussing the work of several New England authors. Jewett is highlighted, as evidenced in the original title of Westbrook's thesis: "Sarah Orne Jewett and Her Contemporaries: A Study of New England life and Culture from 1870-1900," but he also includes authors such as Stowe, Cooke, and Freeman. In particular, Jewett is treated in the three middle chapters, "Nostalgia: Sarah Orne Jewett and the Maine Coast," in which Westbrook looks at Jewett's background and her first book Deephaven; "Self-Reliance and Solitude: The Country Folk of Sarah Orne Jewett and Helen Hunt Jackson," in which he treats "The White Heron" And Other Stories [sic], and The Country of the Pointed Firs, among other works; and "An Armory of Powers: The Countryside of Sarah Orne Jewett and Alice Brown," where A Marsh Island is examined briefly. Jewett's Irish stories are analyzed in a later section of the book. As indicated by the above quote, Westbrook tends to be a conservative critic: his analysis can be compelling, but his generalizations, such as the one quoted above with regard to Jewett's sense of humor, are less so. Much of the background information on Jewett is standard and unremarkable. In sum, however, Westbrook places Jewett highly in comparison to her contemporaries, including Freeman, with whom she is often linked, and the book provides a good assessment of the New England culture these writers realistically depicted. This was republished in a "Revised Edition" in 1981, q.v.

734. Whicher, George. "In the American Grain." Literature of the American People: An Historical and Critical Survey. Arthur Hobson Quinn, ed. New York, NY: Appleton-Century-Crofts, 1951. 900-13.  
*Book chapter.*

"...Miss Cather stood in a time of general disintegration for uncompromising standards of artistic distinction. Among contemporary novelists she had no superiors. To find her equals one must turn back to great figures in the nineteenth-century tradition, to Sarah Orne Jewett, Henry James, and Gustave Flaubert. Unlike most American writers of fiction she never adopted a preconceived pattern for either novel or short story, but always achieved a form that arose from long pondering of her material...."

**\*\* Abstract**

Cather's equals can only be found by turning to older, nineteenth century authors, such as Jewett. Cather found original ways to present her work, rather than relying on "a preconceived pattern" of storytelling, a method inspired by Jewett's advice to her. See Carroll's May 1921 article in The Bookman.

[Note: Nagel 1978 lists these cited pages as a separate entry for the Quinn book as a whole, but since three out of the four other Jewett citations in the book, pp. 576, 739, 805, also fall under the authorship of Gohdes, who was responsible for the entire third part of the book, entitled "The Later Nineteenth Century," I feel it's more accurate to list



Jewett citations from this book under their section authors. See Whicher 1951 for final Jewett citation under this main title.]

735. Parker, John Austin. "Sarah Orne Jewett's 'Boat Song'." American Literature (Durham, NC). 23 (Mar 1951): 133-36.  
*Journal article.*

"...Under 'Rich. Hoffmann,' in the Pazdirek Universal-Handbuch, a 'Boat Song' is listed as having been published by G. Schirmer. G. Schirmer now has no record of this publication, but among the uncatalogued collections of the Music Division, Library of Congress, there is a copy of Boat Song, 'Words by Miss Sarah O. Jewett. Music by Richd. Hoffman. New York: G. Schirmer, c. 1879.'..."

**\*\* Abstract**

Parker clarifies an entry in the 1949 Weber Bibliography regarding Jewett's poem "Boat Song," for which they could not find publisher's information.

736. Brooks, Van Wyck. The Confident Years: 1885 - 1915. New York, NY: E. P. Dutton & Co., 1952. 37, 44, 147, 469, 534, 535.  
*Book.*

"... Willa Cather hoped that she could parallel the frescoes in a prose without accent or any of the tricks of composition. Attracted to Turgenev, preferring perfection to force or depth, she had followed Henry James in her first stories before she perceived that James's world and the method he used in dealing with it were remote indeed from the world of her imagination. But Sarah Orne Jewett's stories, so lightly yet so tightly built that to read them, she said, was like watching the movement of a yacht expressed her own taste for presenting scenes by suggestion rather than enumeration, for the poetry rather than the prose of the descriptive art."

**\*\* Abstract**

In spite of the fact that these latter years of the nineteenth century were Jewett's most productive and the years in which she was most popular, Jewett is referred to mainly in passing and mainly comparatively in Brooks's treatment of the "confident years" between 1885 and 1915. Stockton's "retired seafaring men, practical widows and sedate old maids. . . might have been conceived by Miss Jewett or Mary E. Wilkins" (37), and Walter Page, better known for his Southern stories, "was so free from sectional bias that his later tales of the people of Maine might almost have been written by Sarah Orne Jewett" (44). Later, Mencken is listed as "so indiscriminating that he spoke of Gertrude Atherton in the same breath with Sarah Orne Jewett" (469).

737. Cross, Olive. "From Deephaven to The Country of the Pointed Firs." Florida State University Studies (Tallahassee, FL). No. 5 (1952): 113-21.  
*Journal article.*

"...A romantic realist, if such is possible, [Jewett] either did not see or refused to write about the coarse, the rough, the seamy side of life. She could delineate the pathetic, but could not grapple with tragedy. Since she was unable to plumb the depths of human misery, she likewise failed to reach the heights of man's bliss, and so left no stirring messages, inspired no truly great vision. Miss Jewett dealt only with the gentle because her experience was limited to gentle living. The only deep sorrow she seems to have suffered was the death of her father...."

\*\* Abstract

As indicated by the quote above, this is a derivative assessment made up from other works, which are cited.

738. Howe, Mark A. DeWolfe. Who Lived Here? A Baker's Dozen of Historic New England Houses and Their Occupants. Boston, MA: Little, Brown and Co., 1952. 88-100.  
*Book.*

"...After all that has been said, and cited, in praise of Miss Jewett as a writer, The Country of the Pointed Firs may confidently be named as the single volume in which her special qualities are most clearly concentrated, and by this book her admirers, of whom I am emphatically one, would like best to have her place in American fiction determined. It is a place not loudly but quietly claimed by the perfection with which she has shown forth a departed phase of American life."

\*\* Abstract; includes biographical sketch, photographs of the Jewett house, and poem by Howe about Jewett.

None of Jewett's works comes close to Austen's, but The Country of the Pointed Firs is her best and the one Howe determines will mark her place in American literature.

739. Ludeke, Henry. Geschichte Der Amerikanischen Literatur. Berne: Francke Verlag, 1952. 305, 459.  
*Book.*

[In Swiss German--translation by Richard Naumann.]

Jewett's early sketches, published in 1877 in the anthology Deephaven, resulted from preparatory training by Jane Austen and Thackeray, which she discovered in her father's extensive library; but Flaubert's and Tolstoy's sharper realism did not escape her attention. Her narratives demonstrate an ever-increasing strength in her art, which are characterized by a sharp, unsentimental character delineation and by the fresh and striking demonstration of landscapes in her later works. She reached her artistic climax in her 1896 masterpiece, The Country of the Pointed Firs.

\*\* Abstract

Jewett's early reading of Austen and Thackeray paved the way for her early work in Deephaven. Flaubert and Tolstoy's influence is felt in her more mature works, best

expressed in her 1896 masterpiece The Country of the Pointed Firs. She later influenced Willa Cather.

740. Matthiessen, F. O. "Sarah Orne Jewett." Responsibilities of the Critic: Essays and Reviews by F. O. Matthiessen. John Rackliffe, ed. New York, NY: Oxford University Press, 1952. 64-66.

*Book chapter.*

Reprints Matthiessen's comments on Jewett from American Writers on American Literature (1931), q.v.

- Not listed in previous bibliographies.

741. McMahon, Helen. Criticism of Fiction: A Study of Trends in the Atlantic Monthly 1857-1898. New York, NY: Bookman Associates, 1952. 19, 20, 22, 49, 50, 58, 88, and as indexed.

*Book.*

"...Simplicity and the value of common forms; the appeal of being 'unmistakably true to life'; and the charm of 'a complete novelty and a distinctive coloring and atmosphere of their own'--these values seen in certain foreign works continue to occupy critical attention as the work of Sarah Orne Jewett, Mary Noailles Murfree, Mary E. Wilkins, and George Washington Cable achieves popularity....Lathrop is likewise expressing a view frequently repeated when he writes in 1884 of Miss Jewett's stories, 'One can scarcely imagine anything that should approach more closely to real occurrences than these do.' And there is much the same praise for other local color writers."

\*\* Abstract; lists six Jewett reviews in the Atlantic from 1877 to 1894 and provides authorship as indicated in the Atlantic Index or Atlantic Index Supplement.

Jewett is praised by Lathrop and Howells for her reserved use of dialect and idiom, and for the way she depicts landscape realistically (20, 22), but criticized by Scudder for her characters' inability to "act for themselves," and achieve "an individuality apart from the author" (49, 50).

742. Scherman, David E., and Rosemarie Redlich. Literary America: A Chronicle of American Writers from 1607-1952 with 173 Photographs of the American Scene that Inspired Them. New York, NY: Dodd, Mead & Co., 1952. 86-87.

*Book.*

"As Sarah Orne Jewett drove the rounds with her doctor father through the decaying harbors and salt-water farms of southern Maine, she saw that the sun was setting on her New England and tried to capture its atmosphere as it looked to her in the romantic light of a vanishing past. There is a 'hint of glory departed' in her stories and sketches, while her descriptions are meticulously factual.

"...Today Sarah Orne Jewett is best remembered as forerunner of such writers as Willa Cather...."

\*\* Abstract; includes photographs of York Harbor, and Hamilton House with a quote from The Tory Lover.

Jewett's stories and sketches recaptured "the romantic light of a vanishing past." She is now best remembered for her influence on Willa Cather.

743. Wagenknecht, Edward. Cavalcade of the American Novel: From the Birth of the Nation to the Middle of the Twentieth Century. New York, NY: Henry Holt and Co., 1952. 93, 171-73, 263, 335, 336, 526b.  
*Book.*

"...The real Sarah Orne Jewett, even as a novelist, is in the two books that are not 'regular' novels at all: Deephaven (1877) and The Country of the Pointed Firs. Though these books include more varied material than they are sometimes given credit for having embraced, neither has a plot, and each comprises a series of sketches of Maine life. Yet each makes a unified impression upon the mind.

"And both unfortunately, are indescribable, just as the Cranford of which the narrator of Deephaven is 'often reminded' is indescribable. In their unspectacular and perfect symmetry, they simply refuse to stick out any handles for the historian to grab hold of. Yet their value for the historian is nearly as great as for the *litterateur*."

\*\* Abstract

Wagenknecht examines Jewett's long works as novels, and concludes that although her best works, Deephaven and The Country of the Pointed Firs have no plot, they both make "a unified impression upon the mind." The books garner vague praise for having "unspectacular and perfect symmetry," as well as for their timelessness and historical value in preserving New England's past. Passing reference is made to her being a member of the local-color writers, Stowe's influence upon her, and her influence upon Cather. A short bibliography appears on p. 526.

744. Woodress, Jr., James L. Howells and Italy. Durham, NC: Duke University Press, 1952. 163, 163n.  
*Book.*

"...I don't know when I have had such a good time over a story,' wrote Sara [sic] Orne Jewett after rereading 'Tonelli's Marriage' in 1881. As a competent judge of the short story, she recognized the subtle shadings and local color which went into this Venetian piece, Howells's first fictional use of his consular years."

\*\* Abstract

Jewett reread Howells's "Tonelli's Marriage," and found it "perfectly delightful," according to a letter to Howells dated 26 July [1881].

[Note: Jewett's name is spelled correctly in the index.]

745. Hennessy, William G. "The House of Hamilton." Shoreliner (Portsmouth, NH). 3 (July 1952): 9-16.  
*Journal article.*

"...It may not be irrelevant at this point to wonder if Hamilton did entertain John Paul Jones at Hamilton House the night before the daring raider of British commerce sailed in command of the *Ranger*. It seems very doubtful. Sarah Orne Jewett admitted that in The Tory Lover she falsified fact and invented romance. For a writer of historical fiction it may be proper to do so. But perhaps she went too far. She makes Hamilton a bachelor which he was not, and invents a doubtful sister, Mary, for his housekeeper. Was there a sister Mary? The Tory lover is Roger Wallingford who, at the end, takes Mary into his yearning arms after his heroism at sea. There was no such man. A Samuel Wallingford of Somersworth was on the *Ranger* but he was killed. Thus helpless history is sacrificed to fiction...."

\*\* Abstract; includes photographs of the Hamilton house.

Examines the history, architecture and the owners' genealogy of Hamilton House in South Berwick, ME. Hennessy wonders whether Jewett may have gone too far in her invention surrounding her historical novel, The Tory Lover.

746. Hormel, Olive Deane. "Celebrating a Galaxy of Historic Houses and Their Occupants [Review of Howe's Who Lived Here?]." Christian Science Monitor (Boston, MA). July 3, 1952: 11.  
*Newspaper article.*

"... Perhaps the most fresh of all in treatment and content is 'Sarah Orne Jewett, of the Pointed Firs Country,' because Miss Jewett was an intimate friend of the author, and her home in South Berwick, Maine, well known to him."

\* Complete Jewett reference

In Mark A. DeWolfe Howe's Who Lived Here? A Baker's Dozen of Historic New England and Their Occupants, the chapter on Sarah Orne Jewett and her house in South Berwick is particularly "fresh . . . in treatment and content."

• Not listed in previous bibliographies.

747. Weber, Carl J. "Three More Letters of Sarah Orne Jewett." Colby Library Quarterly (Waterville, ME). 3 (Aug 1952): 106-14.  
*Journal article.*

"...The library has now acquired three new Jewett letters--very cordial and characteristic compositions--written during the last two or three years of Miss Jewett's life. (She died June 24, 1909.) These letters addressed to Miss Violet Paget, an English lady on whom Mrs. Annie Fields and Miss Jewett had once called at Miss Paget's home in Florence, Italy.....she was the author of many books published (through a fifty-year period, 1880-1930) under the pen name of Vernon Lee, and...copies of several of them had

apparently been sent by Miss Paget to Sarah Orne Jewett with a request for her help in gaining for 'Vernon Lee' an entree to American magazines...."

\*\* Abstract; reprints three letters from Jewett to Violet Paget.

Colby continues to acquire and share Jewett's letters with the readership of the Colby Library Quarterly.

748. Anon. "Fifty Years Ago." Portland Evening Express (Portland, ME). Sept 13, 1952: 6.

*Newspaper article.*

"Miss Sarah Orne Jewett, the authoress, was thrown from her carriage when the horse, which she was driving, stepped on a rolling stone and fell in descending Place's Hill, in South Berwick. Her sister, Miss Annie Young, who was in the back seat, was not thrown out and escaped injury."

\*\* Abstract

Memorializes Jewett's accident that, years later, resulted in her death.

- Not listed in previous bibliographies.

749. Austin, James C. Fields of The Atlantic Monthly: Letters to an Editor 1861-1870. San Marino, CA: The Huntington Library, 1953. 320-21.  
*Book.*

"Another friend of Annie [Fields]'s was Sarah Orne Jewett, who after Fields's death lived with Mrs. Fields for many years in the house in Manchester. She contributed only one story to the Atlantic during Fields's editorship, but its acceptance was her first recognition as a literary figure, for she was only twenty when it appeared in the December 1869 issue. 'Mr. Bruce' is not one of her best short stories, though it shows promise. Bounded by a highly artificial plot, it relates the love affair of an Englishman with a New England girl. Miss Jewett became a frequent contributor to the magazine a few years later."

\* Complete Jewett reference

Jewett's first short story to be accepted by The Atlantic, "Mr. Bruce," came during Fields's editorship. Although it wasn't her best, it showed promise, and its publication in 1869 "was her first recognition as a literary figure."

750. Blair, Walter, Theodore Hornberger, and Randall Stewart, eds. The Literature of the United States. 2 vols. Revised ed.. New York, NY: Scott, Foresman and Co., 1953. II: 220, 382-91, 1019.  
*Edited book.*

"...[Jewett's] work shows the knowledge that comes only with long saturation, and the fine selective process of the artist. Her stories of New England are the best that have been written since Hawthorne. They are not as great as Hawthorne's (Miss Cather's praise, quoted earlier, is a little extravagant), because Miss Jewett lacks Hawthorne's grasp, his tragic power. She deals with the gentle, the amiable, the picturesque, and, at times, the trivial, and she sometimes fails to make their significance convincing. But her work is authentic literary art: she adds a delicate grace to the New England sparseness. Her best writing has been justly called "a miracle in pastel shades."

\*\* Abstract; includes brief biographical sketch, reprints "The Courting of Sister Wisby."

Jewett was among the American regionalist writers who helped heal the nation after the Civil War by providing positive depictions of America from various quarters. Jewett, specifically, helped widen the predominant view of New Englanders and promote "good feelings" for the region generally. Her work is "authentic literary art," although Cather's praise goes too far. The editors quote the best line from Granville Hicks' 1933 The Great Tradition, q.v.

[Note: Weber lists this under the 1947 first edition; a one-volume edition was published in 1949.]

751. Brooks, Van Wyck. The Writer in America. New York, NY: E. P. Dutton & Co., 1953. 10.  
*Book.*

"...Willa Cather, in her youth, was also drawn to Henry James and wrote several stories in his manner, but, realizing that he was an unsuitable model for her personal vision as well as her field, she chose rather to follow for a while Sarah Orne Jewett. It was then that she began the work for which she is remembered. How many young writers are there now with less than Willa Cather's force but enough to develop a novelist's world of their own who will never be able to enter that world because, in their formative years, they have not permitted their 'function' to create their 'form.'"

\* Complete Jewett reference

Finding James an "unsuitable model," Cather followed Jewett's example and created the work "for which she is remembered." Jewett's advice to Cather was to allow her work to find its appropriate form. This advice is alluded to in Brooks' remarks.

752. Buchan, Alexander. M. McIntosh. "Our Dear Sarah": An Essay on Sarah Orne Jewett. Washington University Studies--New Series, No. 24. St. Louis, MO: Washington University Press, 1953. 48 pp..  
*Book.*

"... A few quiet voices were raised in an effort to...justify Miss Jewett's importance as a writer without regard to her personal charm or her Yankee spinsterhood. Among the earliest was Edward Garnett, the English critic and essayist. He accepted frankly the fact that her art was exceedingly feminine, neither patronizing nor praising her on this account but trying to show where a woman's perceptions may be different from a man's.

He could not, like the New England friends, approve of her sketches merely because they were realistic pictures of Maine scenery, so he looked for and found in them a higher art than realism where the scene presented evokes 'immense reaches of life around it.' Taking her own phrase from Deephaven that nothing in particular happened, he found in the 'nothing' of one of her tales, 'The Hilton's Holiday,' an epitome of universal family life. Here, for the first time, Miss Jewett begins to become free as an artist."

**\*\* Abstract**

This short, significant book is the most important statement and examination of Jewett's artistry to emerge in the 1950s, and one of the most important of the twentieth century. Buchan first comments on the admiration and patronization that Jewett received as a writer during her lifetime. Her books were invariably called "little," and the term "exquisite," while laudatory, often indicated the minute nature of her subject matter. Her ladylike demeanor helped engender this attitude, as Buchan argues that some critics and authors were reticent to criticize her outright, as they may have done for male writers. Others, including Garnett and Cather, attempted to move beyond her personality and explore her writing more critically, but some, such as Parrington, Hicks, and to a certain extent, Brooks, focused on her limitations rather than her contributions to literature.

Buchan argues that Jewett indeed was an artist, had a method for writing, and understood what she was trying to achieve, listing five points extracted from Jewett's correspondence that make up what could be called a "manifesto against realism." These, stated briefly, are: 1) "The process of writing first-class fiction is an intimate personal experience," 2) "So as to be absorbed in the process, the writer should seek a 'quiet centre of life' undisturbed by the distractions of the world around him," 3) the "soul" of the writer's work consists of "the transfigured memory of the past," 4) "For the sake of gaining the virtue of poignancy, the writer will be content to stay for his subject matter [in] the 'little circle' of common human experiences," and "He will not try to add an imaginative element of drama to ordinary incident or to present simple people as other than they are," and finally, 5) "The test of this poignancy is its communication, intimate and entire, to the reader" (23-24). These points adhere to Jewett's remark to Thomas Bailey Aldrich that "the trouble with most realism is that it isn't seen from any point of view at all, and so its shadows fall in every direction and it fails of being art." Jewett's opinion of an admirable writer is therefore one who "takes from society only what feeds the essential core of interest within himself," and in so doing avoids the transitory melodrama of the present to focus on the enduring universality of daily experiences (24).

According to Buchan, one of Jewett's philosophical mentors, therefore, was Wordsworth, whose Romanticism likewise focused on the common people and their ordinary lives, and wrote to capture their everyday speech. For Jewett, a symbolic touchstone was the abandoned farmhouse, ubiquitous in her day that served as an enduring memorial to both the joys and sorrows of the lives the building once contained. (It would not be wrong, also, to think of Virginia Woolf, whose representation of the Ramsay house in To the Lighthouse evokes similar responses, and whose own interests in writing mirror Jewett's, or even Katherine Mansfield, whose own short stories often focus on the daily lives of women and children.) Finally, Buchan examines Jewett's and Cather's writing generally as it exhibits these qualities, to their significance as artists, and to the distinction that can be made between these writers as "feminine," as compared to more masculine writers of the realistic school. Buchan concludes that "Both women reject as misleading the pictures and portraits in realistic novels, finding them an



agglomerate of impersonal things that men prize and record merely for the sake of accumulation. The deliberate plot artistry, the parade of details of background, the analysis of motive with which, as Miss Jewett believed, even women like George Eliot cluttered up their novels--these are expendable, the incidental furnishings of life as of art...they stand between the woman writer and her true aim, which is creation, a process out of the heart and to the heart....She creates, not like a man, subduing the objects of the earth to his arrogant purpose and recording them vaingloriously, but like a woman, guarding and perpetuating within herself the essential human values" (44-45). Reprinted in Cary's 1973 Appreciation, q.v.

753. Falk, Robert P. "The Rise of Realism 1871-1891." Transitions in American Literary History. Harry Hayden Clark, ed. Durham, NC: Duke University Press, 1953. 394, 418, 431-32, 440.

*Book chapter.*

"...Parrington's belief that local color was primarily a native growth unconcerned with European technique seems to disregard such factors as Miss Jewett's high regard for Tolstoi, Flaubert, Daudet, and Thackeray, and the influence of Taine and Dutch painting on Eggleston, and for the whole sociological stress on environmental influence stemming from Darwin and natural selection....Jewett's A Country Doctor (1884)...showed increasing respect for environmental influences upon character."

**\*\* Abstract**

Local color fiction began around 1875 with the stories of Jewett and Cable, which were presented more realistically than Harte's. Criticizes Parrington's belief (in Beginnings of Critical Realism, 1930; q.v.) that local color writers, such as Jewett, were unconcerned with European technique, and cites Jewett's respect for Tolstoy and Flaubert. Early realism is depicted in Jewett's The Country of the Pointed Firs (440).

754. Friedl, Ute. "Die Erzielung des Lokalkolorits in den Werken von S. O. Jewett, G. W. Cable und F. B. Harte." Diss. Karl-Franzens-Universitat, Graz, 1953.  
*Dissertation.*

[In German]

First German dissertation to consider Sarah Orne Jewett (pp. 1-82); also examines Bret Harte and George Washington Cable. Friedl considers Jewett's environment (milieu) and intellectual inheritance, her method and motives, her treatment of the land and people, and considers her as a realist. The bibliography cites her letters and standard critical sources.

755. Frost, John Eldridge. "Sarah Orne Jewett." Diss. New York University, 1953.  
*Dissertation.*

Frost's was the first U.S. dissertation to focus exclusively on Jewett. It was published in abridged form in 1956, and in book form in 1960, q.v. for annotations.

756. Nevius, Blake. Edith Wharton: A Study of Her Fiction. Berkeley, CA: University of California Press, 1953. 25.  
*Book.*

"...[Wharton's] most indigenous work, Ethan Frome, was an attempt to alter the New England local color tradition as she thought she found it in the pages of Sarah Orne Jewett and Mary E. Wilkins Freeman, writers whom she accused too broadly of viewing their region through 'rose-coloured spectacles.'"

\* Complete Jewett reference

In Ethan Frome, Wharton tried to correct the idealized view of New England she saw in works by Jewett and Freeman. Nevius argues that this perception was too reductive.

757. Reggio, Kathryn Driscoll. "Sarah Orne Jewett: A Woman of Compassion." Diss. St. John's University, 1953.  
*Dissertation.*

"In my opinion, knowledge of the circumstances in a story under discussion is necessary to understanding the significance of its characters. Since few of Sarah Orne Jewett's books are generally available, and since there is no work containing summaries of most of her stories, I have included a summary of the happenings in each sketch. Actually there is little plot development, but her aim is to reveal her characters in and through the performance of their daily activities. The steadfast performance of these activities and the reactions to them reveal the character of her people.

"Finally, I shall comment briefly on her small collection of verses, since they, too, strengthen the argument that in almost all she did, Sarah Orne Jewett displayed a compassionate tenderness toward all creatures, which marks the nobility of her own soul and adds to the depth of her value as a writer."

\*\* Abstract

Coming prior to Cary's 1962 Sarah Orne Jewett, Reggio's dissertation was the first to examine a wide range of Jewett's stories and novels, but her difficulty in finding Jewett books necessitated a good deal of plot summary. Her conclusion is prophetic: "Upon examining Sarah Orne Jewett's life and works we discover a deep respect for all humans as creatures with individuality and untapped possibilities as sources of interest and fascination. As yet unappreciated in proportion to her worth as a compassionate delineator of the good in human character and in nature, I predict that her capabilities as a literary artist of deep insight will, once discovered, give her an important place in literary history, and an ever-increasing circle of admirers" (131). Considers the influence of Jewett's environment, "Compassionate Characterization" in her long works, her depiction of the elderly in her short stories, and compassion in Jewett's poetry.

758. Anon. [Weber, Carl J.]. "Another Letter of Sarah Orne Jewett." Colby Library Quarterly (Waterville, ME). 3: 9 (Feb 1953): 147-49.  
*Journal article.*

"... Thanks to the interest and generosity of Mr. John Frost, of New York University, we have been able to add Letter No. 46 to the Jewett Collection at Colby."

**\*\* Abstract**

This article announces the acquisition of another Jewett letter to the collection at Colby College. This one was written from South Berwick, with Annie Fields in residence, in July 1895, to Fred Holland Day, "a wealthy and eccentric bachelor who in 1893 founded the publishing firm of Copeland and Day" (147). The letter asks for books and praises Charles Townsend Copeland's article on Robert Louis Stevenson, published in the April 1895 Atlantic Monthly. John Frost, who aided with the acquisition writes his 1953 dissertation from New York University on Jewett, which is later published in 1960, both of which see.

- Not listed in previous bibliographies.

759. Patterson, David. "James and Jewett." Colby Library Quarterly (Waterville, ME). 3 (Sept 1953): 152.  
*Journal article.*

"... But none of these pages include two passages in The Notebooks of Henry James which are, I think, important enough to deserve inclusion in the Jewett bibliography. They are:

(1) Henry James's note on February 19, 1899, regarding the 'pretty little germ...in ...charming volume of Miss Jewett' (The Notebooks of Henry James, edited by F. O. Matthiessen and Kenneth B. Murdock; New York, Oxford University Press, 1947; page 286). The 'germ' blossomed into James's story 'Flickerbridge,' which appeared in Scribner's Magazine for February, 1902.

(2) Matthiessen's (or Murdock's?) reference to 'A Lost Lover,' the story by Sarah Orne Jewett which had suggested his...'little anecdote' of Flickerbridge....' (The Notebooks, ut supra, page 288)."

**\*\* Abstract**

Patterson adds two references by Henry James on Sarah Orne Jewett to the Weber bibliography of 1949.

760. Bolton, Sarah K. Famous American Authors. Revised by William A. Fahey. New York, NY: Thomas Y. Crowell, 1954. 186.  
*Book.*

"Of all the people whom Willa Cather met during these years [while she was publishing with McClure's Magazine], perhaps the most significant meeting for her was that which introduced her to the writer Sarah Orne Jewett. Miss Jewett admired Willa, who resembled her in many ways, but she began to feel that the younger writer's talent was going to seed. Her work for the magazine was taking too much of her time and energy, Miss Jewett felt, and, in a lengthy letter to her friend, she gave her some important advice. 'You must find a quiet place,' she said. 'You must find your own quiet center of life and write from that....To write and work on this level we must live on it--we must at

least recognize it and defer to it at every step.' Miss Cather delayed, but eventually she followed the advice, retired from McClure's and, revisiting the West, found her 'quiet center of life.' The result was O Pioneers!, the book with which she achieved greatness."

\* Complete Jewett reference

Jewett influenced Cather to leave McClure's Magazine and "find a quiet place" to write. Cather finally took this advice, and the result was O Pioneers!

[Note: In the Index, Jewett is also listed for page 122, but the reference there is to Stowe's publisher "Mr. Jewett," of no relation to Sarah Orne Jewett.]

761. Foster, Charles H. The Rungless Ladder: Harriet Beecher Stowe and New England Puritanism. Durham, NC: Duke University Press, 1954. x, 145-46, 150, 158, 159. *Book*.

"...Listening to Miss Roxy and Miss Ruey, we can appreciate the justice of Perry D. Westbrook's comment in Acres of Flint (1951) on Harriet in The Pearl, that 'no writer except Sarah Orne Jewett has so successfully caught the rhythms of Down-East; and in reproducing the continuous scriptural allusion that flowed through such speech in the days when people still went to meeting twice every Sabbath day, Sarah Orne Jewett has not approached her predecessor."

\*\* Abstract

Jewett read Stowe's The Pearl of Orr's Island when young, and was influenced by it. Quotes Perry Westbrook's comments in Acres of Flint (q.v.) that Jewett did not equal Stowe in capturing the religious overtones speech acquired in the earlier part of the nineteenth century, but Jewett's Maine, after the Civil War, was significantly different from Stowe's, more secular and less isolated, so Westbrook's comments are taken a bit out of context.

762. Hubbell, Jay B. The South in American Literature 1607-1900. Durham, NC: Duke University Press, 1954. 730, 733-4, 801. *Book*.

"...One who has read Sarah Orne Jewett's delightful stories of decaying New England coastal towns can understand her strong sympathy with the defeated South; and 'The Mistress of Sydenham Plantation' (1888) and 'A War Debt' (1895) are, except for the wretched Negro dialect, admirable short stories."

\*\* Abstract

Jewett expressed her sympathy for the defeated South in stories such as "The Mistress of Sydenham Plantation" and "A War Debt," which Hubbell argues are "admirable short stories," "except for the wretched Negro dialect."

763. Knight, Grant C. The Strenuous Age in American Literature. Chapel Hill, NC: The University of North Carolina Press, 1954. 20, 27, 213.  
*Book.*

"...Francis Marion Crawford's In the Palace of the King (1900) was a romance of the time of Philip II of Spain; George W. Cable's The Cavalier (1901) was another novel of the War of 1861, and Sarah Orne Jewett's The Tory Lover (1901) laid its scene in the American Revolution; none of these rose to the level of their authors' better writing."

\*\* Abstract

Jewett's The Tory Lover was written under the fad of historical romance popular at the turn of the century, and was not a success. Jewett and Edward Everett Hale both died in June, 1909.

- Not listed in previous bibliographies.

764. North, Sterling. "Sterling North Reviews the Books [Review of The Country of the Pointed Firs and Other Stories, Anchor edition]." New York World-Telegram Sun (New York, NY). Mar 15, 1954: 16.  
*Newspaper article.*

"Willa Cather once said 'If I were to name the three American books which have the possibility of a long, long life, I would say at once The Scarlet Letter, Huckleberry Finn, and The Country of the Pointed Firs.' Most literate Americans have read the first two, but very few have had the pleasure of reading the third...."

"If you have missed this quiet, gently paced little masterpiece by Maine's most famous local-colorist you can easily remedy your oversight by purchasing the attractive, new paper-bound edition...."

\*\* Abstract

Few literate Americans have read Jewett's Country of the Pointed Firs, but that can be remedied by the new Anchor edition of her work. North calls the book a "gently paced little masterpiece."

765. P.E. "Bookshelf [Review of The Country of the Pointed Firs and Other Stories, Anchor edition]." New Hampshire Profiles (Concord, NH). 3 (Apr 1954): 47-48.  
*Journal article.*

"... Sarah Orne Jewett's stories belong in this charmed circle, and the American Literature surveys which label her noteworthy as a nineteenth century regional writer (under the heading 'Growth of Realism') do her an injustice. For The Country of the Pointed Firs and the stories which accompany it have a universality which makes them valid far beyond the limits of coastal Maine and the 1880's. Mrs. 'Elmiry' Todd, Captain Littlepage, the charming Mrs. Blackett, and such pathetic figures as poor Joanna Todd, who hid her grief on a solitary island, and Santin Bowden, who loved military drill--these people are just as much alive today as when Miss Jewett knew them.

"They are not caricatures, nor are they literary pawns created to fit a plot or prove a thesis; they are human beings whose emotions and thoughts seems amazingly modern--and they will continue timeless through the centuries until human nature goes out of date."

\*\* Abstract; also includes photograph of Jewett's bedroom.

American Literature surveys diminish Jewett by labeling her a "regional writer." The universality of The Country of the Pointed Firs, and the fidelity with which the characters are depicted, guarantees its immortality.

766. Howe, Irving. "Cameos from the North Country [Review of The Country of the Pointed Firs and Other Stories, Anchor edition]." New Republic (New York, NY). 130 (May 17, 1954): 24-25.  
*Journal article.*

"... The Country of the Pointed Firs is not a 'great' book; it isn't Moby Dick or Sister Carrie or even The Great Gatsby. It cannot sustain profound exegesis or symbol hunting. In fact, all it needs is appreciation. But living as we do in a country where the grand too easily become synonymous with virtue and where minor works are underrated because major ones are overrated, it is good to remember that we have writers like Miss Jewett, calmly waiting for us to remember them."

\*\* Abstract

The structure of The Country of the Pointed Firs is symbolically delineated by enclosure associated with its major natural elements, the towering, protective trees, and the cold, isolating water; the community Jewett depicts is isolated, cut off by these forces from the dynamic life of more accessible places. But this community survives in hardship, and is tied together by near-wordless communication. This kind of exegesis is about as much as Jewett's work can bear; it is to be appreciated more than analyzed, which is why it has remained a minor classic, rather than a major one. But Jewett's style is distinctive in nineteenth century American prose, and her work will endure, even if underrated. Reprinted in Harrison's 1972 The Critic as Artist, and in Howe's 1979 Celebrations and Attacks, q.v.

767. Anon. "The Art of the Short Story: Principles and Practice in the United States." Times Literary Supplement (London). Sept. 17, 1954: xl-xlii.  
*Newspaper article.*

"...If we cannot exactly agree with some American critics that the short story was an American invention we can at least say that, even before the Civil War, it was practised in that country with an assiduousness and considered with a seriousness for which it had to wait half a century in England. Washington Irving, Hawthorne, Poe and Melville were pioneers of the American story, and after the Civil War William Dean Howells, Bret Harte, Ambrose Bierce, Sarah Orne Jewett, Frank Stockton, Stephen Crane, Jack London, Hamlin Garland, O. Henry, Henry James, and Edith Wharton placed it firmly on the map."

\* Complete Jewett reference

Published in a 100-page Special Number devoted to "American Writing To-Day," this article examines the principles behind American short stories. Jewett is mentioned in a list of post-Civil War writers where she and Edith Wharton are the only women mentioned. The beginning of the article focuses on Poe, Hawthorne and Melville; the rest deals more with contemporary short story writers. Reprinted in 1972's Die Amerikanische Short Story, q.v.

- Not listed in previous bibliographies.

768. Anon. "Recollected in Tranquility: Some Forgotten American Classics." Times Literary Supplement (London). Sept 17, 1954: xx.  
*Newspaper article.*

"...Out of this new Americanizing hustle other names come to mind: Harriet Beecher Stowe (Uncle Tom's work being done) wrote vivid tales of New England which bred the finer work of Sarah Orne Jewett. (This in quite recent years has been thought worthy of republishing in England.) It adds a delicate shade or two to this transatlantic picture of a bygone but still habitable America; habitable, that is, by the sauntering mind. One could have lived alongside Mrs. Todd in The Country of the Pointed Firs, with the sound of the sea and the smell of Mrs. Todd's garden herbs to bring forgetfulness. 'If I were asked to name three American books which have the possibility of a long, long life,' wrote Willa Cather, 'I would say at once The Scarlet Letter, Huckleberry Finn, and The Country of the Pointed Firs.' It may seem a singular conjunction of immortals, but adding to it Willa Cather's own Death Comes for the Archbishop, they are not a bad throw for immortality."

\* Complete Jewett reference

Published in a 100-page Special Number devoted to "American Writing To-Day," this article serves to reintroduce the American local colorists to an English readership. The anonymous writer recalls that many novels that came to England after America's Civil War were of the local color school; as America grew, however, readers began to want "a world's horizon" and local color writing faded. The critic states that Jewett is a literary descendant of Stowe, but produced "finer work," and mentions that in "quite recent years" she "has been found worthy to be republished in England."

- Not listed in previous bibliographies.

769. "Sarah Orne Jewett." Concise Dictionary of American Literature. Robert Fulton Richards, ed. New York, NY: Philosophical Library, 1955. 122.  
*Book chapter.*

"Jewett, Sarah Orne (1849-1909), became well acquainted with Maine and its people as a girl when she accompanied her father, a distinguished physician, on his country visits. These experiences formed the material for her stories, collected in Deephaven (1877), and her novel, A Country Doctor (1884), concerning a woman physician who alternates between love and career. The Country of the Pointed Firs (1896), her masterpiece,

studies the characters in a decaying seaport town with a quiet dignity. She was never married, and her life was as barren of adventure or passion as her work."

\* Complete

The poor summary of A Country Doctor, which makes it seem a thwarted romance, indicates how little the editor (or his accomplices) read or understood Jewett's work, but the final sentence, that Jewett's life "was as barren of adventure or passion as her work," is so misrepresentative that one wonders where this information came from.

770. Bishop, Ferman. "The Mind and Art of Sarah Orne Jewett." Diss. University of Wisconsin - Madison, 1955.  
*Dissertation.*

"...Although Miss Jewett was always more concerned with content than form, she displayed some consistency in adhering to certain literary principles. Developing very early a liking for the plainness of colonial buildings, she eventually made of simplicity an aesthetic principle which she incorporated into the structure and language of her stories. Another principle that she stressed (as a correspondent of Henry James) was point of view. Asserting "the trouble with most realism is that it isn't seen from any point of view at all," she tried to maintain consistency herself by focusing her writing carefully, whether through her own eyes, those of a narrator, or those of the omniscient author. But probably her most important principle was that great art can only result from a worthy purpose, for she once declared, "the great poet tells the truths of God." Miss Jewett's artistry, notably consistent in imagery and ideas, was also distinctive in its harmoniously muted tone and atmosphere."

\*\* Abstract

Bishop's dissertation contains chapters such as "The Sense of the Past," "The Belief in Aristocracy," "The Idea of Individualism," "The Idea of Continuity," and "The Idea of Nature" among others, and is the source of his articles, "Henry James Criticizes The Tory Lover" (American Literature, May 1955), "Sarah Orne Jewett and Her Idea of Race" (New England Quarterly, June 1957) and "The Sense of the Past in Sarah Orne Jewett" (University of Wichita Bulletin, June 1959), q.v. He also considers questions of her literary form and provides a survey of Jewett criticism to date. The survey is particularly appropriate coming after Weber's bibliography in 1949 but before the upsurge in interest in Jewett that emerged in the 1960s. A competent, readable treatise.

771. Donahue, Marie. "Sarah Orne Jewett, New England Realist." Diss. M. A. Thesis, University of New Hampshire, 1955.  
*Dissertation.*

"...In one sense Miss Jewett is a local colorist, for she is interested in giving to her reader the unique character of her stretch of Maine coast and farmland; but in another and far more important sense Miss Jewett differs from the typical local colorist in that she makes setting not the main but a secondary feature in her writing. She is not interested in setting for its own sake but only insofar as it can help her render a true picture of life in her corner of New England. And in this she is more nearly a realist than a local colorist,



since her aim is to interpret life as it really is in the small Maine town (and in countless other small New England towns like it) in which she was born and brought up."

**\*\* Abstract**

Donahue argues that Jewett "has been wrongly compartmentalized and anthologized. She is a realist rather than a local colorist" (5), and proves as much when she says that it was the local colorist trait of caricaturing New England Yankees that first prompted her to write (8). Donahue admits, however, that there are "varying kinds and degrees of realism" (13), and that Jewett is not Hemingway or Faulkner. Jewett's realism must be accepted for what it is, and critics must recognize Jewett's as "a realist for her time and place, a writer who made it her business to observe carefully and report honestly, seeking always the typical and revealing" (14). In later chapters Donahue analyzes Jewett's early work, through 1885, and her mature work through 1901's The Tory Lover. Letters and other primary texts are used to show where Jewett based a character or a scene on a real person or event. Donahue's thesis takes a defensive tone: her love and admiration for Jewett are apparent, but she maintains a critical distance. A valuable early work from one who would become a noted Jewett scholar.

- Not listed in previous bibliographies.

772. Whicher, George F. "The Future of the American Novel." Poetry and Civilization: Essays by George Frisbie Whicher. Harriet Fox Whicher, ed. New York, NY: Russell & Russell, 1955. 126-27.  
*Book chapter.*

"... It is the skill of the novelist to hold all these perceptions, and more, in mind at once and so to organize them that the reader will be startled by finding in the commonplace an unsuspected value.

"You will find it beautifully done by Sarah Orne Jewett in a chapter of her too often neglected masterpiece, The Country of the Pointed Firs, where the speaker is describing a Down East countrywoman, a practical and apparently not oversensitive gatherer of herbs, who in a moment of confidence reveals the heart's wound hidden behind her everyday composure...."

**\*\* Abstract**

In her "too often neglected masterpiece, The Country of the Pointed Firs, Jewett startles the reader with her depiction of the value hidden behind the commonplace, particularly with regard to the character of Almiry Todd.

[Note: I viewed the 1968 reissue of this book.]

773. Williams, Stanley Thomas. The Spanish Background of American Literature. 2 vols.. New Haven, CT: Yale University Press, 1955. II: 264.  
*Book.*

"...In supporting Blasco [Ibanez] Howells adhered to his aim: to convert American novelists to the methods of realism. Earlier he had compared Emilia Pardo Bazan, after studying her "Morrina" to Sarah Orne Jewett."

\* Complete Jewett reference

Howells compared Bazan's painting "Morrina" to Sarah Orne Jewett's writing in terms of their realism.

774. Bishop, Ferman. "Henry James Criticizes The Tory Lover." American Literature (Durham, NC). 27 (May 1955): 262-64.  
*Journal article.*

"Although Henry James's esteem for the work of Sarah Orne Jewett is well known, none of his actual correspondence with her has ever appeared in print. Their literary friendship, though possibly begun as early as 1881, did not flourish until September, 1898, when Miss Jewett and Mrs. Annie Fields visited James at Lamb House. Soon after, in his notebook entry for February 19, 1899, he acknowledged that her story 'A Lost Lover' in the volume Tales of New England (which he described as 'charming') had provided him with the germ of an idea for a story. But undoubtedly one of the most interesting documents to pass between them is the following unpublished letter from the Sarah Orne Jewett Collection at the Houghton Library, Harvard University."

\*\* Abstract

James tells Jewett, in a letter dated October 5, 1901, that in spite of the "charming touch, tact & taste" expressed in The Tory Lover, he despises historical fiction as an effort "almost impossible" to do right. He urges Jewett to return to her forte, as exemplified in The Country of the Pointed Firs, to "the palpable present *intimate* that throbs responsive," and that suffers in her absence.

[Note: The James letter is available in Leon Edel's Selected Letters of Henry James. New York: Farrar, Straus and Cudahy, 1955, pp. 202-03. This essay is reprinted in Gwen Nagel's 1984 Critical Essays on Sarah Orne Jewett.]

775. Adams, J. Donald. "Speaking of Books." New York Times Book Review (New York, NY). Oct. 2, 1955: 2.  
*Newspaper article.*

"... A gifted maiden lady named Sarah Orne Jewett wrote some of our best regional fiction in The Country of the Pointed Firs, but her world was not that of the guides and lumberjacks who were the Supermen for some of us in my generation."

\* Complete Jewett reference

Adams recalls the fiction of Maine, where he has spent the last two weeks on vacation. Jewett is mentioned alongside Edwin Arlington Robinson, Longfellow, Robert P. Tristram Coffin, and Mary Ellen Chase, among others. Adams's only criticism is that Jewett did not write about the forests, but the seacoast.

- Not listed in previous bibliographies.

776. Anon. "Other Acquisitions." Colby Library Quarterly (Waterville, ME). 4 (Nov 1955): 86-88.

*Journal article.*

"...Mr. Patrick J. Ferry has improved our file of the letters of Sarah Orne Jewett by the gift of an undated letter written from 34 Beacon Street, Boston."

\* Complete Jewett reference

This brief note mentions the acquisition of a new Jewett letter to the collection housed at Colby College.

777. Wilson, A. H. "What's In Your Name? - Jewett." Portland Press Herald (Portland, ME). Dec 18, 1955: 6D.

*Newspaper article.*

"...In a simple and natural style, [Jewett] wrote entertaining stories of the lives of the plain country folk of Maine. It was a subject on which she was well qualified to write; as a girl she had often accompanied her father on his professional visits to his country patients; her intimate knowledge of her subject she had gained first-hand.

\*\* Abstract

A genealogical overview of the Jewett family name, with prominent members examined. Sarah Orne Jewett is considered last, and is the only woman so listed. Jewett's realist writing brought her "success and fame in abundant measure."

778. Brown, John Mason, and The Editors of the Ladies' Home Journal. The Ladies' Home Journal Treasury. New York, NY: Simon and Schuster, 1956. xv, 46, 55-58, 538. *Edited book.*

"... Sarah Orne Jewett (1849-1909) was one of the finest of the gentle, quiet writers America has produced. She was born in South Berwick and the Maine coast was her country. . . Widely read and widely traveled, she carried Maine with her wherever she happened to be. She knew and loved its sights and scents, and the speech, the customs, and the minds of its people."

\*\* Abstract

Jewett's headnote, part of which is quoted above, precedes a reprinting of her story "A Change of Heart" originally published in the April 1896 issue of the Ladies' Home Journal, and she is referenced thrice more in this anthology of selections from the magazine. References to Willa Cather's claim that The Country of the Pointed Firs will be one of America's novels that will stand the test of time, and Jewett's quotation about

what belongs to literature point to the editors' knowledge of Jewett and their pride that she was an earlier contributor.

- Not listed in previous bibliographies.

779. Cady, Edwin Harrison, Frederick J. Hoffman, and Roy Harvey Pearce, eds. The Growth of American Literature: A Critical and Historical Survey. 2 vols..New York, NY: American Book Co., 1956. II: 273-74.  
*Edited book.*

"...There is no doubt that Sarah Orne Jewett was the best of the New England 'local colorists' and that she was able often to capture the essentials of New England country life, 'living things caught in the open, with light and freedom and air-spaces about them.'

"The region she describes--chiefly coastal Maine of the late nineteenth century--has shrunk in importance and population; its people have lost the wealth and prestige of their ancestors. In Miss Jewett's fiction, the region is revived in its every detail and peculiarity. The stories are simple in design, almost static in narrative line, relying upon the very genuine sense their author has of the precise detail of her subject. There is nothing sensational or melodramatic in them, only a quiet humor or the sense of a place slowly declining in importance and value, living still in memory of past commercial glories...."

\*\* Abstract; includes chronology, brief bibliography; reprints "The Passing of Sister Barsett" on pp. 274-80.

An appreciative introduction, calling Jewett "the best of the New England 'local colorists.'" She does not sensationalize or fall into the melodramatic, but depicts "a life slow in its rhythms, lived as much in the past as in the present" (273).

780. Cary, Richard, ed. Sarah Orne Jewett Letters. Waterville, ME: Colby College Press, 1956. 117 pp..  
*Edited book.*

"...[Jewett] wrote in relaxed, workaday prose; only her notes to Violet Paget here contain conscious literary touches. She concerned herself with the commonplace, propounding observations and attitudes lightly, without pretension. Constantly she displays the same eagerness 'to know the deep pleasures of simple things, and to be interested in the lives of people around me' that brought instant success to her train of books from Deephaven to The Country of the Pointed Firs. In these letters lie discoverable the rhythm and the flavor of Miss Jewett's daily round of living, exhibited coolly, gaily, enthusiastically, thoughtfully, affectionately. And the last, perhaps, most prominent: Miss Jewett effused affection in a manner basic and ingenuous...."

\*\* Abstract; reprints ninety-four letters with commentary by Cary; includes photographs of Jewett and Jewett's house, genealogical chart, and list of books.

This edition of letters supercedes Weber's 1947 edition by including those published in the Colby Library Quarterly after Weber's volume went to press. Cary's assessment of Jewett's letters continues to be the same as that which Weber concluded for his volume:

"No one in itself may be classified as exceptional; each contributes its tiny glimmer. But out of the totality emerges a full sense of the variegated personality and experiences of Maine's foremost literary lady, constituting a vital supplement to her published work" (11).

781. Brooks, Van Wyck, and Otto L. Bettmann. Our Literary Heritage: A Pictorial History of the Writer in America. New York, NY: E. P. Dutton & Co., 1956. 89, 175, 176, 209. *Book*.

"...Most of the people [Jewett] described were like the trees that grew in the cracks of the rocks and kept their tops green in the driest summer. Miss Jewett knew where to find their living springs. No one since Hawthorne had pictured this New England world with such exquisite freshness of feeling."

\*\* Abstract; includes photograph of Jewett in front of her house.

Jewett knew where to find the "living springs" of her craggy, tenacious characters. She was influenced by Stowe, and later influenced Cather. These comments repeat from Brooks' 1940 New England: Indian Summer, q.v.

782. Cather, Willa Sibert. "Preface." The Country of the Pointed Firs and Other Stories, by Sarah Orne Jewett. New York, NY: Anchor Books, 1956. 6-11. *Book chapter*.

Reprints Cather's Preface to Best Stories of Sarah Orne Jewett (1925), q.v.

783. Foster, Edward. Mary E. Wilkins Freeman. New York, NY: Hendricks House, 1956. 33, 58, 68. 88, 134. *Book*.

"...It may be assumed that [Freeman] found keen pleasure in knowing that her stories were admired. She received friendly letters of commendation from Lowell and Holmes. From Miss Jewett came an enthusiastic appreciation of A Humble Romance to which Miss Wilkins replied, 'You are very lovely to write to me so about my stories, but I never wrote a story equal to your 'The White Heron.' I don't think I ever read a short story, unless I except Tolstoy's 'Two [sic] Deaths,' that so appealed to me.'"

\*\* Abstract

Freeman read Jewett who, along with Stowe, were her "immediate predecessors and contemporaries" (68). Jewett wrote to Freeman in praise of her A Humble Romance, and Freeman returned praise for Jewett's "The White Heron," comparing it only to Tolstoy as the story she most enjoyed.

784. Frost, John Eldridge. Sarah Orne Jewett. New York, NY: Washington Square, 1956. 12 pp.. *Book*.

"... The selective process employed by Miss Jewett in dealing with her subject matter did not mar her use of realism. Within definite limits she employed realism to the fullest extent; the limits set by her she seldom attempted to escape. Her strength lay in description, her weakness in plot construction. Realizing this, almost from the outset, she concentrated on the writing of brief stories which she called 'sketches' rather than stories or tales."

**\*\* Abstract**

This abridgement of Frost's 1953 dissertation from New York University (q.v.) provides a synopsis of his main assessment of Jewett's life and works, and provides an excellent timeline which notes the deaths of friends and relatives that is particularly useful not only for "dating correspondence," but for broader scholarly purposes as well.

785. Hart, James D. The Oxford Companion to American Literature. 3rd edition. New York, NY: Oxford University Press, 1956. 121, 162-63, 184, 373.  
*Book.*

"...Her precise, charmingly subdued vignettes of the gently perishing glory of the Maine countryside and ports have won her a place among the most important writers of the local-color school, and she was a significant influence on the writing of Willa Cather, as the latter tells in Not Under Forty."

**\*\* Abstract**

Jewett's brief biographical sketch and mention of her best works is supplemented by separate entries for Deephaven (184), and The Country of the Pointed Firs (162-63), both described as "local-color sketches," as well as a mention under Willa Cather's entry (121). She is warmly regarded by this influential reference work.

[Note: Weber lists this under first edition 1941; second "revised and enlarged" edition 1948.]

786. Pratt, Dorothy, and Richard Pratt. A Guide to Early American Homes. Vol. 1: North. New York, NY: McGraw-Hill, 1956. 64-65.  
*Book.*

"From the street this is a good example of a Maine town house of more than ordinary importance. Within it reflects the very special personality of a delightful and cultivated woman. The author was born here, and the fine furnishings are all hers. . . Built by Jewett's grandfather, a wealthy shipowner, it was passed on to her father, a cultivated country doctor; but it is Sarah's own personality which is most clearly stamped on these rooms. Although some of the family furniture is here, much of it was of Sarah's own choosing and communicates an unmistakable fineness of feeling. The unassuming person who wrote that minor masterpiece The Country of the Pointed Firs and most of whose quiet life was spent here has left the imprint of a rare personality on the whole house."

\* Complete Jewett reference; includes photographs of the Jewett House.

The authors emphasize Jewett's "special personality," and "fineness of feeling" as displayed in the quality and decoration of her house. The Country of the Pointed Firs is noted as being "a minor masterpiece." The whole indicates a preciousness that borders on the exquisite, reflective of a time when Jewett's life and oeuvre were both considered mainly to have been "cultivated" and "quiet."

• Not listed in previous bibliographies.

787. Taylor, Walter Fuller. The Story of American Letters. Revised edition. Chicago, IL: Henry Regnery Co., 1956. 222-3, 235, 236-37.  
*Book.*

Largely repeats the examination of Jewett from the 1936 edition, entitled A History of American Letters, q.v. This edition notably omits the bibliography section at the back of the book.

788. Turner, Arlin. George W. Cable: A Biography. Durham, NC: Duke University Press, 1956. 219.  
*Book.*

"Among Cable's Boston friends were Annie T. Fields, widow of James T. Fields, publisher and confidant of Nathaniel Hawthorne, and her companion, Sarah Orne Jewett. They sent gifts to his wife and children, and in their home he read from his manuscripts and heard Miss Jewett read from hers."

\* Complete Jewett reference

Cable knew Jewett. She and Annie Fields "sent gifts to his wife and children," and at the Fields's home he and Jewett read from their manuscripts.

789. Wood, Esther E. "Sarah Orne Jewett's Best Known Book Written 60 Years Ago." Portland Sunday Telegram (Portland, ME). Jan 15, 1956: 12D.  
*Newspaper article.*

"....[Jewett's] Country of the Pointed Firs is as appealing in 1956 as it was in 1896 because she wrote to the heart and because she wrote life."

"...Though The Country of the Pointed Firs was written in the 'Indian Summer' of New England's literary greatness, it must rank as one of the great books of the nineteenth century."

\*\* Abstract

This year marks the 60<sup>th</sup> anniversary of the publication of The Country of the Pointed Firs. Jewett's work is noted for its depiction of old people, and lasting for its verisimilitude. Much information seems to come from 1950 Shoreliner article by Justine Flint Georges, q.v.

[Date typed on article housed at Colby is listed as Jan 15, 1956; Nagel '78 lists it as June 7, 1956.]

790. Cary, Richard. "Jewett, Tarkington, and the Maine Line." Colby Library Quarterly (Waterville, ME). 4 (Feb 1956): 89-95.  
*Journal article.*

"...In the Spring of 1893 Maine's most eloquent spokesman, Miss Sarah Orne Jewett (1849-1909), noted with some trepidation the growing hordes of seasonal visitors and the resultant clash of simplicity and sophistication...

"...In her desire to preserve the individualism of the natives and the traditions of her region, Miss Jewett inveighed against the plentiful cash 'that the tourist or summer citizen left behind him.' There lay corruption. 'The quaint houses, the roadside thicket, the shady woodland' were swept away; residents 'hastened to spoil instead of to mend the best things that their village held.' Welcome though they were, 'the well-filled purses' of casual travellers symbolized the barbarian at the gates, flagrant, irrepressible. A note of unconscious bitterness crept into Miss Jewett's pleas, despite her wish to effect reciprocal understanding...."

**\*\* Abstract**

Maine continues to struggle to achieve balance and understanding between native Mainers and casual and summer visitors, just as it did in Jewett's time. Part of Jewett's mission was to try to "effect reciprocal understanding" in her writing. Booth Tarkington, an Indiana native, made Maine his "alternate home," but he gradually lost "the hue of alienism and came to be accepted as one of the community" because he had New England ancestry, "exuded simplicity," evoked loyalty and was optimistic "in the face of tragedy," all qualities Jewett endorsed.

791. Harkness, David James. "Literary New England: A Manual for Schools and Clubs." University of Tennessee News Letter (Knoxville, TN). 35 (Mar 1956): vi, 1-3.  
*Journal article.*

"The first important book about Maine written by a native of the state was Sarah Orne Jewett's The Country of the Pointed Firs, a milestone in the development of the use of local color in American literature. The author was born in South Berwick, grew up there, and lived there as an elderly lady. This region, constituting a borderland between the country and the seashore and including the old seaport towns of Kittery and Portsmouth, furnished the background for her stories of New England life and character. In her vignettes of rural New England beginning with Deephaven, she described the scenery and people with faithfulness and delicacy....

"This quiet, gentle-paced little masterpiece by Maine's most famous local colorist is perfect reading for the visitor to the picturesque section." --referring to Martinsville, "the immediate locale of Country of the Pointed Firs."

**\*\* Abstract**



According to Harkness, "The first important book about Maine written by a native of the state was Sarah Orne Jewett's The Country of the Pointed Firs, a milestone in the development of the use of local color in American literature." It is a "quiet, gentle-paced little masterpiece by Maine's most famous local colorist is perfect reading for the visitor to the picturesque section." Jewett wrote "with faithfulness and delicacy" about the scenery and people of New England.

[Note: This is a 58-page booklet "Published for The Division of University Extension.]

- Not listed in previous bibliographies.

792. Hashiguchi, Yasuo. "Sarah Orne Jewett." American Literary Review . No. 13 (Mar 1956): 6-10.

*Journal article.*

"... Miss Jewett was a lady before she was a writer. When she was a writer, she was a conscientious artist. Written in a style almost French in its clarity and precision, 'the Sarah Orne Jewett country' is a happy blend of (1) the local and the universal (2) the dark and the light and (3) the past and the present, with an oblique but unmistakable emphasis upon the latter....To a troubled heart lost upon the sea of crumbling ideals, she is a constant reminder of man's basic goodness--courage, compassion, endurance, hope, joy of life."

\*\* Abstract

Hashiguchi mourns the lack of a Japanese translation of Jewett's works and provides a brief overview of Jewett's life and the major themes of her work.

- Not listed in previous bibliographies.

793. Weber, Carl J. "'What's In a Name?'--Or In a Signature?." Manuscripts (New York, NY). 8 (Spring 1956): 185-88.

*Journal article.*

"...Among the scores of letters of Sarah Orne Jewett in the Colby College Library, some are signed 'S. O. Jewett,' some 'Sarah O. Jewett,' and some 'Sarah Orne Jewett.' What about manuscripts signed 'S.O.J.'? Well, we have learned that when S.O.J. items turn up, they are likely to be by Sophia Orne Johnson, author of the essay on 'Christmas' in The Independent, December 21, 1871, rather than by the author of The Country of the Pointed Firs...."

\* Complete Jewett reference

Weber examines the various ways authors spell their names. In the case of Jewett, he warns that manuscripts signed merely "S.O.J." are more likely to be from Sophia Orne Johnson than Sarah Orne Jewett.

794. Marriner, Ernest C. "Sarah Orne Jewett Letters [Review of Cary's Sarah Orne Jewett Letters]." Colby Library Quarterly (Waterville, ME). 4 (Nov 1956): 148-50.  
*Journal article.*

"....Professor Cary belongs to the school of criticism which is not content to let the text speak for itself. In the case of Miss Jewett's letters he is certainly right. Speaking for themselves those letters say altogether too little. Sensing the reader's need for historical, genealogical, and geographical background, Cary supplies it lavishly. At first blush one would say the supply is too lavish, the footnotes too detailed. But more mature consideration convinces one that Cary has provided not merely a volume of delightful reading, but truly a source book of accurate information bound to be permanently useful to all future students of the Berwick writer on the pointed firs. Therefore his informative introduction, at once appreciative and witty, as well as his thoroughly documented notes, deserve high commendation..."

\*\* Abstract

A positive review for Cary's edition of letters, published in the journal most responsible for keeping Jewett studies alive. Marriner further argues that Jewett's spirit comes through in her letters, and this, as well as the beautifully printed volume itself, make the book "worth reading." He also cautions that Jewett admirers should hurry to attain their copies, as this was a "Limited Edition" printing.

795. Jordan, Eloise M. "Jewett House in South Berwick Is Stately Old Maine Mansion." Lewiston Evening Journal (Lewiston, ME). Nov. 24, 1956: A1, A4.  
*Newspaper article.*

"Among American writers no name is more highly revered than that of Sarah Orne Jewett. Admired both here and abroad for her beautifully conceived and fashioned stories of Maine life around the turn of the century, Sarah Orne Jewett is ranked by critics and readers in the vanguard of makers of literature, close to Flaubert, not far from Turgenieff.

"Here in Maine, it is our good fortune to be especially close to the locale and the characters of Miss Jewett's stories, as well as to the author herself, and now that time has removed her at some distance from us, we can judge her work impartially--and call it good.

"...Some houses seem to have been built with a purpose and the Sarah Orne Jewett House is one of them. As the home of one of America's most distinguished writers this mansion is without a peer. It personifies an era when beauty and elegance struck the keynote to gracious living. This house built in 1774 at the time of the American Revolution had a proud destiny before it--to become the home of Sarah Orne Jewett."

\*\* Abstract; includes three photographs of the Jewett House.

The author's initial effusion is clearly overstated, as are her closing words to a certain degree. The remainder of this long article discusses the Jewett House and the Jewett family in detail. The title of the work on the second page (A4) is "Jewett Mansion Now a Shrine." Although enthusiastic, the article serves to keep Jewett and Jewett's house in the minds of Maine people.

796. Smith, Eleanor M. "The Literary Relationship of Sarah Orne Jewett and Willa Sibert Cather." New England Quarterly (Boston, MA). 29 (Dec 1956): 472-92.  
*Journal article.*

"...Even in Miss Cather's later periods, when the subject matter seems in direct opposition to Miss Jewett's, a careful reading reveals that basic similarities remain in style, ideals, and choice of protagonists. The emphasis both place on character and the ennobling values in life overshadows plot, dramatic action, and emotional situations. And the provincial atmosphere of their stories, revealing a discriminating choice of material, sympathetic portrayal of old people, and intimate response to the beauty of nature, is strengthened by their desire for simplicity of effect."

**\*\* Abstract**

Smith's essay is one of the only article-length studies of Jewett in the 1950s, and is included in Cary's 1973 collection of critical essays on Jewett called Appreciations, q.v. After examining the similarities between Jewett's and Cather's backgrounds, Smith argues that Jewett's influence on Cather is significant, but Cather's work surpasses Jewett's in scope and depth. Nevertheless, both writers have a number of traits and characteristics in common, among them, both share a provincial background, both sympathetically portray old people, both are gently humorous, and both "share a tendency to see in people a resemblance to the things of nature, and to attribute to nature the thoughts and feelings of people." Even in matters of structure their works can be compared, as both wrote in ways that can "be classified as stories of incident but little plot." In comparison to the multitude of articles which briefly mention Cather's indebtedness to Jewett, this article provides the closest analysis and the best criticism. Reprinted in Cary's 1973 Appreciation, q.v.

797. Cady, Edwin H[arrison]. "Introduction." The Rise of Silas Lapham. William Dean Howells, ed. Cambridge, MA: The Riverside Press, 1957. v-xviii.  
*Book chapter.*

"...The growth of an enduring realistic movement in America is studded with the names of those who knew or corresponded with, or were helpfully reviewed by or recommended to publishers by Howells, and who were all somehow conscious that he was their captain in what Stephen Crane called 'the beautiful war' for realism. Bellamy, Garland, Herne, Howe, Fuller, Kirkland, White, Crane, Frederick, Norris, Tarkington, Whitlock, Sarah Orne Jewett, Edith Wharton, are only some of the names beyond those of his own generation already mentioned. Through them as well as the lasting effect of his own books, his effect on American letters is deeper and stronger than anyone has yet troubled to find out."

**\*\* Abstract**

Jewett was one of many people influenced by Howells in the growth of the realistic movement in America.

798. Mott, Frank Luther. A History of American Magazines 1885-1905. IV.. Cambridge, MA: Harvard University Press, 1957. 483, 544, 721, 767.  
*Book.*

"It was not long before the [Ladies Home] Journal was publishing most of the best American writers," including Twain, Harte, Crawford, Doyle, Garland, Joel Chandler Harris, Jewett, Kate Douglas Wiggin, and Anthony Hope.

**\*\* Abstract**

Cosmopolitan, under Howells, the Ladies Home Journal, Scribner's, and the Women's Home Companion all published stories by Jewett.

799. Spencer, Benjamin T. The Quest for Nationality: An American Literary Campaign. Syracuse, NY: Syracuse University Press, 1957. 259, 260, 318-19, 324-25, 328.  
*Book.*

"...it was Jewett and Burroughs rather than Larcom and Riley who presaged the literary course of the next half century toward realism. What they were saying in effect was that their countrymen, through generations of struggle and achievement in a new land, had invested their immediate world with those overtones which had formerly been induced by romance. In Sarah Orne Jewett's world these overtones might be heard in a family reunion or the solitary life of a shepherdess of the Maine coast....In the last decades of the century, however, most American writers must have taken the views of Jewett and Burroughs essentially for granted, for apologies such as theirs for the American scene as a whole were much rarer than they had been a generation earlier."

**\*\* Abstract**

In the 1880's Garland and Howells advocated localized realism, what Garland termed "veritism," and argued that Jewett participated in this form unknowingly to further American literature. But Garland was surely wrong to assume that Jewett and other local regionalists didn't know what they were doing. Spencer argues that local color's "finest flowering" came from Jewett and Wilkins Freeman in the decades after the Civil War, and further contends that Jewett and Burroughs were instrumental in directing the course of American literature toward realism through a process whereby "their countrymen, through generations of struggle and achievement in a new land, had invested their immediate world with those overtones which had formerly been induced by romance." These overtones can be found both in the solitary lives Jewett's characters live, as well as in social groups, such as depicted in "The Bowden Reunion."

800. Trafton, Jr., Burton W. F. "Little Kingdom Down East: A Psychological Perspective of the World of a Gifted Child, Sarah Orne Jewett, 1849-1909." Diss. M. A. Thesis, University of New Hampshire, 1957.  
*Dissertation.*

"... It is notable that few references to Sarah's mother are made in her stories (though her father figures prominently in several) or in her letters. Too, though she dedicated Deephaven, her first book, to her mother and father, she dedicated another to him alone.

Other books are dedicated to her two sisters separately, to her friends, her nephew, and her grandfather--but none to Mrs. Jewett who outlived Sarah's father by many years."

**\*\* Abstract**

Trafton states his purpose as being "to show the development of a child of special giftedness, and the process by which the child, Sarah Orne Jewett, came to gain and use a special sensitivity to, and facility in the use of words in order to become one of America's foremost writers of the short story" (iv). In the course of his work he juxtaposes biographical events from Jewett's life with psychological theories from Lewis Terman, Catherine Cox, Leta Stetter Hollingsworth, F. Galton, and others who have written on gifted and sensitive children, the whole of which paints a picture of a young girl who grew up closer to her father than her mother, afraid of large Newfoundland puppies that jump, and whose intelligence led to her dissatisfaction in school, an early maturity, and a love of reading. Unfortunately, Trafton does not specifically connect the psychological theory he cites to Jewett's life, so the reader is left to fill in the gaps himself. Nevertheless, the biographical information Trafton provides is engaging enough to sustain interest. Trafton, a life-long resident of South Berwick, earlier wrote the introduction to Jewett's 1949 edition of *Verses*, and later the Foreword to the reissue of "The Old Town of Berwick," as well as several articles on Jewett and the Jewett House for regional magazines, q.v.

801. Alden, John. "Sarah Orne Jewett to Mellen Chamberlain." Boston Public Library Quarterly (Boston, MA). 9 (Apr 1957): 86-96.  
*Journal article.*

"...Of the three young ladies whom Chamberlain was to meet in the summer of 1874 one became a friend of long standing: no less a person than Sarah Orne Jewett, whose short stories won the admiration of Henry James for their 'elegance and exactness,' an estimate which the tides of taste have not altered...."

"...If the letters are not numerous, they mirror none the less those qualities which assure Miss Jewett a permanent place in American literature, and portray her in transition from a young woman, somewhat uncertain of herself, into a mature, considerate, and gracious person whose writings are the rewarding reflection of her self."

**\*\* Abstract; reprints eleven letters from Jewett to Chamberlain**

Jewett corresponded with Mellen Chamberlain, Librarian of the Boston Public Library, between 1874 and 1899, the year before Chamberlain died. According to Alden, her letters show "her spontaneity, her warmth, her accurate observation of people and of nature, and her sense of humor."

802. Bishop, Ferman. "Sarah Orne Jewett's Ideas of Race." New England Quarterly (Boston, MA). 30 (Jun 1957): 243-49.  
*Journal article.*

"...The main outlines of Miss Jewett's interpretation of race in English history, then, followed the pattern she had learned from Thierry. But she differed from him in one

important respect, for which she had perhaps derived justification from Freeman: whereas Thierry had made his history take the side of the Saxon lower classes, Miss Jewett's favored the Norman aristocracy. They were for her not villains who ruled by force, but an elite whose beneficent influence was still visible in England.

"In her fictional writing, Miss Jewett never became a polemicist for any doctrine. But her belief in the supremacy of the nordic Frenchman appeared again and again in her work...."

**\*\* Abstract**

Jewett's examination of race was largely limited to the Normans and the Saxons for her history, The Story of the Normans. Here she took the side of the Normans, whom she considered "an elite" aristocracy, "whose beneficent influence was still visible in England." Several of her short stories contain references to characters of "French blood" or of northern ancestry, which are generally described in noble terms. Jewett did write a few stories with a Southern setting. In one, "A War Debt" (1895), she wrote that the "negroes...looked poor and less respectable than in the old plantation days--it was as if the long discipline of their former state had counted for nothing." In this respect, she is considered to have idealized slavery, as did many other northern writers after the War (see Nelson's 1926 The Negro Character in American Literature, and Bone's 1958, The Negro Novel in America); the whites, on the other hand, remained "true aristocrats" as a result of their Norman roots. Bishop concludes, "To the end of her career, then, Sarah Orne Jewett--despite her admiration for Whittier and Harriet Beecher Stowe--maintained an aristocratic emphasis upon the racial inequalities of mankind" (249).

803. Short, Clarice. "Studies in Gentleness." Western Humanities Review (Salt Lake City, UT). 11 (Autumn 1957): 387-93.  
*Journal article.*

"....Both Cranford and The Country of the Pointed Firs are poetic in the attention which they give to the minutiae of life which create the universals of human existence. The first possesses the charm of delicate satirical humor. The second has something of epic dignity because of the pervasiveness of the ocean. One feels that its gentle characters are illuminated by 'the white sunlight flashing on the sea.'"

**\*\* Abstract**

This article examines the similarities between Gaskell's Cranford and Jewett's The Country of the Pointed Firs. It is largely appreciative, and presents a series of common themes both novels contain. It is significant for a more complete comparison between Jewett's "masterpiece" and a book to which it is often compared, but is not rigorously critical or evaluative. Reprinted in Cary's 1973 Appreciation, q.v.

804. Cary, Richard. "Sarah Orne Jewett and the Rich Tradition." Colby Library Quarterly (Waterville, ME). 4 (Nov 1957): 205-17.  
*Journal article.*

"...In these four aging people Miss Jewett espied a culture which was patently fading from the countryside, a vibrancy which was being stilled by the new, intrusive modes.

She cherished the peerless integrity, the flinty individualism of the three men; the thesaurus of domestic and esthetic virtues in the woman. In this era of vanishing values--'Tradition and time-honored custom were...swept away together by the irresistible current. Character and architecture seemed to lose individuality and distinction'--she shook off the impact of invading mills and the 'foreign' elements necessary to implement them, and focused her eyes steadfastly upon this quartet of elderly exemplars from whom she acquired the inspiration and in infinitude of detail which were to vivify her subsequent literary efforts."

\*\* Abstract; includes photograph of Jewett, reprints letter to Lucretia Fisk Perry.

Examines Jewett's intellectual and moral inheritance from the four elderly people she mentions in the letter to Lucretia Fisk Perry: Mrs. Perry herself, from whom Jewett received "a provocative enthusiasm for literature and the fine arts" and a knowledge of social standards; Dr. Jewett, Jewett's father, whose influence upon Jewett is well documented; Dr. William Perry, her grandfather, from whom Jewett received understanding of "unwavering rectitude," and the importance of good work and action; and the Honorable (Judge) Charles Doe, the only non-family member mentioned, from whom Jewett "derived intimations for a dozen gritty portraits and the impetus to seek out other figures of comparable authenticity."

805. Forbes, Edward W., and John H. Finley, Jr., eds. The Saturday Club: A Century Completed 1920-1956. Boston, MA: Houghton Mifflin Co., 1958. 6, 133.  
*Edited book.*

"...Even as Sarah Orne Jewett liked--one could not be sure just how consciously--to suggest by word, accent, or inflection, a Down East origin, so Perry, in circles however academic and sophisticated, seemed to enjoy representing himself as a product of a simple old New England. That he did by reminiscence and anecdote of village, school, and college mates--all of an authentic flavor which persisted throughout his life."

\*\* Abstract

Like Jewett, in her use of accent, word, or inflection, could suggest a Down East heritage, so Bliss Perry liked to represent himself as being of New England stock by referring to native people he knew. The parenthetical comment about Jewett not necessarily being conscious of what she's doing in her writing seems particularly patronizing and sexist. On page 6, Jewett is referred to merely as "Miss Jewett," a guest of Mrs. Fields's at a luncheon in Manchester. These two references to Jewett are listed separately in the Index, although they clearly both refer to Sarah Orne Jewett.

- Not listed in previous bibliographies.

806. Stegner, Wallace, ed. Selected American Prose 1841-1900. New York, NY: Holt, Rinehart and Winston, 1958. x, 89-100.  
*Edited book.*

"...The common man and woman...dominated local color fiction. Yankee, Hoosier, Pike, Cracker, gave American readers a multiple image of themselves. After her early start,

Harriet Beecher Stowe returned to her New England milieu in a series of books that are oddly snug and homely after the reforming zeal of Uncle Tom's Cabin and the unfortunate scandalmongering of Lady Byron Vindicated. Up and down New England, other writers, mainly women, painted other domestic and community genre pieces: Celia Thaxter of the isolated fisher families on the Isles of Shoals, Sarah Orne Jewett of fishermen and farmers on the Maine coast, Mary Wilkins Freeman of the shrivelled old-maid-haunted towns from which the men drifted off to California or the Civil War or just 'down country' and never returned."

\*\* Abstract; reprints "Miss Tempy's Watchers."

Jewett was among the many women who wrote local color fiction.

807. Bone, Robert A. The Negro Novel in America. New Haven, CT: Yale University Press, 1958. 21.  
*Book.*

"...One generation from slavery, [the Negro novelist] ....was not influenced by the incipient social realism of Howells and Garland; or by the regionalism of Harte, Twain, and Sarah Orne Jewett; or by the naturalism of Dreiser and Norris; certainly not by the stylistic subtlety and urbane cosmopolitanism of James..."

\* Complete Jewett reference

As Eichelberger notes in his 1969 bibliography (q.v.), this book really is of "no critical interest" in regard to Jewett; however, her placement with Harte and Twain as the main representatives of regionalism is significant, particularly in being the only woman mentioned.

808. Bradley, Van Allen. Gold in Your Attic. New York, NY: Fleet Publishing Corp., 1958. 194-95.  
*Book.*

"Jewett, Sarah Orne. The Country of the Pointed Firs. Boston, 1896. 1st ed., 1st issue, with silken cloth binding instead of linen texture. \$35. Another copy, 2d issue, \$25."

\* Complete Jewett reference

Provides first-edition, first and second issue prices for Jewett's The Country of the Pointed Firs. By way of comparison, Bret Harte's 1867 book, The Lost Galleon and Other Tales, first edition, listed for \$65, \$45 for a slightly worn edition.

809. Cady, Edwin H[arrison]. The Realist at War: The Mature Years 1885-1920 of William Dean Howells. Syracuse, NY: Syracuse University Press, 1958. 236.  
*Book.*

"What Howells did in the Easy Chair was take Alden at his word. He launched no polemics, conducted no campaigns. And yet he spoke his constantly individual, often



radical mind firmly. Though Harper's would carry reams of neoromantic trash, replete with sadism, swordplay, and imitations of rape, Howells continued his attack, often with irony but sometimes openly. In his inaugural Easy Chair essay, he said that in fiction and drama 'there never was a more imbecile time, perhaps.' Both prospered hugely as parts of a mass entertainment industry 'upon a single formula of blood-shed and arch-heroism.' The only source of hope was that in the midst of all this ephemeral but commercial tripe, true writers like Henry James, and the Misses Wilkins and Jewett still produced, 'and against a night as cheerless for the friend of serious fiction as any that ever was there has risen in the name of Mrs. Edith Wharton a star of literary conscience and artistic ideal, pure, clear, serene.'"

\* Complete Jewett reference

Writing in Harper's had consisted of "reams of neoromantic trash," and "commercial tripe." Jewett is named a "true writer," with James and Wilkins, whose work was also included in the magazine and was seen as "[t]he only source of hope" at a time of mass entertainment.

• Not listed in previous bibliographies.

810. Trafton, Jr., Burton W. F. "Hamilton House, South Berwick, Maine." Old-Time New England (Boston, MA). 48 (Jan-Mar 1958): 57-64.  
*Journal article.*

"....It is little wonder that Sarah Jewett chose so romantic a setting for her novel, The Tory Lover; that Thomas Nelson Page wrote of it in 'Miss Goodwin's Inheritance'; that Gladys Hasty Carroll has used it in Dunnybrook and elsewhere; and that the late poet, Robert P. Tristram Coffin, told an assembly not long ago that it was 'one of the two most beautiful houses in America.'..."

\*\* Abstract, includes four photographs of Hamilton House

Provides a history of Hamilton House in South Berwick, including the fact that Sarah Orne Jewett persuaded Mrs. Emily Tyson to buy the house in 1898. Trafton uses quotes from Jewett's novel The Tory Lover, the setting of which is Hamilton House, in his descriptions.

811. Randall, John H., III. "Book Reviews [Review of Cary's Sarah Orne Jewett Letters]." New England Quarterly (Boston, MA). 31 (Mar 1958): 112-14.  
*Journal article.*

"...Our chief interest in reading the letters of a literary celebrity is to see what light they throw on the author's personality and his work, to discern the relation between the two and to surmise if possible something of the workings of the creative process. But the letters included in the present volume do not for the most part satisfy this interest. Most of them are either bread-and-butter notes or communications with publishers, and, necessary as such epistles are, neither kind is apt to reveal much of its author that is interesting from a literary point of view. Neither category is of the kind into which people, particularly artistic people, are accustomed to pour their whole souls. However, Mr. Cary

works under the disadvantage of not having the most interesting letters to choose from. Forty-seven years ago a selection of letters was published by Annie Fields, Miss Jewett's best friend and confidant during the last twenty-five years of her life. What is left over is sometimes of little more than antiquarian concern."

**\*\* Abstract**

A poor review for Cary's 1956 edition of Jewett's letters. Randall claims that since these letters are mostly "bread-and-butter" business letters, they serve no purpose to illuminate Jewett's personality or creative process. However, his praise for Annie Fields's 1911 collection of letters (q.v.), which was incomplete and plagued with editorial problems, undercuts his authority as a scholarly reviewer.

812. Wood, Esther E. "Maine Should Be Proud Of Its Authoress, Sarah Orne Jewett." Lewiston Evening Journal (Lewiston, ME). Jun 7, 1958: Magazine Section: 3A. *Newspaper article.*

"Sarah Orne Jewett was a 19th century storyteller whose stories make good reading in the 20th century. Her tales of coastal Maine picture the decay of Maine's maritime greatness and suggest the problems that arose from the influx of city-bred rusticators and foreign-born factory workers. She described saltwater farms and tide water villages as they were before the days of hard surfaced roads and high powered automobiles...."

**\*\* Abstract; includes photographs of Jewett and her house**

A derivative article that closely mirrors the structure and language of Matthiessen's 1929 biography, q.v. Much of the piece gives an overview of Jewett's life and work; the criticism she includes is reminiscent of Brooks' New England: Indian Summer (1940, q.v.) in scope and tone. The Lewiston Evening Journal continued to print stories of local interest like this one on Jewett, which served to keep Maine history and interests alive in the minds of its readers.

813. Cail, Harold L. "Birthday of a Maine Literary Town." New York Times (New York, NY). July 20, 1958: X22. *Newspaper article.*

"... Sarah Orne Jewett, born in South Berwick in southern Maine, whose Country of the Pointed Firs, published in 1896 and inspired by Mrs. Stowe's Pearl of Orr's Island, is a classic of its kind. Another book [sic] by Miss Jewett, 'Shell Heap Island,' is thought to have Ragged Island as the model, while her 'Pointed Firs' stories reflect her personal knowledge of this section of the coast."

**\* Complete Jewett reference**

Jewett is named as one of the authors who wrote about the Harpswell Sound area and the islands of Casco Bay. The author takes liberties in stating that Jewett's Country of the Pointed Firs was inspired by Stowe's The Pearl of Orr's Island (she started her career after being inspired by Stowe), and that the story "Shell Heap Island" from

Pointed Firs was inspired by Ragged Island (it was likely an island off Tenant's Harbor further down the coast).

- Not listed in previous bibliographies.

814. Green, David Bonnell. "Two Letters of Sarah Orne Jewett." Notes and Queries (London). n.s. 5 (Aug 1958): 361-62.  
*Journal article.*

"The two letters of Sarah Orne Jewett that follow have not heretofore been printed. The first, to the publisher James Ripley Osgood, provides interesting details about Miss Jewett's first book, Deephaven, and about her relationship to William Dean Howells, who as sub-editor of the Atlantic Monthly had been among the earliest to discern and encourage her talent. He continued a loyal friend till her death.

"...The second letter is to Miss Jewett's old friend William Hayes Ward (1835-1916), who for many years edited the Independent...."

\*\* Abstract; reprints letters from Jewett to Osgood and Ward.

Jewett's letter to Osgood discusses Houghton Mifflin's decision to print Jewett's stories in the book Deephaven, and Howells's decision not to publish some of Jewett's stories in the Atlantic, but to publish them new in the book. The letter to Ward encloses a story for his consideration for the Independent. It is notable that these letters are published in Notes and Queries, a London journal, rather than in Colby Library Quarterly, which has traditionally published Jewett letters, and might suggest the desire to achieve a wider recognition and readership for these letters.

815. Anon. "Dr. Richard Cary Named Curator Succeeding Dr. Weber at Colby." Central Maine Morning Sentinel (Waterville, ME). Oct 8, 1958: 6.  
*Newspaper article.*

"American literature specialist Dr. Richard Cary has been appointed Curator of Rare Books and Manuscripts at Colby College. He succeeds Dr. Carl Jefferson Weber who is considered the foremost authority on the English novelist Thomas Hardy.

"A native of New York City, where he received his AB and AM degrees from New York Univ., Professor Cary taught at Cornell before coming to Colby in 1952. He received his Ph.D. from Cornell. He has published articles on Thomas Bailey Aldrich, Sarah Orne Jewett and Booth Tarkington.

"Dr. Cary has edited two volumes of letters: The Genteel Circle: Bayard Taylor and his New York Friends (Cornell University Press, 1952); and Sarah Orne Jewett Letters (Colby College Press, 1956)...."

\*\* Abstract

Cary is appointed to succeed Weber as curator of Colby College's Special Collections Department. He is recognized for his volume of Jewett letters.

- Not listed in previous bibliographies.

816. Anon. "Jewett, Sarah Orne." Encyclopaedia Britannica. Vol. XIII. Chicago, IL: William Benton, 1959. 36-37.  
*Book chapter.*

"... She studied at the Berwick academy, but her chief training came from her long drives with her father as he visited his country patients. In 1869 she contributed her first story to the Atlantic Monthly. Her best work consists of short stories and sketches such as those in The Country of the Pointed Firs (1896). The people of Maine, with their characteristic speech, manners, and traditions, she described with peculiar charm and realism. The background, too, she touched in with loving care."

**\*\* Abstract**

Jewett is listed here as a realist who was particularly adept at capturing the speech, manners, and traditions of the Maine people she portrayed.

817. Kirk, Clara Marburg, and Rudolf Kirk, eds. Criticism and Fiction and Other Essays by W. D. Howells. New York, NY: New York University Press, 1959. 64, 79, 184, 194, 325, 348.  
*Edited book.*

"... An interesting fact in regard to the different varieties of the short story among us is that the sketches and studies by the women seem faithfuler and more realistic than those of the men, in proportion to their number. Their tendency is more distinctly in that direction, and there is a solidity, an honest observation, in the work of such women as Mrs. Cooke, Miss Murfree, Miss Wilkins and Miss Jewett, which often leaves little to be desired. I should upon the whole, be disposed to rank American short stories only below those of such Russian writers as I have read, and I should praise rather than blame their free use of our different local parlances, or 'dialects,' as people call them."

**\*\* Abstract**

Jewett is mentioned variously in the essays reprinted here, including "Criticism and Fiction," from which the above quotation comes. Howells here remarks that many short stories by women, including Jewett, 'seem faithfuler and more realistic than those of the men, in proportion to their number. He also praises women's use of local dialects. Jewett is also mentioned in "Recollections of an Atlantic Editorship," reprinted here (see 1907 in this bibliography). In "The Future of the American Novel," Howells remarks that "we have the localists who have done and are doing far better work than any conceivable of a nationalist: Sarah Orne Jewett and Mrs. Wilkins Freeman for New England..." (348).

- Not listed in previous bibliographies.

818. Bennett, George N. William Dean Howells: The Development of a Novelist. Norman, OK: University of Oklahoma Press, 1959. 89-90.  
*Book.*

"...The relative influence of Howells and Fields in the selection of material and determination of policy [at the Atlantic] is impossible to establish....With one or two favorite authors [Howells] modestly asked for a due portion of recognition for opening the editorial doors, and in doing so suggested at least the direction of any influence he may have had on Fields. Sarah Orne Jewett, Howells wrote, began to publish 'her incomparable sketches of New England character' in the Atlantic, and 'if any long-memoried reader chooses to hail me as an inspired genius because of my instant and constant appreciation of Miss Jewett's writing, I shall be the last to snub him down.'"

\* Complete Jewett reference

Howells was an early admirer of Jewett, and published her work in the Atlantic. He modestly accepted praise for the role he played in discovering her.

819. Brooks, Van Wyck. Howells: His Life and World. New York, NY: E. P. Dutton & Co., 1959. 92, 93, 167, 202, 218, 254, 259.  
*Book.*

"...Howells was full of the belief that fiction should deal with conditions peculiar to the author's own climate and country and that he should express the life that he knew best and cared the most about. Cable, Harris, Bret Harte and Sarah Orne Jewett were doing this, and Howells urged Garland to return to his own frontier West."

\*\* Abstract

Brooks' comments that Howells "suggested to Miss Jewett her first book, Deephaven," and that it is "simply a working out of Kitty Ellison's idea of a book in [Howells's] own second novel, A Chance Acquaintance," is an overstatement, and patronizing to Jewett's talent. The latter quote accurately indicates Howells's view of regional fiction.

820. Lucey, William L., S.J. "'We New Englanders...': Letters of Sarah Orne Jewett to Louise Imogen Guiney." Records of the American Catholic Historical Society of Philadelphia (Philadelphia, PA). 70 (1959): 58-64.  
*Journal article.*

"In 1915, six years after the death of Sarah Orne Jewett, Louise Imogen Guiney told one of her many correspondents that she knew "dear Sarah Jewett" well. When and how the acquaintance which developed into a friendship began is not known. Sarah Orne Jewett was twelve years older than her friend, but both travelled along paths which would bring them together....There was in addition Miss Jewett's attraction for the character of the Irish Catholic, and this attraction would quickly transform acquaintance with Louise Guiney into friendship,--a friendship which would underscore how narrow was the gap between descendants of seventeenth century Puritans and daughters of Irish immigrants. In any case, by 1894 Miss Jewett and Miss Guiney were friends..."

\*\* Abstract, reprints seven letters from Jewett to Guiney

Authors Jewett and Guiney corresponded from 1894. Surviving letters indicate Jewett wrote familiarly with Guiney about their profession, but generally, in sentences such as

"We are fellow workers in our great craft these many years now, and I like to do you honor and to bless you on your way." They traded books and made appointments to see each other. The letters add to the picture of Jewett's daily life and the lives of her acquaintances.

821. Magowan, Robert "Robin" A(nderson)., Jr. "Pastoral Conventions in the Art of Country of the Pointed Firs." Diss. Dissertation for M.A., Columbia University, 1959. *Dissertation*.

"It is the intention of the present paper to examine those aspects of pastoral as they inform the art of Sarah Orne Jewett's Country of the Pointed Firs, and to determine thereby to what extent her achievement in these sketches comes from her having successfully transposed to her Maine locale the literary conventions of the pastoral....The paper will conclude with a discussion of the part pictorial composition plays in determining the idyllic style of these sketches."

**\*\* Abstract**

Magowan's M.A. thesis begins his examination of the pastoral in Jewett's work, which he continues to consider through the mid-1960s. See his 1964 doctoral dissertation from Yale, "The Art of the Pastoral Narrative: Sand, Fromentin, Jewett," and his articles "Pastoral and the Art of Landscape in The Country of the Pointed Firs" (New England Quarterly, 1963), and "Fromentin and Jewett: Pastoral Narrative in the Nineteenth Century" (Comparative Literature, 1964) for annotations.

[Note: Colby folder in which this dissertation resides lists name as "Robin" (b. 1936). Also, dates this 1959; Nagel '78 dates it 1961.]

822. Wasserstrom, William. Heiress of All the Ages: Sex and Sentiment in the Genteel Tradition. Minneapolis, MN: University of Minnesota Press, 1959. 40. *Book*.

"...when we regard the consciously regional literature of New England, we realize that this search for a land of the heart's desire [in the West] involved a protest not only against frigid soil but also against arid morality. What these people wished to escape is implicit in the fiction of Harriet Beecher Stowe or Sarah Orne Jewett or Mary E. W. Freeman...."

**\* Complete Jewett reference**

People moved West from New England after the Civil War in protest "not only against the frigid soil but also against arid morality" as depicted in works like Jewett's.

823. Bishop, Ferman. "The Sense of the Past In Sarah Orne Jewett." University of Wichita Bulletin (Wichita, KS). 39; University Studies No. 41 (Feb 1959): 3-10. *Journal article*.

"The Tory Lover derived its flavor of the past not only from its historical setting but also from Miss Jewett's assumptions about history. Most of her attention was devoted to the upper classes, which of course were more conscious of their forebears than the rest of the population. In explaining the high quality of the society that had developed in Berwick by the time of the Revolution, Major Haggans elaborated upon the theory that the colony had had the benefit of a Norman inheritance. Then he added significantly, 'Tis all settled by our antecedents.' And if the character of the whole of society was organic with its past, so naturally were its institutions. Miss Jewett rendered sympathetically Madam Wallingford's Tory belief in continuity; she wrote with much less admiration of the Radicals who cared little for their inheritance. The people whom Miss Jewett most approved saw the Revolution not as a movement to establish totally new principles of government. Rather, they regarded it as a shift made necessary because the follies of the English government then in power interfered with the working out of the true line of continuity which lay behind the national institutions...."

**\*\* Abstract**

Although most critics felt The Tory Lover failed as a historical novel, Jewett felt that it was the work into which she put "the very dust of thought and association that made me!" As he did in his 1957 article, "Sarah Orne Jewett's Ideas of Race," q.v., Bishop finds that Jewett's ideas of history are interrelated to her understanding of racial inheritance from her Norman ancestors, and the sense of continuity that past had affected upon her present. Even as the glory days of Berwick had faded by the time she published The Tory Lover in 1901, this historical understanding remained alive in her imagination. Reprinted in Cary's 1973 Appreciation, q.v.

824. Berthoff, Warner. "The Art of Jewett's Pointed Firs." New England Quarterly (Boston, MA). 32 (Mar 1959): 31-53.  
*Journal article.*

"...Jewett's ultimate art in Pointed Firs is to sustain this creative balanced of crossed feelings--to make for her materials a claim of value and permanence but to show it as hopeless. Readers of her letters and other work know that she was not free of certain 'hysterias' of her time and society. Her judgments of present and past antedated her proving them in her art. But prove them she did--by making them as impersonal as the sympathy we are brought to feel for her characters; by suffusing them with the durable colors of legend, the solemnity of history. The Country of the Pointed Firs is a small work but an unimprovable one, with a secure and unrivaled place in the main line of American literary expression."

**\*\* Abstract**

Berthoff compares Deephaven to The Country of the Pointed Firs to examine Jewett's development as an artist, and finds that Deephaven, and most of her subsequent work leading up to 1896's Pointed Firs, failed. "Her stories, even the most accomplished, are deficient precisely as stories; she simply does not manage narrative well. Her most scrupulous fidelity of observation, her most exactly suggestive delineation, cannot conceal and tend rather to underline the clumsiness and contrivance of the action. Sequences of unconvincing fantasy ('A White Heron'), coincidences and fatalities unsupported by a Hardy's positive intuition ('A Lost Lover'), clichés of melodrama

('Marsh Rosemary'), are what carry her stories along, from each carefully rendered situation to the next. It might be argued that she studied too exclusively the sentence of Flaubert which she kept pinned to her workdesk: 'Ecrire la vie ordinaire comme on écrit l'histoire.' She might better have taken note of Mark Twain's 'How to Tell a Story'" (35). Although he argues that she did come closer to Twain in Pointed Firs, to get there he denigrates many of her best-known tales. He concludes the first part of his argument with the claim that Jewett's work up to Pointed Firs was mere practice for that work, "the essential legend that was there for her to tell," and that she had finally "found for it an appropriate form" (36). Although Berthoff insists on the "perfection of Jewett's utterance in Pointed Firs" (37), this perfection comes from the "life-abandoned" personal histories told by an impersonal narrator. These personal histories themselves are told impersonally--they're case histories rather than real individuals, "the interest in character is negligible" (50). The Country of the Pointed Firs finally succeeds, according to Berthoff, precisely because of the balance Jewett achieves between "intense and contradictory emotion--a balance or tension which...will barely submit to argument or rational analysis" (53). For an alternative interpretation, see Fike's 1961 article, "An Interpretation of Pointed Firs" in New England Quarterly. Reprinted in Green's 1962 The World of Dunnet Landing, Berthoff's 1971 Fictions and Events, and Cary's 1973 Appreciation, q.v.

825. Bell, Martha S. "Special Women's Collections in United States Libraries." College and Research Libraries (Chicago, IL). 20 (May 1959): 235-42.  
*Journal article.*

"Sarah Orne Jewett Collection. Colby College, Waterville, Maine. It is planned to make this collection of books by and about Miss Jewett as exhaustive as possible. It contains about eight hundred books, seventy magazine articles, various clippings, and four original manuscripts. Variant editions of Miss Jewett's books are included."

\* Complete Jewett reference

Colby College endeavors to make their "collection of books by and about Miss Jewett as exhaustive as possible."

826. Waggoner, Hyatt H. "The Unity of The Country of the Pointed Firs." Twentieth Century Literature (Hempstead, NY). 5 (July 1959): 67-73.  
*Journal article.*

"Unity of tone has been sufficiently remarked in The Country of the Pointed Firs, and unity of setting is obvious enough not to require comment. The book is, after all, generally presented as an example, a high point, of the 'local color' school, and it may be assumed that the specific locale is sufficient to supply a unified coloration. But there is a deeper and more difficult unity in the work, a unity emerging from symbolic texture and structure and partaking of the quality of a vision of life, that has not only never been adequately explored but that has sometimes been implicitly denied, as it would seem to be by the phrase Willa Cather used in her Preface, 'the "Pointed Fir" sketches.'"

\*\* Abstract



Waggoner argues that "The essential core of *The Country of the Pointed Firs* is...neither romantic nor sentimental but humanistic and religious at once" (68). Jewett loves the people she depicts, although she is not one of them; there is some "social condescension," but it is mixed with "affection and admiration." Two of the sketches that make up the book are sentimental, but "the almost perfect purity and control of the work as a whole reduces these to minor flaws. They fall into place in the total unity of the work and are almost completely redeemed by their context" (69). The theme of the work cannot be expressed easily, but the singleness of its vision evokes its meaning and while "not quite 'timeless'" (69), it nevertheless remains a classic. Reprinted in Cary's 1973 Appreciation, q.v.

827. Anon. "Jewett Desiderata." Colby Library Quarterly (Waterville, ME). 5 (Sept 1959): 59.

*Journal article.*

"Since the Colby College Press publication of Sarah Orne Jewett Letters in November 1956, our accession of Jewett materials has slowed to a pallid trickle. Only three of her letters--addressed respectively to Lilla Cabot Perry, Mary Davenport Claflin, and "Dear Sally,"--have been added to our holdings. One might better say 'notes,' for none is extensive or significant enough to print, except as it might become part of a larger sequence or explanatory of some hitherto unrevealed activity of Jewett..."

\*\* Abstract

The acquisition of Jewett materials by Colby has slowed. Only three letters have been acquired since 1956. As at the end of the 1945 article entitled, "A Jewett Manuscript" (q.v.), Colby asks readers of the journal for help in acquiring more Jewett materials.

828. Cary, Richard. "Jewett's Cousins Charles and Charlie." Colby Library Quarterly (Waterville, ME). 5 (Sept 1959): 48-58.

*Journal article.*

"...The presence in Bowdoin College of sixteen letters by Miss Jewett to her Brunswick cousins...rescues this relationship from the limbo toward which it was headed and permits recreation of yet another facet of Miss Jewett's admirable *mode de vie*...."

\*\* Abstract, reprints two letters from Jewett to Charles and Charlie Gilman

Cary examines the genealogical and personal relationship between Jewett and her Gilman cousins.

829. Cary, Richard. "In Memoriam: Sarah Orne Jewett." Colby Library Quarterly (Waterville, ME). 5 (Sept 1959): 37-38.

*Journal article.*

"...Maine has changed perceptibly since Miss Jewett's heyday. The commerce and industry which she abhorred have virtually supplanted the less hectic way of life she preferred. But occasionally in the inviolate hinterlands one catches fleeting glimpses of

the farmscapes and homely prototypes she so artfully and viably transposed to paper. So with the First Citizens of South Berwick: the evanescent flesh is remote now, but the inextinguishable spirit lives on."

**\*\* Abstract**

A brief appreciation in remembrance of the fiftieth anniversary of Jewett's death. Cary claims authorship of this piece in the 1975 "Richard Cary: A Checklist" published in Colby Library Quarterly, q.v.

830. Frost, John Eldridge. "The Letters of Sarah Orne Jewett." Colby Library Quarterly (Waterville, ME). 5 (Sept 1959): 38-45.  
*Journal article.*

"The ever-growing volume of Miss Jewett's letters in print has made desirable a survey both of those which have been printed and of those in manuscript form in libraries...."

**\*\* Abstract**

Frost provides a list of all editions of Jewett's letters, annotated to show correspondents. He reasserts the "limitations" of the volume of letters edited by Annie Fields in 1911, arguing that "the elimination of much that was personal seemed desirable in 1911, but it is less so today," and praises Cary's 1956 volume, which was already out of print.

831. Green, David Bonnell. "Sarah Orne Jewett's 'A Dark Night'." Papers of the Bibliographical Society of America (Charlottesville, VA). 53 (4th Quarter 1959): 331-34.  
*Journal article.*

"...Miss Jewett contributed at least eight stories to the Bachelier Syndicate. One of them, 'A Dark Night,' the story referred to in the letter just given, has not hitherto been known. It is an adventure story, with of course a love element--at first subordinate, but ultimately predominant. The illustrations and a few of the details of the story suggest a late eighteenth-century setting, and, indeed, 'A Dark Night' seems evidently to be a preliminary sketch for chapters 42 through 44 of The Tory Lover. The similarity is only approximate, but the general correspondence of situation and action--an isolated inn, mysterious strangers, attempted foul play, the unexpected meeting of separated lovers--is unmistakable. Apparently, Miss Jewett was trying her hand, on a small scale, at the kind of historical romance or adventure story she had long wished to attempt...."

**\*\* Abstract, reprints a letter from Jewett to Edmund Clarence Stedman**

The letter Green prints for the first time, from Jewett to Stedman, indicates that Jewett wrote a hitherto unknown story entitled "A Dark Night," which apparently was an early attempt at the kind of historical romance she would produce in The Tory Lover. The story, however, is no more successful than the disappointing novel: both fail "to fuse character and action so that the material is wholly unified." The discovery of the letter, the story, and the connection to The Tory Lover, however, make this piece more significant than many of the articles that have published her letters.

832. Nye, George P. "Jewett and the Juvenile Critics." Colby Library Quarterly (Waterville, ME). 5 (Sept 1959): 45-48.  
*Journal article.*

"Two letters written by Sarah Orne Jewett in May 1906 came to my attention about ten years ago at the high school in Newton, Massachusetts. In them she acknowledged and commented on a sheaf of compositions which had been sent to her by the senior English class of Mr. Samuel Thurber (1879-1943)....

"...One 'young friend,' for example, complained, 'There are a great many words, but nothing seems to be going on.' However, Miss Jewett's characteristic graciousness did not fail her. Her reply praised the class's 'frankness.' She suggested that her stories, being 'so often concerned with the type rather than the incident of human nature...must be difficult for boys and girls like these.'..."

\*\* Abstract; reprints two letters to Samuel Thurber

The senior class at Newton (MA) High School were less than impressed with Jewett's work in May 1906. The teacher had sent her "a sheaf of compositions" which commented on her work rather unfavorably. Jewett responds that perhaps they would like her story "Betty Leicester," written for young people, better, and in the second letter decries the students' use of ambiguous words like "humorous" and "exciting."

833. Matusuhara, Iwao, et. al., eds. American Literature: An Anthology. Tokyo: Gakko Shuppan, 1960. 242-43.  
*Edited book.*

[Not seen--unavailable via ILL.]

From Nagel 1978: 1960B.5: "Jewett is a typical New Englander and an artist of 'high order.' She is more than a local colorist as Pointed Firs, her finest work, demonstrates."

834. Simpson, Claude M., ed. The Local Colorists: American Short Stories 1857-1900. New York, NY: Harper & Brothers, 1960. 9, 11, 15, 17, 21-44.  
*Edited book.*

..."Miss Jewett, like Mrs. Freeman, is usually concerned with a woman's world in which men appear but scarcely predominate, and both authors emphasize the strength of character, the eccentricities, the rich fund of recollection in older persons. Miss Jewett is the more mellow and genteel in that her psychological realism is seldom pushed to the point of grimness or morbidity. Whereas Mrs. Freeman excels in simple, concise expression and tidy plots, Miss Jewett's forte is the sketch, partaking of the familiar essay in its attention to tonal color and polish. While both authors impress us with their expert re-creation of a local world, the sense of community is stronger and the individual seems less isolated in Miss Jewett's stories."

\*\* Abstract; reprints "The Dulham Ladies" and "Miss Tempy's Watchers."

Jewett's "forte is the sketch" which often portrays the strength of older women. Her "psychological realism" is not as grim as Freeman's, and her sense of community is stronger. Jewett's stories lead the book, and only Freeman, Harris, Cable, and Harte of the eighteen total contributors also have two stories published.

835. Frost, John Eldridge. Sarah Orne Jewett. Kittery Point, ME: The Gundalow Club, Inc., 1960. 174 pp..  
*Book.*

"...Short stories, Miss Jewett's 'sketches,' were the acme of her achievement, and The Country of the Pointed Firs, a collection of sketches cast into novel form with slight plot, much as Turgenev had done earlier with A Sportsman's Sketches, was her masterpiece. The sketches reflect the philosophy of life Sarah had assumed after overcoming a restless adolescence. The slow tempo of life, the elevation of dignity, both moral and social, the self assurance and respect for humanity expressed in them makes a sane and tranquil impression on the reader. Restfulness, simplicity, understanding, and perspective abound in Miss Jewett's tales, as they did in her mature life: a delicate balance between innocence and worldliness that she achieved and maintained. "The utter simplicity of the life recorded in Sarah Jewett's sketches is a part of their charm, and a part of their forcefulness as well. It would be a mistake to call this subtle charm an escape from the complexities of life; no more is sleep an escape from life when it rebuilds the tired mind and body."

\*\* Abstract; includes list of books, and photographs of Jewett and the Jewett House.

An eminently readable biography of Jewett, a printing of Frost's 1953 dissertation. Although Frost states that this is "not intended to supplant the work by Matthiessen," in many ways it does, being both more detailed and informative, as well as less overtly appreciative. The book details Jewett's upbringing in Berwick and her visits to relatives in other locales, including Cincinnati and Newport; discusses her literary relationships with authors and editors, overviews her growing fame as her writing was widely praised, traces her voyages abroad and her relationship with Annie Fields, and presents the variety of causes and charities in which Jewett participated before her death in 1909. Frost primarily relies on letters by and to Jewett for personal details and daily activities. The last chapter, entitled "The Literary Craftsman," from which the above quote is taken, generally examines the reception of her work, but no in-depth examination of her publishing history or critical reception is provided. Nevertheless, this remains an important work for Jewett scholarship and is recommended.

836. Holloway, Jean. Hamlin Garland: A Biography. Austin, TX: University of Texas Press, 1960. 19, 24, 31.  
*Book.*

"...But the 'fighting arm of the House of Harper,' the flamboyant family newspaper of Harper's Weekly--with its political news, its Thomas Nast cartoons, its full-page and double-page engravings, and its garish advertisements--had not such qualms about Garland's offerings. In its pages the work of the local color writers, such as Sarah Orne Jewett and Mary Wilkins Freeman, was appearing side by side with the romances of H. Rider Haggard."

**\*\* Abstract**

Originally finding fault with Howells over his literary views, he later reversed his position and came to appreciate Jewett's work, and others who were working to establish a national literature. Further, Jewett wrote to Garland about "the rationale of her stories" (24). Garland himself could not get published in the "staid pages" of Century Magazine, or at other conservative journals such as Scribner's or Harper's Monthly, but Harper's Weekly was more relaxed and printed his work. Jewett's work was printed in all of these.

- Not listed in previous bibliographies.

837. Howard, Leon. Literature and the American Tradition. Garden City, NY: Doubleday & Co., 1960. 204-05.  
*Book.*

"...In its later stages the [local color] movement was to produce such fine regional books as Sarah Orne Jewett's The Country of the Pointed Firs (1896) and Kate Chopin's The Awakening (1899), but, in retrospect, its early importance seems to lie in the fact that it opened up the field of ordinary life to literary exploitation and seduced readers through the charms of novelty to appreciate the realism of the commonplace..."

**\* Complete Jewett reference**

Jewett's The Country of the Pointed Firs is one of the "fine regional books" to emerge from the local color movement.

838. Hullen-Hauff, Marei-Brigitte. "A White Heron by Sarah Orne Jewett."  
Zeitgenossische Amerikanische Dichtung: Eine Einfuhrung in die Amerikanische Literaturbetrachtung. Werner Hullen, Wilhelm Rossi, and Walter Christopeit, eds. Frankfurt am Main: Hirschgraben-Verlag, 1960. 45-56.  
*Book chapter.*

[In German]

Jewett's "A White Heron" is a story of initiation. The content is made visible by the action and taken from the main symbols (animal and tree).

**\*\* Abstract; reprints Jewett's "A White Heron."**

839. Randall, John H., III. The Landscape and the Looking Glass: Willa Cather's Search for Value. Boston, MA: Houghton Mifflin Co., 1960. 19, 60-61, 63, 64, 248-49, 291, 294.  
*Book.*

"...But at least as important as this negative dissuasion [away from McClure's] was Miss Jewett's positive encouragement of Willa Cather to write about her native Nebraska. Willa Cather writes, 'One of the few really helpful words I ever heard from an older writer, I had from Sarah Orne Jewett when she said to me: "Of course, one day you will write

about your own country. In the meantime, get all you can. One must know the world so well before one can know the parish." It may seem ironic that Willa Cather's decision to write about the Nebraskan frontier should have been instigated by one of the most formidable ladies of the cultured New England literary tradition. But it is not really too surprising; Miss Jewett herself was a local colorist, one of the most sophisticated that America has produced; she had made her own reputation by writing about the seacoast of her native Maine."

**\*\* Abstract**

Jewett, "one of the most formidable ladies of the cultured New England literary tradition," influenced Cather not only to leave McClure's Magazine, but to write about her native Nebraska, which effort produced O Pioneers! Jewett was "one of the most sophisticated that America has produced," and made her reputation writing about the Maine coast. One of the "chief traits" of Jewett's writing was "a nostalgia for a preindustrial past," a trait Cather tried to emulate in Death Comes for the Archbishop (294).

840. Trafton, Jr., Burton W. F. "Hamilton House, South Berwick, Maine." Antiques (New York, NY). 77 (May 1960): 486-89.  
*Journal article.*

"...Miss Jewett was apparently aware that the taste precipitating the purchase of a fine object is not always strong enough to preserve it: in a letter written that November [1898] she confessed that she 'was dreaming all night about the Hamilton House and found it ...very beautiful but *much* changed...' She had little cause for troubled dreams, though the first basic alterations were about to be made. A stairway was removed to extend the length of the dining room, small latticed wings were built on two sides, and there were slight additions to interior detail..."

**\*\* Abstract; includes photographs and a drawing of Hamilton House**

Covers the same territory as Trafton's 1958 article in the journal Old-Time New England, q.v. Predominantly traces the history and architecture of Hamilton House, and mentions Jewett's role in having the house purchased by Mrs. Tyson of Boston in the interest of preservation.

841. Cary, Richard. "Jewett and the Gilman Women." Colby Library Quarterly (Waterville, ME). 5 (Mar 1960): 94-103.  
*Journal article.*

"The background of the Gilman family that departed Hingham, England, and settled in Hingham, America, was recounted in "Jewett's Cousins Charles and Charlie" in the September 1959 Colby Library Quarterly [q.v.]....The present essay, which should be read as sequel to the above, turns to Miss Jewett's association with the petticoat portion of that family, her cousin Mrs. Alice Dunlap Gilman and daughters Elizabeth and Mary....

"...These were gentle, pliant, dauntless women, the kind Miss Jewett best understood and portrayed on several levels. She could, and did, open her heart to them."

**\*\* Abstract; reprints portions of Jewett's letters to the Gilman women outlined above**

Analyzes Jewett's relationship to her cousin Alice Gilman and daughters Elizabeth and Mary, primarily by examining Jewett's letters to them, and tracing genealogical and historical connections mentioned therein.

842. Ahnebrink, Lars. The Beginnings of Naturalism in American Fiction. New York, NY: Russell & Russell, 1961. 13, 69, 441, 443, 447.  
*Book.*

"A vanishing New England cultures sharply distinct from the robust and expanding West was fictionalized by such writers as Sarah Orne Jewett and Mary Wilkins Freeman. By creating new centers of letters this nation-wide movement [the 'vital movement'] contributed to the overthrow of the literary supremacy of New England."

\*\* Abstract

Jewett is mentioned only peripherally in this book on the beginnings of American Naturalism. Ahnebrink argues that the creation of other "new centers of letters" moved the focus of Naturalism westward until it became a "nation-wide movement." Hamlin Garland is later noted as having included Jewett in his lectures on American literature as a representative of a New England "Local Novelist" (443).

[Note: This is a reprint of the 1950 edition published by Harvard UP.]

843. Rubin, Louis D., Jr. , and John Rees Moore, eds. The Idea of an American Novel. New York, NY: Thomas Y. Crowell Co., 1961. 263.  
*Edited book.*

"...'Once,' writes Mr. [Albert Bigelow] Paine, 'when Sarah Orne Jewett was with the party--in Rome--[Mark Twain] remarked that if the old masters had labeled their fruit one wouldn't be so likely to mistake pears for turnips. 'Youth,' said Mrs. Clemens, gravely, 'if you do not care for these masterpieces yourself, you might at least consider the feelings of others'; and Miss Jewett, regarding him severely, added, in her quaint Yankee fashion: 'Now you've been spoke to!'..."

\* Complete Jewett reference

This exchange was first recounted in Paine's 1912 biography of Mark Twain, q.v.

[Note: Nagel's citation indicates that this story was originally from Van Wyck Brooks' The Ordeal of Mark Twain, but only the quotation at the beginning of the essay is from there.]

844. Thorp, Willard, Carlos Baker, James K. Folsom, et. al., eds. The American Literary Record. New York, NY: J. B. Lippincott Co., 1961. 692-99.  
*Edited book.*

"...[Jewett] surpasses all the other so-called 'local colorists' of the day, who had found a new delight in exploiting the legends, folklore, scenery, and quaint speech of their native

regions, because with her the human situation is paramount and the 'local color' the medium through which it is projected....The rightness of her feeling toward her characters is what counts above all else. Our emotions are never betrayed because she knew so exactly whether the scene should be touched with humor or pathos or tragedy...."

\*\* Abstract; reprints "The Only Rose."

Jewett "surpasses all the other so-called 'local colorists' of the day" because she put the human situation before the "local color." In response to Jewett keeping the motto from Flaubert on writing 'the ordinary life as one would write history' on her desk, the editors say she had no need to do so: "She knew this lesson as well as the master."

845. Bennett, Mildred R. The World of Willa Cather. Lincoln, NE: University of Nebraska Press, 1961. xii, 195, 242, 254.  
*Book.*

"...In 1908 Willa had met Sarah Orne Jewett and Mrs. James T. Fields, both of whom Miss Cather remembered in Not Under Forty. Miss Jewett, then one of New England's most formidable authors, encouraged Willa and gave her advice on one of the stories Willa had had published in McClure's, 'On the Gull's Road,' and cautioned her against using a masculine point of view, as Miss Cather had done in that story. Miss Jewett commended 'The Sculptor's Funeral' as the best story in The Troll Garden, and regretted that Willa must spend so much time with her magazine job when one's first working power is spent, it cannot be regained, and that one needs quietness to perfect and mature one's talent. Willa was deeply influenced by Sarah Orne Jewett, but in at least two respects didn't follow her advice: she did not leave McClure's until financially able to do so in 1912, and in 1918 she returned to the masculine viewpoint with a vengeance to write her best book, My Antonia."

\*\* Abstract

Cather met Jewett in 1908, and Jewett commented on several of her stories, advising her in particular to avoid using "a masculine point of view." Jewett also urged Cather to leave McClure's to focus on her writing. Cather was financially unable to leave McClure's until 1912, and returned to the masculine point of view in My Antonia, but was nevertheless "deeply influenced" by Jewett, particularly with regard to her motto that "you have to know the world so well, before you know the parish" (242).

846. Cargill, Oscar. The Novels of Henry James. New York, NY: Macmillan, 1961. 379n..  
*Book.*

"There are certain resemblances to Sarah Orne Jewett in the characterization of Susan Shepherd Stringham [in The Wings of the Dove], but a caricature was not intended, probably."

\* Complete Jewett reference



James probably didn't intend to caricature Jewett in The Wings of the Dove's Susan Shepherd Stringham, despite the resemblances.

847. Cunliffe, Marcus. The Literature of the United States. Revised edition. Baltimore, MD: Penguin Books, 1961. 135, 172, 177-80.  
*Book.*

"...Most of [Jewett's] characters are women who have known one another all their lives; and while they would not agree with Emerson that people 'who know the same things are not long the best company for each other,' they can be so laconic as to seem brusque. This presents Miss Jewett with a problem in understatement. 'It is difficult,' she realizes, 'to report the great events of New England; expression is so slight, and those few words which escape us in moments of deep feeling look but meagre on the printed page.' Much of their life is retrospection; their settlements and harbours are, as a rule, declining, and there seem to be more deaths than births....Not an obviously rewarding situation for a novelist, it is one exactly suited to Miss Jewett's gentle, economical talent..."

\*\* Abstract

Jewett would have seemed to be at a disadvantage in writing about the reticent people of New England, but it is "exactly suited to Miss Jewett's gentle, economical talent." Cunliffe further argues that Jewett's "writing is as neat and unaffected as the homes of her characters, though, like those homes, it reveals an occasional decorative flourish. It is reticent, yet not trivial; it balances between a mournful recognition of decay and a New England briskness which differentiates it sharply from the local-colour writing of that other decaying region, the South" (179). This is part of a chapter entitled "Minor Key," which also examines the work of Sidney Lanier, George Washington Cable, Joel Chandler Harris, Harriet Beecher Stowe, and Emily Dickinson.

[Note: Nagel 1978 viewed the 3rd edition, with different pages numbers but the same content.]

848. Gerstenberger, Donna, and George Hendrick. The American Novel 1789-1959: A Checklist of Twentieth Century Criticism. Denver, CO: Alan Swallow, 1961. 164-65.  
*Book.*

Lists eight items on Jewett, including the 1949 Weber bibliography, Matthiessen's 1929 biography, Cather's article on Jewett in Not Under Forty, Chapman's 1913 article in the Yale Review, and Ferman Bishop's 1955 article in American Literature on James and The Tory Lover.

849. Jobes, Katharine Taylor. "The Resolution of Solitude: A Study of Four Writers of the New England Decline." Diss. Yale University, 1961.  
*Dissertation.*

"...Each repressed old maid, last of her family line, in her decaying old house represents the condition of her village and ultimately of all rural New England. Each writer, late in

the line of great literary tradition, represents in her turning inward through regionalism and in her narrow range of materials the increasing isolation of New England from former cosmopolitanism. In various other ways the women both manifest and promote the loss of New England vitality. Mrs. Stowe and Mrs. Cooke accelerate the passing of the great Puritan tradition with their softened religions. Miss Wilkins' sombre stories further the passing of optimism. Miss Jewett's genteel art with its loss in vigorous self-reliance represents the feminization of New England tradition."

**\*\* Abstract**

Jobes considers Jewett, as well as Stowe, Cooke, and Wilkins Freeman, in a study of their treatment of solitude. Jewett's work, "with its involvement of the artist in her materials demonstrates most clearly what occurs to some extent in the work of all the writers--the curious symbolic interrelationship among author, literary product, and materials of the New England decline" (218-19). Other critics debate whether Jewett's work demonstrates a "loss in vigorous self-reliance"; many feminist critics in the 1970s and 1980s argue exactly the opposite, for example, and so feel that the "feminization of New England tradition" is necessary to sustain the tradition at all.

850. Leary, Lewis. John Greenleaf Whittier. New York, NY: Twayne Publishers, 1961. 74, 166.  
*Book.*

"...Sarah Orne Jewett admired the nostalgic charm of 'The Homestead,' especially the 'line about the squirrel in the house'" (166).

**\*\* Abstract**

Jewett visited Whittier, and she admired his poem "The Homestead." Leary greatly reduces the friendly relationship between Whittier and Jewett to just two lines, but that's not necessarily unreasonable for a Twayne publication.

851. Pickard, John B. John Greenleaf Whittier: An Introduction and Interpretation. New York, NY: Barnes & Noble, 1961. 43.  
*Book.*

"...a host of minor woman writers, Lucy Larcom, Gail Hamilton, Celia Thaxter, Sarah Orne Jewett, and others, thrilled by Whittier's interest in their writing and femininely responsive to his long bachelorhood, became frequent visitors."

**\* Complete Jewett reference**

Jewett is named as a "minor woman writer," and is considered patronizingly in this brief reference.

852. Ross, Danforth. The American Short Story. University of Minnesota Pamphlets on American Writers No. 14. Minneapolis, MN: University of Minnesota Press, 1961. 23-24.  
*Book.*

"...Unlike Mrs. Freeman, [Jewett] does not look for the universal in the human condition as revealed in the context of New England life, but seeks to bring out the local flavor of New England character and language. This regional approach, much used by writers in all sections of the country during the post-Civil War years, would seem to owe something to the frontier influence, nothing to Aristotle or Poe. Miss Jewett is more interested in her people and their language than in achieving dramatic movement or effect."

**\*\* Abstract**

Ross provides a history of the American short story, beginning with Washington Irving and continuing through Hawthorne and Poe to Wharton, Dreiser, Hemingway and Faulkner, and other notables. He briefly mentions Jewett, but confines her to regionalist local color as a fad of the post-Civil War years, and denies her any real significance, calling "The Courting of Sister Wisby" "more tall tale than story" (24). Reprinted in Bungert's Die Amerikanische Short Story: Theorie und Entwicklung (1972), q.v.

- Not listed in previous bibliographies.

853. Schnack, Elisabeth. "Afterword." Das Land Der Spitzen Tannen. Zurich: Conzett & Huber, 1961. 367-69.  
*Book chapter.*

[In German.]

This German translation of Jewett's Country of the Pointed Firs includes biographical sketch, and discussion of Jewett's major works.

854. Spiller, Robert E. The Cycle of American Literature: An Essay in Historical Criticism. New York, NY: Macmillan, 1961. 145.  
*Book.*

"...New England seemed, after the war, to be given over to the women for purposes of fiction. After her success with Uncle Tom's Cabin, Harriet Beecher Stowe turned to simpler tales of country life in The Pearl of Orr's Island (1862), and Sarah Orne Jewett used the same Maine coast in her Deephaven sketches (1877). Jane Austen furnished much of the inspiration for these very American studies of quaint fisherfolk and rocky islands and bays, which were developed in A Country Doctor (1884) and The Country of the Pointed Firs (1896)."

\* Complete Jewett reference

Jane Austen inspired Jewett's "very American studies of quaint fisherfolk and rocky islands and bays."

[Note: Nagel 1978 lists this under the 1967 New York Free Press edition with the page number 110.]

855. Walbridge, Earle F. "[Review of Frost's Sarah Orne Jewett]." Library Journal (New York, NY). 86 (Jan 15, 1961): 232.  
*Journal article.*

"A second biography, in a limited edition, of the Maine 'local colorist' (1848-1909) [sic], author of The Country of the Pointed Firs, Deephaven, The Tory Lover (a historical novel) and others. Miss Jewett, a gracious lady, was also the idol and preceptress of Willa Cather. The first biography, by the late F. O. Matthiessen (1902-1950), was also titled Sarah Orne Jewett (Houghton, 1929). It was tinged with romanticism; very pleasant reading, but 'thin in factual detail.' It is long out of print. Dr. Frost, who wrote his doctoral dissertation on Miss Jewett (NYU, 1953, 297 pp), could draw on her papers and correspondence now assembled at Harvard and Colby College, the Jewett bibliography (1949) by Professor and Mrs. Weber, and two volumes of her recently published letters. A sympathetic factual study, a bit dispassionate in tone, but quite aware of the charm and importance of its subject. Illustrated from family portraits and photographs taken at the Jewett home in South Berwick, Maine. For New England and other libraries."

\* Complete

Accurately criticizes Matthiessen's 1929 biography as being "tinged with romanticism," but then criticizes Frost's as being "a bit dispassionate in tone." Matthiessen's biography is said to be "long out of print." Frost had the benefit of the mass of Jewett scholarship done after 1929, including the 1949 Weber bibliography, the collections of letters, and the Jewett collections at both Harvard and Colby. Called "a sympathetic factual study," Walbridge recommends it to "New England and other libraries."

856. Green, David Bonnell. "The Sarah Orne Jewett Canon: Additions and a Correction." Papers of the Bibliographic Society of America (Chicago, IL). 55 (2nd Quarter 1961): 141-42.  
*Journal article.*

"...after 1886, with one exception, Miss Jewett did not let any of her stories make its first appearance in book form. Evidently, she wished to be able to see them in print before deciding whether to give them greater permanence by including them in a collection."

\*\* Abstract

Green identifies a hitherto overlooked story, "An Every-Day Girl," that Jewett published in the Ladies' Home Journal IX, June-August, 1892, as well as another Journal contribution. He further makes a correction that the story "Aunt Cynthia Dallett" was first published in Harper's Bazar, and not in The Queen's Twin and Other Stories, as identified in the 1949 Weber bibliography.

857. Bowditch, Mrs. Ernest. "The Jewett Library." Colby Library Quarterly (Waterville, ME). 5 (Dec 1961): 357-65.  
*Journal article.*

"...In a little notebook dated 1865, when Sarah was but sixteen years of age, she expressed her attitude towards the library. 'My bookcase is the home of my dearest books, and a kind of hotel for those for which I have varying and lesser affection. Sometimes I leave one there for months, but there are a few who have lived in the same places ever since I was a child.' And later: 'I was born here, and I hope I shall die here and leave all the chairs in their places.'

"Thus the library stood (the favorite haunt of the family), the haven for literary men and members of the community, the natural expression of their literary, joyful, and benevolent minds."

\*\* Abstract; includes photograph of the Jewett's library in the house in South Berwick.

Editor's note indicates that this article was "contained in a photograph album of the Jewett home" constructed by Bowditch and inscribed by Laura E. Richards, that now resides in the Colby College Library. The article describes a visit to the Jewett house and in particular, to the Jewett's library, and generally describes the books found there. The books have since been donated to the Harvard College Library at the bequest of the estate of Jewett's nephew, Dr. Theodore Jewett Eastman, Harvard class of 1901.

858. Fike, Francis. "An Interpretation of Pointed Firs." New England Quarterly (Boston, MA). 34 (Dec 1961): 478-91.  
*Journal article.*

"Most readers will accept the description of The Country of the Pointed Firs as a small but durable masterpiece, thus freeing the interested critic from demonstrations of value and confronting him with the equally difficult task of interpretation. Warner Berthoff has performed both these critical tasks in a recent essay, but although his analysis of the book's technical achievement is accurate and defensible, his interpretation of its meaning is questionable. Arguing that the book is historical and sociological, he asserts that the main story concerns economic disintegration and its consequences, and that the whole book gives an 'indelible impression of a community that is inexorably, however luminously, dying...' Such an interpretation, however accurate it may be as a description of the 'local color' of the book, fails to account for many details which, when regarded together, suggest quite another interpretation.

"...The firs are 'pointed' not alone because that is an accurate description, but also because they point beyond themselves to a world of meaning that transcends realistic detail. The firs point not to the hopelessness of a dying community, but to the affirmation of an undying human resourcefulness."

\*\* Abstract

Fisk counters Berthoff's 1959 interpretation of The Country of the Pointed Firs by arguing that the chapters added after the original 1896 edition do not interrupt the established rhythm of the book, that the community is not dying (although he admits it's not vibrantly thriving) and that love is the "resource that predominates in Pointed Firs, --the resource that makes possible and sustains community, memory and imagination" (489). Reprinted in Cary's 1973 Appreciation, q.v.

859. Green, David Bonnell. "The World of Dunnet Landing." New England Quarterly (Boston, MA). 34 (Dec 1961): 514-17.  
*Journal article.*

"...Miss Jewett's triumph is in her creation of a fictional world, like Trollope's or Thackeray's or Faulkner's, a world that is fully imagined and realized, in its way more 'real' than the world of actual experience. Usually, the creation of such a fictional world requires at least a novel, and often a series of novels, but Miss Jewett performs the feat in a volume of twenty-one sketches or episodes--the right term is hard to choose."

**\*\* Abstract**

Green challenges the opinion of critics such as Berthoff and Waggoner and argues that the four stories added to The Country of the Pointed Firs after the original 1896 edition are integrally related to the story, and help further expand the fictional world Jewett creates. The four cannot be read without an understanding of the rest of the book, and while "we may not necessarily feel that these extensions of a fictional world are of equal merit...they cannot be ignored in any assessment of the whole" (517). Reprinted in Green's 1962 World of Dunnet Landing, q.v.

860. Adorita, Sister Mary, B.V.M., Ph.D. Soul Ordained to Fall (Louise Imogen Guiney: 1861-1920). New York, NY: Pageant Press, 1962. 10, 65, 119-20.  
*Book.*

"The remaining letter was written months ago by Miss Sarah Orne Jewett, one of our best-known American writers, and a most lovely and lovable woman. She noticed your name on the Roadside Harp blank-leaf, and asked me to lend her your book. I thought it might please you to see what she says; for her praise does not spring thick as weeds, and is truly sincere. She is of Puritan blood but loves Ireland and Irish things, as her stories show, and once upon a time lived a summer in Kerry among fisher-folk."

**\*\* Abstract**

Louise Imogen Guiney was friends with Jewett and the Boston circle that included Annie Fields, whom she visited on occasion. The letter quoted above, written by Guiney to Dora Sigerson, introduces Jewett as "one of our best-known American writers," and depicts her as a sincere critic, who is interested in the Irish, having spent "a summer in Kerry among fisher-folk."

861. Foerster, Norman, ed. American Poetry and Prose. 2 vols.. Boston, MA: Houghton Mifflin Co., 1962. I: 670, 743; II: 953, 1072-1077, 1078.  
*Edited book.*

"... [Jewett] caught these plain [country] people at a time when the old order, described in her stories, was passing away in consequence of the Industrial Revolution and the Civil War. Her characters, as Willa Cather said, were 'everyday people who grew out of the soil.' She observed them closely, with affectionate understanding, and disciplined herself to convey in words the 'low tone' and unhurried pace suited to ordinary life. Her literary taste was formed, as well as expressed, through reading Harriet Beecher Stowe

and William Dean Howells, and such realists of European fiction as Jane Austen, Thackeray, Balzac, and Flaubert..."

\*\* Abstract; reprints "Miss Tempy's Watchers."

Jewett helped represent New England to readers of local-color stories in the 1880's. She "observed [the country people of Maine] closely, with affectionate understanding, and disciplined herself to convey in words the 'low tone' and unhurried pace suited to ordinary life." Mary Wilkins Freeman, unlike Jewett, "shows much of the ugliness of life" (1078).

[Note: Jewett is listed in the Index only for p. 1072. Earlier editions of this textbook were published in 1934, 1947, and 1957 (Nagel '78 also lists 1960).]

862. Stern, Milton R., and Seymour L. Gross, eds. American Literature Survey. 4 vols.. New York, NY: The Viking Press, 1962. Vol. 3: Nation and Region 1860-1900: 152-66, 167-68.

*Edited book.*

"...It is her pained but poised confrontation of the economic and social deterioration resulting from a history in which the national direction swerved past her native region that lies at the heart of Miss Jewett's fiction. The pain, naturally enough, stemmed from having to witness the decay of the once splendid past of 'one's own kind,' aggravated, as she herself said, by the arrogant condescension of city boarders who 'misconstrued the country people and made game of their peculiarities.' The poise--that quality in her writing which makes Miss Jewett the most accomplished regional writer of her time--stemmed from her refusal to expend her creative energies either in the nostalgic romanticizing of a glorious past or in the sentimentalizing of a pathetic present..."

\*\* Abstract; reprints Jewett's "The Dulham Ladies," includes list of works and brief bibliography.

Jewett neither romanticized the past, nor sentimentalized "a pathetic present," and her "poise" in doing so made her "the most accomplished regional writer of her time." The editors further agree that The Country of the Pointed Firs is Jewett's "finest achievement, which demonstrates that the faithful portrayal of human nature, no matter how restricted in time and place, tends to become universal almost in spite of itself" (153). It is understandable to associate Jewett and Mary Wilkins Freeman, as they both write on similar subjects, but "there is an edge of austerity" to Freeman's work that is absent in Jewett's (167).

863. Stern, Milton R., and Seymour L. Gross, eds. American Literature Survey. 4 vols.. New York, NY: The Viking Press, 1962. Vol. 4: The Twentieth Century: 48, 50.

*Edited book.*

"[Cather's] publishing ventures brought her to McClure's Magazine, where she was an editor from 1906 to 1912, when at last she felt able to give all her time to writing novels. The crucial influence on this decision was exerted by Sarah Orne Jewett, who advised her to concentrate on her fiction and on the locales and characters she knew best in the

very being of her personal history if she was to write anything lasting. Encouraged, Miss Cather published her first novel, Alexander's Bridge, in 1912, and then, heeding Miss Jewett's advice, turned to her own Midwestern semi-frontier milieu."

\*\* Abstract; two Jewett items are mentioned in Cather's bibliography on page 50, Fields's 1911 edition of Jewett's letters, and Smith's 1956 New England Quarterly article, q.v.

Jewett advised Cather to leave McClure's Magazine to dedicate her time to writing, as well as to return to her Nebraskan roots for inspiration.

[Note: Jewett is not referenced in the Index to this volume.]

- Not listed in previous bibliographies.

864. Bloom, Edward A., and Lillian D. Bloom. Willa Cather's Gift of Sympathy. Carbondale, IL: Southern Illinois University Press, 1962. 157, 168, 204, 236. *Book*.

"...Critics and practitioners of the novel may of course take exception to the concept which places such stringent demands upon the writer that his own personality must be absorbed in each work of art, that his own being becomes virtually husk and texture of the novel. Once Miss Jewett reproached her friend gently for standing 'right in the middle of each [story] when you write, without having the standpoint of the looker-on who takes them each in their relations to letters, to the world.'"

\*\* Abstract

Jewett helped Cather situate herself in her writing, and agreed with Jewett that "there is a danger of confusing insight with observation" (168). Cather, like Jewett gave all of herself to her material.

865. Cary, Richard. Sarah Orne Jewett. New York, NY: Twayne Publishers, Inc., 1962. 175 pp.. *Book*.

"...It has been shown that Miss Jewett's finished art is deficient in some of the significant phases of a mature culture. She was neither philosopher nor sociologist, but she was an observer and interpreter who did the type of observing that precedes speculation and the kind of interpreting that resists collectivization. She has this in common with many American writers who have been more concerned with substance than with subtlety, and she fits, therefore, into a middle place in several lines of development in American literature. In style and content she relates to Washington Irving; in mystical advocacy of nature to the transcendentalists Emerson, Thoreau, and Whitman; in gentility of realism to Howells and Henry James; in choice of locale and characters to Harriet Beecher Stowe; in themes, if not treatment, to Hawthorne. Without ascribing definite influence, it may safely be said that her grace of expression has been perpetuated in similar fields by Willa Cather and John Steinbeck; that her characters have reappeared with appropriate mutations in the poetry of E. A. Robinson and Robert Frost; that her situations, if not



moods, are to be found in Edith Wharton's New England aspect; and that her concept of a fruitful, renewable *Yorknapatawpha* [sic] county is not unlike Faulkner's mythos."

## **\*\* Abstract**

The main focus of Cary's eminently readable critical overview is to correct certain misperceptions about Jewett and her work: "She is accused of feminine fastidiousness, aristocratic bias, esthetic myopia, and downright ignorance. Her depictions of locale are condemned as idyllic and many of her characters cited as paragons of purity" (30). Indeed, Cary's strength is in placing Jewett within a literary and cultural framework through which she can be seen as the popular and significant story-teller her contemporaries knew her to be, and not the "one-book wonder" that critics so often depict. Chapter one, "Grave New World," outlines this framework, punctuated by the decline of New England's fortunes in the latter half of the nineteenth century, and dominated by the literary tradition established by Emerson, Longfellow, Lowell, and Whittier. Cary here emphasizes Jewett's education and upbringing, as well as her travels both domestically and abroad to establish her as a well-rounded and cultured, if not specifically worldly woman. An admirable introduction to Jewett's writing is found in chapter two, "Spinsters, Dignity, and the Dead Seaport," which outlines her major settings, character types and themes. Her artistic techniques are treated in the third chapter, "Pastel in a Metal Frame," where Cary examines Jewett's handling of such tropes as "The Pathetic and the Comic," her "Felicities of Style," her characterization, and her treatment of "Man and Nature." A section entitled "A Romantic Realist" briefly examines literary influences from Plato to Wordsworth to Howells. A final section on "Point of View" treats her penchant for quotidian subject matter and humble narrators. Further, Cary does recognize some of Jewett's literary flaws in this chapter, noting, "[v]oluntarily addicted to graciousness, affability, and resignation, Miss Jewett never develops a competence to deal with the tragedies of compulsion and repression" which mark some of her characters (49). In chapter four, "Down the White Rose Road," Cary examines eight sketches, in which "Miss Jewett sustains an illusion of unity through various stratagems of movement," including "A Bit of Shore Life," and "River Driftwood," as differentiated from "sketch-stories," "a hybrid form which exhibits elements of both yet is legitimately neither," such as "An Autumn Holiday," "The Dulham Ladies," and "The Landscape Chamber." This remains, however, a problematic distinction, and yet appears to be the best way to treat some of Jewett's less easily classified stories. Chapter five, "Technique and Temperament," is a lengthy chapter which attempts to categorize Jewett's stories under particular themes, such as "Spinsters and Widows," "Holiday Stories" and "Superannuated Courtships." Chapter six, "The Country of the Sad Captains," treats her novels, *Deephaven*, *A Country Doctor*, *A Marsh Island*, *The Country of the Pointed Firs*, and *The Tory Lover*. These two chapters, while valuable, can amount to dry reading, but indicate Cary's determination to treat all of Jewett's work. Chapter seven, "The Remainder and the Reputation," briefly discusses Jewett's children's stories and poetry, and her history book *The Story of the Normans*, before concluding with an assessment of Jewett's "Growing Reputation," part of which is quoted above. Ironically, Cary concludes by saying that "Sarah Orne Jewett is without peer among her contemporaries in the reliable depiction of her chosen time, place, and personalities," however, this seems to contradict his main thesis, which was to break Jewett out of her pigeon-hole of contemporary local-color and allow Jewett to be recognized more broadly as a significant American author. In sum, Cary avoids the abject appreciation that was the fault of Matthiessen's biography, and provides a good starting point for Jewett scholarship in his treatment of her writing. It is a significant

study, and one that both stands alone and ably complements Matthiessen's (1929) and Frost's (1960) books by the same title, q.v.

866. Foerster, Norman. Image of America: Our Literature from Puritanism to the Space Age. Notre Dame, IN: University of Notre Dame Press, 1962. 107.  
*Book.*

"...In the 1870's the reading public for the first time became acquainted with a variety of native scenes and cultures. In the 1880's every American who read books and magazines was traveling, so to speak, throughout this continental nation. He could focus his attention upon New England, its attractions and oddities, in the pages of Mrs. Stowe and Miss Jewett, upon the South in Cable and Miss Murfree, upon the Pacific West in Harte, upon the Middle West in Eggleston."

\* Complete Jewett reference

Jewett wrote about New England in the 1880s, when local color was popular. This brief passing reference is the only mention of Jewett in the short "local color" section of the chapter called "The Rise of Realism."

867. Green, David Bonnell. "Foreword." The World of Dunnet Landing: A Sarah Orne Jewett Collection. David Bonnell Green, ed. Lincoln, NE: University of Nebraska Press, 1962. v-vi.  
*Book chapter.*

"...[Jewett's] published writing about this land [Dunnet Landing, and the Maine coast that inspired it] and its people comprises twenty-five sketches or episodes--the right word is hard to choose. (Willa Cather, in her essay on Miss Jewett in Not Under Forty, says that she never heard the author refer to them as stories; that she spoke of the 'Pointed Fir papers' or the 'Pointed Fir sketches'.) But whatever they are called, in them Miss Jewett has succeeded in creating a fictional world that is fully imagined and realized...."

\*\* Abstract; includes bibliographic note.

Green reprints the first twenty-one sketches of The Country of the Pointed Firs, as Jewett first arranged them for the first edition of 1896. He appends to this four sketches added to the text in subsequent editions, "A Dunnet Shepherdess," "The Foreigner," "The Queen's Twin," and "William's Wedding," (see the 1949 Weber bibliography for details). Green also reprints four critical essays on Jewett in "slightly altered form": Martha Hale Shackford's 1922 article from the Sewanee Review, Waggoner's 1959 article from Twentieth Century Literature, Berthoff's 1959 article from the New England Quarterly, and Green's own 1961 article from the New England Quarterly, q.v. He also prints an article that was written specifically for this volume, "Sarah Orne Jewett as a Social Historian," by Mary Ellen Chase, later reprinted in Prairie Schooner (1962, q.v. for annotation). Together these works provide a comprehensive textual and critical overview of Jewett's best known and most respected collection of stories.

868. Kirk, Clara M., and Rudolf Kirk. William Dean Howells. New York, NY: Twayne Publishers, Inc., 1962. 54, 66.  
*Book.*

"...Howells felt a 'glow of joy' when he edited his really gifted contributors--Henry James, Jr., Sarah Orne Jewett, Mary N. Murfree, Edward Eggleston, John William De Forest, John Hay, Bret Harte, and, later, Mark Twain, 'originally of Missouri, but then provisionally of Hartford, and now ultimately of the Solar System, not to say the Universe.' What Howells was looking for in the thousands of manuscripts that passed under his eyes was the writers' sense of 'reality' freshly perceived--whether humorously, subtly, starkly, or touchingly hardly mattered."

**\*\* Abstract**

Howells published Jewett's work when he was editor of the Atlantic, and under his influence the magazine became "more and more American" (54). Jewett was one of his "really gifted contributors," and he appreciated her individual sense of "reality."

869. Laughton, Charles, ed. Sarah Orne Jewett: The Country of the Pointed Firs. New York, NY: McGraw-Hill, 1962. 33.  
*Edited book.*

"... I only saw part of the Maine coastline once, traveling by road from Quebec, Canada to Salem, Massachusetts, and I saw it in the distance at that. The road was high among the hills and the people spoke French--so I only know the Country of the Pointed Firs [sic] through the crystal writing of Sarah Orne Jewett. . .When I read this book I smell fresh air of the Yorkshire moors in old England. I feel I know Mrs. Todd, for she is like a Mrs. Bell who lived in a small village called Lockton where we had a house called Cherry Tree Farm."

**\*\* Abstract;** a selection from The Country of the Pointed Firs is reprinted.

Laughton collects a variety of texts and selections that comment on America. Jewett is included in the "New England" section, alongside Dickinson, Wolfe, Frost, Thoreau and Lewis. Her evocative, realistic writing is called "crystal," and Laughton feels he knows Mrs. Todd as reminiscent of an English woman he knew.

• Not listed in previous bibliographies.

870. Williams, Cecil B. "Regionalism in American Literature." Geist Einer Freien Gesellschaft: Spirit of a Free Society. United States Educational Commission in the Federal Republic of Germany, ed. Heidelberg: Quelle & Meyer Verlag, 1962. 331-87.  
*Book chapter.*

"...Miss Jewett, who was to become important for her influence on Willa Cather, a greater writer, wrote artistic and poignant stories of character she had become acquainted with while accompanying her physician-father on his rounds in a little seaport town in Maine. Her stories were collected in Deephaven (1877), A White Heron and Other Stories (1886), and The Country of the Pointed Firs (1896).

"All in all, the best of the New England local colorists was probably Mary E. Wilkins Freeman...."

**\*\* Abstract**

Although Jewett wrote "artistic and poignant stories of character," Cather, whom she influenced, was "a greater writer." Mary E. Wilkins Freeman was the best of the New England local colorists.

871. Wilson, Edmund. Patriotic Gore: Studies in the Literature of the American Civil War. New York, NY: Oxford University Press, 1962. 35, 649.  
*Book.*

"...The development of the tighter and sharper style of writing [that appeared after the Civil War] is illustrated in a striking way by the difference between the novels of Harriet Beecher Stowe and the short stories of Sarah Orne Jewett. Miss Jewett, who lived in Maine, had as a girl read The Pearl of Orr's Island, which takes place on the coast of Maine, and she said that all her fiction was inspired by this. If we read Sarah Jewett's remarks on the carelessness and lack of selection that prevented Mrs. Stowe's Maine novel from being successful as a work of art and if we compare the two writers' renderings of similar seascapes in Maine, we can see how the slack of the earlier writer was taken up by the later. Mrs. Stowe has no sense of proportion and, as I have said, flings out handfuls of words like confetti; The Country of the Pointed Firs consists of small finely shaped units in which every word has been weighed."

**\*\* Abstract**

As compared to Stowe's, Jewett's writing is tighter and more finely crafted. This is indicative of the trend in writing after the Civil War. These comments from page 649 largely repeat and expand upon the same idea on page 35.

872. Baker, Carlos. "On Campus, It's the Generation of the Mixed Book Bag." New York Times Book Review (New York, NY). Jan. 14, 1962: 22, 36.  
*Newspaper article.*

"...Have they rejected older writers, whether of this or former centuries? By no means. Best-selling titles at the College Bookstore in Middlebury, Vt., include Bierce, Conrad, Dos Passos, Dostoevski, Faulkner, Fitzgerald, Freud, Hemingway, Huizinga, George Kennan, Arthur Koestler, Jack London, Michener, Niebuhr, Orwell, Pasternak, Poe, Salinger, Sartre, Steinbeck, Tolstoy, Twain, Robert Penn Warren and Edmund Wilson, to say nothing of Sarah Orne Jewett, Aldous Huxley, Henry Comanger, Vance Packard, Walt Rostowe, Bertrand Russell and Upton Sinclair."

**\* Complete Jewett reference**

In his article on what college students were reading in 1962, Baker lists more than two dozen male authors, and Sarah Orne Jewett, as being among the "[b]est-selling titles at the College Bookstore in Middlebury, Vt." Other than Ayn Rand, women writers are otherwise almost wholly neglected in the rest of this lengthy article.

- Not listed in previous bibliographies.

873. Chase, Mary Ellen. "My Novels About Maine." Colby Library Quarterly (Waterville, ME). 6 (Mar 1962): 14-20.  
*Journal article.*

"...Of all Maine writers--and what a Renaissance our State has known, during this 20th century, in poetry, biography, history, the essay, and the novel!--Sarah Orne Jewett alone has truly paid the debt which we all uneasily, yet gratefully carry. She will be known long after the others of us are forgotten. How we envy her complete simplicity and clarity; her quick perception of humanity and of life; her sure, yet subtle language; her Mrs. Todd, her Queen's Twin, her Captain Littlepage; her unpretentious understanding of the child, who climbed the great pine at dawn to watch the white heron. She is justly the master of us all, the Dean of Maine Letters. Even the best among us distantly follow her footsteps, stumbling and fumbling among the words which she so perfectly set down on paper, among the people whom she so unerringly portrayed, among the marshes and islands, the coves, the hills, the villages which she saw with a vision denied to all other Maine authors...."

**\*\* Abstract**

From one Maine author to another, Chase gives an appreciative assessment of Jewett. Chase also recounts the story of her visit to Jewett printed in the Massachusetts Review, q.v. This article provides more detail than that in the Review, but notice the differences: in this account Chase remembers herself being ten at the time of the visit, while in the Review, she was twelve.

874. Chase, Mary Ellen. "Five Literary Portraits." Massachusetts Review (Boston, MA). 3 (Spring 1962): 511-16.  
*Journal article.*

"I saw Sarah Orne Jewett only once. It was when I was twelve years old, and she, a woman of fifty. My father took me to see her at her home in South Berwick, Maine. It was my first literary pilgrimage.

"I remember very little about her, probably because I was overcome by shyness. But I do recall that she wore a lavender dress, which swept the grass of her garden, that she carried her head high, and that she seemed to me lovely to look at, as, indeed, she was with her fine, classical features.

"My father told her that the State of Maine was very proud of her. She said: 'Nonsense! Just think what I owe to it.'

"She had already paid that debt a thousand times over in The Country of the Pointed Firs."

**\* Complete Jewett reference**

As a child, Chase met Jewett at her house in South Berwick. Jewett was humble when told the State of Maine was proud of her, and felt that she owed the State a debt. Chase argues the debt was paid with her Country of the Pointed Firs.

875. Dow, Grace A. "About the Jewett Letters." Mirror . 1 (May 1962): 10-11.  
*Journal article.*

"Miss Jewett's handwriting, a free, somewhat bold, rapid script, suggests the originality and independence of mind which made her, to quote Mary Ellen Chase, 'the master of us all, the Dean of Maine Letters.'

"...An inimitable Jewett touch in one of the letters is revealed in her comment that reference to her work on a literary project was 'embarrassingly full of praise and I am afraid it is going to be hard to live up to --as the old lady said of her best new china.'"

\*\* Abstract

[Reprints Jewett letter.]

876. Anon. "Prof. Cary Writes Biography of Miss Jewett." Central Maine Morning Sentinel (Waterville, ME). Aug 23, 1962: 6.  
*Newspaper article.*

"....Since the death of Miss Jewett, no full critical review of her work has been published. In the preface of the new book, Dr. Cary states that 'this study is an attempt to redress the balance and to bring back to light the buried excellences of Miss Jewett.'

"He writes that 'effort has been expended to remove her from the cubicle of local color and set her properly in the larger American fame [sic]. Her compassion for humanity, her vision of the external world, and her obeisance to the eternal verities earn her the more spacious place.'"

\*\* Abstract

- Not listed in previous bibliographies.

877. Chase, Mary Ellen. "Sarah Orne Jewett as a Social Historian." Prairie Schooner (Lincoln, NE). 36 (Fall 1962): 231-37.  
*Journal article.*

"....Had anyone told her that she was the best of social historians, she doubtless would have smiled with that skeptical smile always accorded to praise by others of her work....She saw herself only as one who described persons and places with accuracy and with affection. And yet in so doing she recorded the roots of their lives, the sources of their speech, the contributions made by them to the story of a nation."

\*\* Abstract

Chase, referencing her childhood meeting with Jewett and her later friendship with Cather, agrees with the latter's assessment that The Country of the Pointed Firs is among the great American books to "confront time and change." Alluding to her teaching at Smith College, she argues that regardless of persuasion, students love Jewett's work. Jewett was particularly perceptive at capturing Maine speech, examples of which can

still be heard along the coast. She was, in essence, a social historian, preserving the past of the Maine coast, and more broadly, that of the nation. Reprinted in Cary's 1973 Appreciation, q.v.

[Note: Nagel '78 lists this only as being written for and included in David Bonnell Green's The World of Dunnet Landing (1962, q.v.).]

878. Chase, Mary Ellen. "Sarah Orne Jewett [A review by Mary Ellen Chase of a Book (Sarah Orne Jewett) by Richard Cary]." Colby Alumnus (Waterville, ME). 52 (Fall 1962): 6.

*Journal article.*

"This book . . . *needed* to be written. Former biographers and critics of Sarah Orne Jewett and of her eclectic and, at their best, incomparable literary achievements have all been unsatisfactory because they have been scanty and sparing. Richard Cary has done all those things which they ought to have done, but just didn't do. He has been painstaking and thorough, whereas they were only skimpy, exhaustive where they were but superficial. He has studied with utmost care *everything* which she wrote, the mediocre together with the magnificent. Now we can truly see her as she was, fumbling in uncongenial fields, rising to her highest stature--and very high it was!--in the short stories, "A White Heron" and "Miss Tempy's Watchers," to name but two of her best, and in her inimitable masterpiece, The Country of the Pointed Firs."

**\*\* Abstract**

Cary is meticulous and thorough in his study of Jewett's life and work. An appreciative review in Colby College's alumni newsmagazine.

- Not listed in previous bibliographies.

879. Anon. "[Review of Cary's Sarah Orne Jewett and Green's The World of Dunnet Landing]." Modern Fiction Studies (W. Lafayette, IN). 8 (Winter 1962-63): 424-25.  
*Journal article.*

"...Whereas Zona Gale has been almost entirely neglected, at least one of Sarah Orne Jewett's works, The Country of the Pointed Firs, continues to receive not only general respect, but critical attention. According to Richard Cary, this has had the effect of reducing her to the dimensions of a one-book author. He succeeds in redressing the balance by writing intelligently about all the fiction and showing how each contributes to 'the mosaic in which The Country of the Pointed Firs is the principal and culminating motif'...That work is reprinted in full along with four later sketches that make use of the same setting in The World of Dunnet Landing, edited by David Bonnell Green. In addition, this volume includes critical essays by Martha Hale Shackford, Mary Ellen Chase, Hyatt H. Waggoner, Warner Berthoff, and the editor."

**\* Complete**

Cary's work reminds readers that Jewett was not a "one-book author," and that The Country of the Pointed Firs is the culmination of a broader collection of work. Green's

The World of Dunnet Landing reprints The Country of the Pointed Firs, and several critical essays.

- Not listed in previous bibliographies.

880. Eby, Cecil D., Jr. "Americanisms in the Down-East Fiction of George S. Wasson." American Speech (Tuscaloosa, AL). 37 (Dec 1962): 249-54.  
*Journal article.*

"...Wasson, whose work is a late flowering of the local-color movement in American fiction, has been ranked, in a sweeping but accurate generalization, with Sarah Orne Jewett, of Maine, and Rowland E. Robinson, of Vermont, as one of the three masters of the New England idiom."

\* Complete Jewett reference

Jewett is mentioned in passing as being "one of the three masters of the New England idiom" along with Wasson and Robinson.

881. Abel, Darrel. American Literature. 3 vols.. Great Neck, NY: Barron's Educational Series, Inc., 1963. Vol. 3: Masterworks of American Realism: Twain, Howells, James: 137.  
*Book.*

"...Howells' editorial cultivation of realism in the novel included both selecting contents for the magazine [the Atlantic] which made it an organ of the new realism, and using his review columns to explain and defend it as an advance in the art of fiction. Among the many writers practicing realism of one kind or another whom he assisted by accepting their work for the Atlantic were (besides James and Mark Twain) Edward Eggleston, Sarah Orne Jewett, Edward Bellamy, and Edith Wharton."

\* Complete Jewett reference

As editor, Howells' accepted Jewett's work in the Atlantic as an example of "the new realism."

882. Adams, John R. Harriet Beecher Stowe. New York, NY: Twayne Publishers, Inc., 1963. 10, 92, 99, 135.  
*Book.*

"....She understood New Englanders better [than she did New Yorkers]; and, like Sarah Orne Jewett, her more artistic successor, she had sharp eyes to see an effective means to indicate the flavor of regional life."

\*\* Abstract



Stowe's The Pearl of Orr's Island influenced Jewett, who was Stowe's "more artistic successor." Letters from Jewett also indicate also that Jewett found fault in Stowe's writing ability.

883. DeBakey, Lois Elizabeth. "The Physician-Scientist as Character in Nineteenth-Century American Literature." Diss. Tulane University, 1963.  
*Dissertation.*

"... Miss Jewett . . . raises the feminist issue to greater prominence than does Howells by endowing her heroine with strong convictions and the courage and tenacity to fight for them. She avoids the stigma of association with an unorthodox medical cult, which [Howells's] Grace Breen bore, and replaces it with the advantage of apprenticeship under a distinguished orthodox physician who enjoys the esteem of both the medical profession and the laity. Unlike Alice Leigh and Grace Breen, Nan Prince rejects love and marriage in favor of a medical career. Without the disadvantage of homeopathy and the distraction of love, then, Nan is free to concentrate her efforts on demonstrating herself worthy and capable of being a doctor. And the reader has every reason to agree with Dr. Leslie's prediction that she will gain acceptance."

\*\* Abstract

DeBakey's dissertation is the earliest to consider Jewett's presentation of a professional medical woman (pp. 277-306), and does so by comparing A Country Doctor's Nan Prince to Howells's Grace Breen in Dr. Breen's Practice in one chapter of her dissertation that also considers the physician-scientist in Hawthorne, Melville, Holmes and Mitchell. DeBakey finds Jewett's portrayal more sympathetic than Howells's, whose Grace Breen is ill-prepared and poorly motivated to pursue the medical profession, and briefly notes the early feminism in Jewett's depiction of Nan as intelligent, well educated and dedicated; however, this study comes too early to include any feminist criticism and mainly recounts the plot of Nan's struggle to find personal satisfaction and community acceptance from a general angle.

- Not listed in previous bibliographies.

884. Hale, Nancy. New England Discovery: A Personal View. New York, NY: Coward-McCann, Inc., 1963. 431-40.  
*Book.*

"The short stories of Sarah Orne Jewett (1849-1909), one of which follows, are concerned with the old, rural New England life already dying. She was born in South Berwick, Maine, the port town where John Paul Jones had recruited his sailors; and, while driving about the countryside with her doctor father, had absorbed the atmosphere and feeling of old-time New England, which she was to express ever more poignantly in the course of her development as a natural storyteller. She forms an interesting link in the history of writing, since she was, when young, greatly influenced by H. B. Stowe's Oldtown stories, and when old was an influence on Willa Cather, who met her at the house of Miss Jewett's great friend Mrs. James T. Fields, wife of the publisher, in Boston."

\*\* Abstract; reprints "The Town Poor."

Jewett, "a natural storyteller," expressed "the atmosphere and feeling of old-time New England" in her writing. She was influenced by Stowe, and was an influence on Cather.

885. Johnston, Johanna. Runaway to Heaven: The Story of Harriet Beecher Stowe. Garden City, NY: Doubleday & Co., 1963. 343-44.  
*Book.*

"...Since so much of Harriet's life went by contraries, it is not too surprising that general critical judgment would one day completely reverse her own judgment of the two stories. Agnes, on which she lavished such care and affection, would seem one of the dullest, most unreal books she ever wrote...while Pearl, the neglected orphan, would seem fresh and perceptive, full of the insights Harriet had when she wrote about the kind of people she really knew. John Greenleaf Whittier ultimately preferred Pearl to all her other books. Sarah Orne Jewett, a young writer looking for a model to follow, found in it an approach to the kind of setting and characters she also knew, and was inspired to further explorations of the same world. 'It is a little classic,' she would say."

\* Complete Jewett reference

Jewett found in Stowe's The Pearl of Orr's Island a model to follow that approached Maine setting and character in a way that she, too, understood, calling it "a little classic."

886. Kasai, Mitsuru, and Yukisato Itatsu. American Local Colorists. Tokyo: Nan'un-do, 1963. *Book.*

[In Japanese]

Brief biographical sketch, mentioned with Willa Cather. Reprints Jewett's "Miss Tempy's Watchers." Also included: Philander Deming's "John's Trial," and Sherwood Bonner's "A Volcanic Interlude."

887. Fuller, Edmund, and B. Jo. Kinnick, eds. Adventures in American Literature. New York, NY: Harcourt, Brace & World, 1963. 769, 775-82.  
*Edited book.*

"... Howells was one of the first to hail Miss Jewett's work. She is best remembered for the volume of stories called The Country of the Pointed Firs (1896). Her work had a great influence on a young woman far away in Nebraska, Willa Cather, who, in a few years, was to become an even more distinguished writer."

\*\* Abstract

Jewett is the only woman writer included in the section titled "New Directions in Prose," which also includes Hamlin Garland, Jack London, Stephen Crane, O. Henry and Finley Peter Dunn. Jewett's brief biographical note is distinguished by the editors noting that she was a "perceptive girl," and that there was "no better way to gain knowledge of the

people and the region" than by Jewett's informal education at her father's side (769). Perhaps more importantly, she's also listed as being "a great influence" on Cather in "far away" Nebraska, which hints at Jewett's national reputation (769). Jewett's "A White Heron" is reprinted on pp. 775-82.

- Not listed in previous bibliographies.

888. Otake, Masaru Victor. "Introduction." Early American Realists. Tokyo: Kokuseido Press, 1963. iii-xiii.  
*Book chapter.*

[In Japanese]

Jewett is mentioned in conjunction with Ambrose Bierce and Stephen Crane, as well as her associated with Willa Cather. Includes brief biographical sketch and list of prominent works. The book reprints Jewett's "A White Heron," as well as Bierce's "An Occurrence at Owl Creek Bridge," and Crane's "The Open Boat."

889. Thaxter, Rosamond. Sandpiper: The Life & Letters of Celia Thaxter. Francess town, NH: Marshall Jones Company, 1963. 156, 160 passim, 168, 237-38, 240, 289n..  
*Book.*

"...Sarah Orne Jewett, the 'Princess of Berwick,' drove seventeen miles to see 'Sandpiper,' as she always called Celia."

\*\* Abstract; selections of letters to Jewett, photograph of Jewett included

Jewett and Celia Thaxter were friends, calling each other "Owl" and "Sandpiper" respectively. Jewett was also called by her family nickname, "Pinny." Unpublished poems by Thaxter were found after her death in a portfolio held by Jewett. Jewett wrote the Preface to Thaxter's Poems.

[Note: Index isn't reliable.]

890. Titus, Warren I. Winston Churchill. New York, NY: Twayne Publishers, Inc., 1963. 75.  
*Book.*

"...The picture of rural New England is good. Truer to the region's life than Edith Wharton's or Eugene O'Neill's portraits, the book stands closer to the local color delineations of Sarah Orne Jewett or of Mary E. Wilkins Freeman. The characters and the settings are authentic. Churchill, who had studied New Englanders with a fondness that his own lineage dictated, captured their peculiarities, their strong points, and their faults with remarkable insight. A resident of New Hampshire for barely eight years, Churchill made it his country in Coniston."

\* Complete Jewett reference

Churchill's Coniston is similar to Jewett's "local color delineations" in its authentic characters and settings.

891. Wheeler, Otis B. "Book Reviews [Review of Cary's Sarah Orne Jewett]." American Literature (Durham, NC). 34 (Jan 1963): 582.  
*Journal article.*

"The outstanding quality of the book is clear and effective structure....

"....If the book has weaknesses, they may be from a redundancy of its virtues. For instance, the care to include all of Miss Jewett's work sometimes leads one to wonder whether some of the works deserve the attention they get, particularly when the vital topic of Miss Jewett's relation to the American tradition is treated with extreme brevity. This brevity, too, may be responsible for the use of terms like 'romanticism,' 'realism,' and 'naturalism' in an apparently superficial way."

\*\* Abstract

A well-balanced review of Cary's 1962 study of Jewett. Wheeler calls Jewett of "modest importance in American letters," and appreciates Cary's structure and critical acuity at sifting the best of Jewett's work out from that which is less successful. He finds fault with Cary, however, in trying to deal with all of Jewett's work at the expense of a more in-depth assessment of her place in American literature, the lack of which obscures the importance of certain critical terms.

892. Kazin, Alfred. "The First and the Last: New England in the Novelist's Imagination." Saturday Review (New York, NY). 46 (Feb. 2, 1963): 12-15, 45.  
*Journal article.*

"... The more New England became a kind of cultural memory, like Cornwall in Britain and Brittany in France, the more it came to seem quaint to its own writers.

"A prime example of this is in that beautiful story of the Maine coast, Sarah Orne Jewett's The Country of the Pointed Firs (1896). This is a work of exquisite charm and nobility; no one can read it today without wonder at how much Dunnet on the coast had resisted the flattening-out of the rest of the country. Yet these sketches have been made by a Maine writer who describes herself consciously studying these fishermen and islanders for the summer; she has hired a schoolhouse at fifty cents a week to do her writing in, and although she is so taken with her landlady and her landlady's ancient mother and the landlady's unbelievably shy brother that her pleasure in them communicates itself to us as a genuine attachment, the very fact that her story is a series of sketches dealing with quaint regional types rather than stories concerned with characters interesting in their own right reveals how detached Miss Jewett, from Maine herself, is among these people. The New Englander has become a curiosity."

\*\* Abstract

In considering New England in the novelist's imagination, Kazin moves from Hawthorne to Stowe to Jewett, who, as quote above, he elides with her narrator in The Country of the Pointed Firs and finds detached from Maine and her people. He ambivalently notes further that although her story is "beautiful," and her characters have "extraordinary

charm," "the delicacy of Sarah Orne Jewett's own writing makes her as quaint to us now as her own characters" (13). Kazin finds "[t]here is a tone of extraordinary *gentillesse* to The Country of the Pointed Firs that I've never seen elsewhere in American writing--not even in Willa Cather, who was Sarah Orne Jewett's disciple and loving admirer. This is, in tone if not in breadth of talent, the highest version of the feminine ideal which at this time New England identified with culture, and one misses it in the self-projecting charm of Louisa May Alcott and the prophetic intensity of Harriet Beecher Stowe" (13). He concludes his rather narrow--if not misogynistic--assessment of Jewett by saying "you seem to see the plain, independent women in The Country of the Pointed Firs already wrapped in a haze of myth, as unreal to us as the long empty stretches of Maine itself" (13). He goes on to consider works by James, Santayana, and Marquand.

- Not listed in previous bibliographies.

893. Magowan, Robert "Robin" A(nderson)., Jr. "Pastoral and the Art of Landscape in The Country of the Pointed Firs." New England Quarterly (Boston, MA). 36 (Jun 1963): 229-40.

*Journal article.*

"...One is given a sense of contour, the quality of a vision remembered, a life recalled and not set down until long afterwards, and thus having about it the air of a dream, a feeling of impermanence akin to nostalgia. This is, to be sure, what Jewett aimed at in Pointed Firs, and it forms the basis of her oft-quoted remark to Willa Cather, 'The thing that teases the mind over and over for years, and at last gets itself put down rightly on paper--whether little or great, it belongs to literature.' And yet how equally magical an attitude this is, or how as magic it informs the art of Pointed Firs, is not so easily apparent. It is something one feels, in the charm of the writing, and in the use of the pictorial conventions themselves, where it reconciles by its effects forms as seemingly disparate as pastoral and local color, the ideal landscape and the regional style. As such Pointed Firs marks a unique achievement in American letters."

\*\* Abstract

Responding to Matthiessen's understanding that Jewett's power lay in her "style," Magowan seeks to define of what that style consists by examining elements of pastoral in The Country of the Pointed Firs. He argues, for example that the pastoral "seeks to present a summer vision of life," but recognizes all facets of summer, including its inevitable passing (230). He argues that "[p]astoral is fundamentally an art in perspective" (230), and discusses the significance of nature in balancing the acts and actions of the human characters, and that pastoral presents a dream-like wish for an ideal existence (230-31). He concludes, therefore, that "Jewett's style in Pointed Firs, is primarily, a pictorial one, closely allied to the 'American' impressionism of her Maine contemporary, Winslow Homer" (234), and that the closest literary form to this kind of impressionism is the sketch. Thus, the combination of pastoral and pictorial styles, local color and regionalism combine in something unique to Jewett, something that transcends both the local and the boundaries of time. Reprinted in Cary's 1973 Appreciation, q.v.

894. Anon. "The List of 1,780 Titles Compiled by Experts for Inclusion in White House Library." New York Times (New York, NY). Aug. 16, 1963: 22.  
*Newspaper article.*

Jewett's The Country of the Pointed Firs, the 1925 two-volume Best Stories, and Matthiessen's 1929 biography are all listed for inclusion in the White House library. Jewett's best, then, is well represented in one of the most symbolic libraries in America.

- Not listed in previous bibliography.

895. Rudin, Ellen. "[Review of Jewett's A White Heron: A Story of Maine]." Library Journal (New York, NY). 88 (Sept 15, 1963): 3352.  
*Journal article.*

"Sylvy, a dreamy New England country child, meets a young bird-hunter in the woods, who stays for a night in her grandmother's cottage and tells of his search for a rare white heron of that region which he plans to track and kill. Later, Sylvy discovers the secret nest and must choose between betraying the bird or denying the charming stranger. A really beautiful, sensitive story with deep feeling for atmosphere. Recommended for all libraries."

- \* Complete

As listed in the "Children's Section," other children's books are reviewed, alphabetically by author, around Jewett's.

- Not listed in previous bibliographies.

896. H., E. L. "[Review of Jewett's A White Heron: A Story of Maine, illus. by Barbara Cooney]." Horn Book Magazine (Boston, MA). 39 (Oct 1963): 499.  
*Journal article.*

"Illustrated by Barbara Cooney. Willa Cather described Sarah Orne Jewett's Maine stories as 'almost flawless examples of literary art,' and surely, of them all, this one contains the fullest measure of classic simplicity and poetic grace. It is the story of Sylvy, a lonely country child living on an isolated farm, knowing only her world of woods and wild creatures; of the kind young ornithologist who comes seeking the rare white heron, and of Sylvy's sudden knowledge that she can never betray the bird. Barbara Cooney has slightly abridged the story and has illustrated it with some of her finest pictures, matching her own art to the serene beauty of the story, its characters, and its setting."

- \* Complete

A positive review of the abridged Crowell edition of Jewett's A White Heron, illustrated by Barbara Cooney. The reviewer, E. L. H., claims Cooney herself abridged the story, which has not previously been asserted; nevertheless, this reviewer likes the outcome. For an alternative view, see Mary Ellen Chase's reviews of the same edition.

- Not listed in previous bibliographies.

897. Westbrook, Perry D. "Sarah Orne Jewett." Down East (Camden, ME). 10: 3 (Oct 1963): 28-29, 48-52.  
*Journal article.*

"...So deeply did she feel about prejudice born of ignorance that she later took upon herself the defense of the Irish and French-Canadian immigrants in New England, at a time when country and city people alike looked upon such newcomers with contempt. She pointed out the cruel exploitation of the immigrants in the mills, and suggested that they brought to the land of their adoption qualities such as warmheartedness, industriousness, and devoutness which any nation would do well to welcome. Through her influence this attitude of sympathy, rather than scorn, for the immigrant became the fashion in American fiction and can be found in such well-known writers as Gladys Hasty Carroll, Ruth Suckow, and Miss Jewett's young friend and protégé, Willa Cather."

\*\* Abstract; includes photographs of pointed firs and the Jewett House.

This first known article on Jewett in Down East, a magazine dedicated to Maine life, is largely an appreciative introduction to the author and her best-known works, including brief summaries of Deephaven, The Country of the Pointed Firs, The White Heron [sic], and A Marsh Island. Westbrook states that "Miss Jewett has given us the most extensive and discerning study of New England rural life and character, specifically as it exists in Maine, to be found in our literature" (29), and does address some less well-known aspects of Jewett's work, such as her Irish stories meant to address the immigration issues quoted above.

- Not listed in previous bibliographies.

898. Chase, Mary Ellen. "Books for Younger Readers [Review of Jewett's A White Heron: A Story of Maine, illustrated by Barbara Cooney]." New York Times Book Review (New York, NY). (Oct 13, 1963): 30.  
*Journal article.*

"This new edition is surely charming and the story is still lovely. With all the unfair slicings it can't be made anything but beautiful. But who thought it could be improved? Editing has only made certain sentences less musical, the appeal of the story less appealing, the child and the old grandmother less real. And if someone felt it had to be mutilated, why didn't they boldly say so on the title page?"

\*\* Abstract; includes an illustration from the book

As much as her review is colored by her obvious bias in favor of the book, Chase is clearly distraught that the new, illustrated edition of Jewett's A White Heron has been clandestinely shortened in the editing process. Nevertheless, she praises the book, and Cooney's illustrations.

899. [Chase, Mary Ellen]. "A White Heron: A Story of Maine." Saturday Review (New York, NY). 46 (Nov 9, 1963): 62.  
*Journal article.*

This unsigned review, a critical one disparaging the editing of Jewett's short story, is a condensation of Mary Ellen Chase's review of A White Heron published in the New York Times Book Review, Oct. 13, 1963, q.v. Here Jewett's book is listed as appropriate for a juvenile audience of the "Middle Group (8 or 9-12)." Reviews of other children's books bracket Jewett's.

- Not listed in previous bibliographies.

900. Libby, M. S. "Old Favorites in New Covers [Review of Jewett's A White Heron: A Story of Maine, illustrated by Barbara Cooney]." Book Week (New York, NY). Fall Children's Issue (Nov. 10, 1963): 43.  
*Journal article.*

"Barbara Cooney has illustrated A White Heron, a little gem of a story from Sarah Orne Jewett's delightful book on Maine, The Country of the Pointed Firs to make it one of the most beautiful books of the year although unfortunately she has edited the text without informing the reader."

\*\* Abstract

Cooney's illustrated A White Heron is "one of the most beautiful books of the year," but readers should be made aware that the text is edited.

- Not listed in previous bibliographies.

901. Clark, Lois. "Sarah Orne Jewett." Daughters of the American Revolution Magazine (Washington, DC). 97 (Dec 1963): 958.  
*Journal article.*

"The people of Maine, with their characteristic speech, manners, and traditions, she described with peculiar charm and realism. The background, too, she touched with loving care.

"...My favorite of all her stories is The Tory Lover. It is the one romantic novel that she wrote. The scene is South Berwick and the spot the Nason-Hamilton place, home of my Nason ancestor who settled there before 1639. It is of interest that Kenneth Roberts also chose the Nason-Hamilton house for the opening scene of his Northwest Passage..."

\*\* Abstract; includes a partial biographical sketch

This is more a literary recollection than a critically pertinent article. Clark recalls meeting Jewett as her great aunt's friend as a child, and that Jewett always made time for children. She argues that fame didn't change Jewett, although she appeared well-to-do with her carriage and driver. Clark is inaccurate that the Atlantic never refused a Jewett story, and seems to think the republishing of her works on a significant anniversary



"coincidental." Jewett is recognized as an important and popular author, but with the DAR membership being primarily elderly women (a demographic pertinent to Jewett studies undoubtedly), it's doubtful whether her understanding of Jewett's status is critically accurate. She mentions Cather's 1925 collection of her stories, for example, which was published more than a quarter-century previously.

902. Jackson, Charlotte. "Books for Children: A Christmas List [Review of Jewett's A White Heron: A Story of Maine, illustrated by Barbara Cooney]." Atlantic Monthly (Boston, MA). 212 (Dec 1963): 171.  
*Journal article.*

"Small Sylvia, living with her grandmother on a lonely farm in Maine, made friends with animals and birds in the swamps and woods and was quite happy until a hunter, intent on finding the rare white heron, disturbed the tranquility of her days. Sensing that Sylvia could help him but never would, the disappointed hunter is forced to leave. Pictures like Japanese prints interpret the quiet beauty of this gentle story."

\* Complete Jewett reference

Jackson does not give an accurate synopsis of the story, however her final remark, blending a review of Cooney's illustrations with Jewett's story, is what counts.

• Not listed in previous bibliographies.

903. Blair, Walter, Theodore Hornberger, and Randall Stewart, eds. American Literature: A Brief History. Glenview, IL: Scott, Foresman and Co., 1964. 151, 180, 274, 301-02.  
*Edited book.*

"...Though her work is not as great as Hawthorne's, her stories of New England are the best that have been written since Hawthorne. Her work is authentic literary art, and she adds to the New England sparseness a needed delicate grace."

\*\* Abstract

Much of the text repeats from Blair, et. al.'s 1953 The Literature of the United States, q.v., without the overt criticism found in the earlier work.

904. Current-Garcia, Eugene, and Walton R. Patrick, eds. American Short Stories 1820 to the Present. Revised edition. Chicago, IL: Scott, Foresman and Co., 1964. 258-71.  
*Edited book.*

"Compared to other local colorists, Miss Jewett handles plot development rather casually in her stories; instead, she focuses attention upon a character or group of characters, and what little action or plot movement she engages them in serves primarily as a means of revealing their minds and personalities against a localized background. Gripping suspense and sharp dramatic effects of the Poe-Bierce type are, as a result, missing from her stories. Offsetting the customary means of provoking suspense is the

interest she arouses by character contrasts, economical detail, and a graceful sustained style. If her stories are the less dramatic thereby, they nevertheless sometimes produce a more complex and durable effect than showier stories. The effect of 'The Dulham Ladies,' for example, is remarkable in being at one and the same time ironic and sympathetic."

\*\* Abstract; includes biographical sketch; reprints "The Dulham Ladies."

Jewett is more closely aligned to Irving than to Harte or Twain, however her stories often told realistically and accurately, albeit at times, oversympathetically. She anticipates and influenced Willa Cather. Jewett's stories often demonstrate a casual plot, and so are less dramatic than the Poe-Bierce type, but they are often more complex than "showier" stories. "The Dulham Ladies," for example, elicits both irony and sympathy from the reader.

905. Jones, Howard Mumford, and Richard M. Ludwig. Guide to American Literature and its Backgrounds Since 1890. 3rd edition, Revised and Enlarged. Cambridge, MA: Harvard University Press, 1964. 125-26.  
*Book.*

"Regionalism, cultural pluralism, or the doctrine that the United states is composed of culturally autonomous regions (New England, the South, the Far West, etc.) offered writers in the Genteel Tradition both a challenge and an opportunity. On the one hand, localism, through its insistence upon recording actual speech and custom, seemed to deny the validity of universal or idealized art; on the other hand, if properly managed, localism revealed the ideal in the actual, the universal in the present, the general in the particular...."

\*\* Abstract

Three works by Jewett are listed as "[c]haracteristic volumes in the period," A Native of Winby (1893), The Country of the Pointed Firs (1896) and The Queen's Twin (1899). Jewett is the only New England writer to have three volumes listed (others are Alice Brown, Mary E. Wilkins Freeman, and Edith Wharton).

[Note: Jewett is listed in the Index for the 1959 2nd Revised edition but page 3 references Harriet Beecher Stowe instead; Stowe is not listed in the Index, indicating some sort of mistake.]

- Not listed in previous bibliographies.

906. Macauley, Robie, and George Lanning. Technique in Fiction. New York, NY: Harper & Row, 1964. 3, 4, 7, 122-25.  
*Book.*

"An example of how even a good writer can err can be found in a story by Sarah Orne Jewett which is set in South Carolina. Miss Jewett, who knew her Maine life intimately, set out to tell the kind of story she had often told before, but this time laid in a South still stricken by the Civil War. It is about an old lady and a house (Miss Jewett once said that

when these two subjects came together in her mind, a story was the result), and is called 'The Mistress of Sydenham Plantation.' Perhaps the first false note is struck here, in the title, which smacks a little of the archaic and very much of the 'picturesque.'"

**\*\* Abstract**

This book is notable for the way it plays with the definition of "local color" and for the way it both praises and criticizes Jewett. "Local color" is described here as the stereotypical portrayal of place often by writers who travel. In so doing, they "miss the hidden life, the quality which is unique to the particular place" (122). Jewett, who is briefly mentioned early as an example of a good writer, is used as a bad example of local color when she tries to write about the South, a place outside of her own region. In a brief reading of "The Mistress of Sydenham Plantation," Jewett is criticized for being "gushy" and for using a "reporter tone" (123), for writing in a "postcard" (122) fashion rather than capturing the essence of place.

[Note: Second edition, "Revised and Updated for a New Generation," with Jewett references on pp. 10, 157, 159-60, was published by St. Martin's Press in 1987. In it, Jewett is called "an excellent and rather underrated writer of the latter half of the nineteenth century," and is still criticized for the "misty and superficial" way she treats the South in "The Mistress of Sydenham Plantation" as opposed to her usual "crisp and exact" writing about New England (159).]

907. Magowan, Robert "Robin" A(nderson)., Jr. "The Art of the Pastoral Narrative: Sand, Fromentin, Jewett." Diss. Yale University, 1964.  
*Dissertation.*

"...Jewett's actual contribution to American prose writing seems something else --a knack of placing, situating her objects in relation to the total background or world that they evoke in such a manner that their situation will carry a maximum of symbolic suggestiveness within the narrative frame. Her art requires, in short, that mastery of perspective without which no pastoral can exist."

**\*\* Abstract**

The essence of Magowan's Jewett chapter can be found in his 1963 New England Quarterly article "Pastoral and the Art of Landscape in The Country of the Pointed Firs, q.v. See also his 1959 M. A. dissertation from Columbia, "Pastoral Conventions in the Art of County of the Pointed Firs."

908. McGuire, Mary Agnes. "Sarah Orne Jewett: A Critical Essay." Diss. Columbia University, 1964.  
*Dissertation.*

"The subject of this essay is the imagination of Sarah Orne Jewett. The study attempts to show that her work is best understood by examination in a cultural context of two strains in her experience: the traditional values that were a product of a cultivated family and a cultivated provincial society, and the narrative solidities of a rural life close to soil and sea. From the resolution of this doubleness emerged her assertion of

permanent human values in the fact of a declining provincial culture and a rising Gilded Age materialism. Her creative effort was to bring the best she knew of cultivated and rural strengths to embody her vision of ordered human life."

\*\* Abstract

McGuire considers Jewett's imagination and how its development shaped her work as indicated by Jewett's intellectual inheritance from her father, her cultural inheritance from Europe and America, her letters, and her work itself. In doing so, she outlines Jewett's major themes and concerns. In particular, McGuire notes the harmony indicated in Jewett's fictional societies: "Sarah Jewett, it will be remembered, has reminded herself that one helps society best by helping individuals. Her ideal for society--it hardly needs saying--was not one in which there was an unbridgeable chasm between literate and illiterate, but one in which community built a bridge; and the sense of community in her work came ultimately out of no theory of culture, though she could and did in season quote Plato and Matthew Arnold, but out of the deepest and simplest generousities and alliances of her heart. There are accidental distinctions to be sure, but no chasm, between Brahmins and rustics in Deephaven, between the narrator and Mrs. Todd in the Firs" (225). Chapter six in which Jewett is placed amongst contemporary cultural criticism is the most valuable.

909. Mount, Robert Frank. "Mid-Nineteenth Century New England Literary Dialect: A Study of Five Authors." Diss. Columbia University, 1964.  
*Dissertation.*

[Not seen--unavailable via ILL.]

"The purpose of this study was to determine the accuracy with which the dialect spellings used by five authors represented pronunciations of the stressed vowels that might have been used in the nineteenth century in New England. A secondary purpose was to determine the accuracy with which the dialect spellings represent the phonemic systems of two distinct dialect areas.

"The data for the study were the dialect spellings from selected works by three authors from western New England--Rose Terry Cooke, Sylvester Judd, and Rowland E. Robinson--and by two from eastern New England--Sarah Orne Jewett and Harriet Beecher Stowe" (DAI 25 [no. 05, 1964]: 3165-66).

\* Abstract

Mount uses Jewett's work, among that of others, to determine the accuracy of their use of dialect. He concludes that "the authors accurately represented, within the limitations of English spelling, the incidence of the stressed vowel phonemes used in nineteenth century New England" (3165). He further determines that nothing distinguishes the western New England dialect from the eastern form.

• Not listed in previous bibliographies.

910. Pool, Eugene Hillhouse. "Sarah Orne Jewett's The Country of the Pointed Firs: A Study of Her Artistic Approach." Diss. Honors Thesis for A.B., Harvard University, 1964.

*Dissertation.*

"Sarah Orne Jewett's artistic approach seems primarily to be an attempt to avoid extremes in an effort to maintain a balanced mean. It is this approach that gives to her works the quality of tranquility that is so captivating, and the refinement of emotion that demonstrates the presence of a sophisticated and commanding hand. This paper will attempt to study some of the ways this approach manifests itself in Miss Jewett's work, specifically in The Country of the Pointed Firs, and at the same time will try to explore in depth the nature and scope of the approach... It will be seen that in general Miss Jewett attempts, both personally and artistically, to ride comfortably over and through the tensions of life, seeking through compromise to attain a relatively steady, central plane of existence."

**\*\* Abstract**

Pool's main argument is expressed in his Sept. 1967 Colby Library Quarterly article "The Child in Sarah Orne Jewett," q.v. for annotation.

911. Rich, Louise Dickinson. State O' Maine. New York, NY: Harper & Row, 1964. 213, 248-51, 263.

*Book.*

"... It is generally agreed that Miss Jewett's writings provide a landmark in American literature. In a day when most writers of fiction were busy with matters far outside the average reader's ken--belted earls, haunted castles and poor but virtuous heroines of unearthly beauty--she concerned herself with the things of which she knew through her own rather circumscribed experience. She wrote about ordinary people and everyday events against the background of the Maine coast with such insight that her stories struck a responsive chord in the hearts of everyday people everywhere. She was the first of the good genre writers and still remains one of the best."

**\*\* Abstract**

Rich is incorrect when she insists upon Jewett's "rather circumscribed experience," stating elsewhere that she "never in her life went very far from her birthplace in South Berwick" (248), but she nevertheless recognizes Jewett as "the first of the good genre writers," and ranks high in the list of famous authors from Maine.

912. Sakamoto, Masayuki. "Introduction." Sarah Orne Jewett: A White Heron and Other Stories. Tokyo: Hokuseido, 1964. iii-v.

*Book chapter.*

[In Japanese.]

Includes brief biographical sketch noting Jewett as a prominent local colorist, and a list of Jewett's best-known texts.

913. Cary, Richard. "Jewett on Writing Short Stories." Colby Library Quarterly (Waterville, ME). 6 (June 1964): 425-40.  
*Journal article.*

"It is regrettable that no copy of this first story [John Thaxter] submitted to [Jewett] has been recovered. Miss Jewett's uncollatable remarks are nevertheless significant as a declaration of her principles for the short story and a remarkably close reflection of her own writing practices. Her chief objections center on the diffusion wrought by an overplus of characters pursuing irrelevant threads of intrigue, and the sense of improbability generated by too many digressions for the mere sake of plot. One recalls the unilateral clarity of her 'A White Heron' or 'The Hilton's Holiday' and is wont to agree. Typically, she admires most his descriptions of landscape ('of sea and shore,' her favored salients for perspective) when human figures give the impression of blending into nature, as so subtly accomplished by the haymakers in A Marsh Island and by Almira Todd and Esther Hight in The Country of the Pointed Firs...."

\*\* Abstract; reprints nine letters from Jewett to John Thaxter; includes a reproduction of one page of one of these letters, and a reproduction of one page of one of Thaxter's stories.

Cary examines letters by Jewett to Celia Thaxter's son John, an amateur writer, whose stories Jewett read and criticized, and thereby examines Jewett's own philosophy of writing. Not surprisingly, she admires simplicity, clarity, carefully crafted characters and landscapes, and an author's possessing a directed sense of creative purpose. John showed some early promise, but despite Jewett's help remained unpublished at his death.

914. Coyle, Lee. "Sarah Orne Jewett and Irish Roger." Colby Library Quarterly (Waterville, ME). 6 (June 1964): 441-43.  
*Journal article.*

"...Mrs. Wickham did not quote directly [from Jewett's letter] but adapted the letter to a third person narrative, making minor changes, amplifying thoughts, adding observations, and simplifying terms for her young readers. Capitalizing upon the charm of Miss Jewett's letter, Mrs. Wickham's sensitive editing preserved the delightfulness of the original, which was written from Richfield, New York, on August 29, 1886...."

\*\* Abstract; reprints Jewett's letter to Wickham.

Coyle examines the Gertrude Van R. Wickham's letters to famous authors in preparation to write her series on authors' pet dogs in St. Nicholas (see May 1889 "Dogs of Noted Americans, Part III). Some authors, including "Howells, Holmes, and Harte dismissed the subject curtly." Others who responded warmly included James A. Garfield, Robert E. Lee, Whittier, Eggleston, Aldrich, Woolson and Burnett. Jewett gave a sensitive reply, understanding the spirit of the request.

915. Frost, John Eldridge. "Sarah Orne Jewett Bibliography: 1949-1963." Colby Library Quarterly (Waterville, Me). 6 (June 1964): 405-17.  
*Journal article.*

"The centennial anniversary of Sarah Orne Jewett's birth was commemorated by the completion and publication of a significant bibliography of Jewettiana, issued by the Colby College Press in Waterville, Maine, in 1949....

"In compiling a record of the ensuing years for the Colby Library Quarterly, it has seemed wise to make certain changes appropriate to presentation in a periodical rather than in a book, and to a fifteen rather than an eighty-one year scope...."

**\*\* Abstract**

Frost's unannotated bibliography intends to update the Webers' 1949 bibliography to 1963. Frost does not specifically attempt to correct or add to Weber, he doesn't locate other contemporary reviews of Jewett's work, for example, but he does provide a list of references published before 1949, many of which are reprintings in literary anthologies of articles or Jewett stories that are listed in Weber. Indeed, one of Frost's strengths is in locating Jewett stories printed in literary anthologies. These citations have often been ignored by later bibliographers, but these references help us understand how and where Jewett was read, and taught in schools. Frost also lists doctoral dissertations, completed or in progress, as well as two significant master's theses. The sections entitled "Works by Sarah Orne Jewett" and "Works by and About Sarah Orne Jewett," encompassing the last seven pages of the bibliography, by and large covers new material in Frost's intended fifteen year period, although many of these, also, are reprinted stories in anthologies. The bulk of the rest are citations for the many articles on Colby's acquisition of Jewett letters printed in the Colby Library Quarterly. This indicates a comparative lull in Jewett scholarship during this period.

916. Magowan, Robert "Robin" A(nderson)., Jr. "The Outer Island Sequence in Pointed Firs." Colby Library Quarterly (Waterville, ME). 6 (June 1964): 418-24.  
*Journal article.*

"... in these outer island chapters both notions, pastoral and Christian, are brought into close conjunction. Jewett has accomplished this by centering the quest in the other world of the Outer Islands and by taking as people characters so ancient that death and the next world must seem to them but an island away, a gleam on the near horizon. By making this other existence thus immediate Jewett creates for her narrator a situation in which she must confront her own destiny and make a choice of worlds."

**\*\* Abstract**

An article gleaned from his 1964 dissertation, q.v., Magowan argues that Jewett's characters must choose between worlds: between the stagnation and isolation of life on the islands, indicated in images suggestive of pagan pastoral and Christian paradise, and community represented by the mainland world beyond the Outer Islands.

917. Magowan, Robert "Robin" A(nderson)., Jr. "Fromentin and Jewett: Pastoral Narrative in the Nineteenth Century." Comparative Literature (Eugene, OR). 16 (Fall 1964): 331-37.  
*Journal article.*

"...[Fromentin's] Dominique and [Jewett's] Country of the Pointed Firs project an ideal where past and present are fused through the handling of narrative scale and through a renewed recognition of the saving power of memory. Instead of becoming a vehicle for social criticism, nineteenth-century pastoral is able to present its vision of the good life as a limited personal ethic, a journey for each man to make within himself, a journey achieved through his ability to accept the grace of what has become a kind of involuntary memory."

**\*\* Abstract**

This article, like Magowan's 1959 M.A. dissertation, 1963 article in New England Quarterly, and 1964 doctoral dissertation, q.v., explores the definition of pastoral in part through an examination of Jewett's Country of the Pointed Firs.

918. Auchincloss, Louis. Pioneers and Caretakers: A Study of 9 American Women Novelists. Minneapolis, MN: University of Minnesota Press, 1965. 3, 4, 5, 6-19, 95-96, 157.  
*Book.*

"... Dunnet may be seen too idyllically, if realism is what one wants, but this is not because the individuals are Greenaway ladies or bunny rabbits, but because they have been selected to substantiate the author's thesis that Dunnet is a lovely place, full of integrity, good neighborliness, thrift, and industry, as neat as it is honest, as tactful as it is unaffected, as simple as it is profound. No doubt she could have chosen types to illustrate the contrary; Miss Jewett was too much of a doctor's daughter not to have heard about degeneracy in small, isolated New England communities. But what she chose to depict was the charm of the coastal village, and that such charm exists every visitor can testify. No other author has begun to catch it as she did, and it is unlikely now, with Maine drawn more and more into chain-store and television civilization, that there will be much of it left to catch in the future...."

**\*\* Abstract;** includes biographical sketch and discussions of Jewett's major works.

The nine women writers Auchincloss evaluates were "caretakers of culture," concerned to "preserve a bit of the American tradition...a bit of the frontier." Jewett's work preserves the quaint village life of the Maine coast. Jewett's early work, from Deephaven in 1877 to The Mate of the Daylight in 1884, were unremarkable: "Their enthusiasm is infectious but superficial" (7). Only parts of A Country Doctor (1884) were successful, but its "disjointedness" is remedied in A Marsh Island (1885), "a charming, concentrated, well-balanced little novel of rustic love in the haying season" (99). Most of her "memorable fiction except The Country of the Pointed Firs" was produced in the decade from 1886 to 1896 (11), and the closer to home the story's setting, the more successful it is. With few exceptions, the stories "deal happily with New Englanders against New England backgrounds, and the best are among the best of American short stories" (12). But the tales do not degenerate into meaningless idealism: Jewett's talent is too great for that. Her characters and themes are carefully chosen and are free from great amounts of sentimentality. No one has captured New England coastal life the way she has, nor is anyone likely to. Auchincloss's evaluation is enthusiastic, but largely balanced, remarking on Jewett's faults as well as her successes. Jewett leads off his



assessment, followed by Wharton, Glasgow, Cather, Elizabeth Madox Roberts, Katherine Anne Porter, Jean Stafford, Carson McCullers and Mary McCarthy.

[Note: This was reprinted in 1985 by G. K. Hall, Boston.]

919. Benet, William. The Reader's Encyclopedia. 2nd edition. New York, NY: Thomas Y. Crowell Co., 1965. 520-21.  
*Book.*

"Jewett, Sarah Orne (1849-1909). American novelist and short-story writer. Her familiarity with her native Maine countryside enabled her to become one of the most successful of the local-color writers. Miss Jewett's pictures of New England life were described as 'poetic realism' by Edward Garnett. Deephaven (1877), a collection of sketches of life in rural Maine, was her first successful book. Her masterpiece, The Country of the Pointed Firs, a series of episodes taking place in a Maine seaport town, is considered a minor classic."

\* Complete

Jewett is "one of the most successful of the local-color writers"; The Country of the Pointed Firs is "considered a minor classic."

[Note: Weber 1949 lists this under 1949 first edition, page 560.]

920. Berthoff, Warner. The Ferment of Realism: American Literature 1884-1919. New York, NY: The Free Press, 1965. 14, 27, 90, 94-95, 96-100, and as indexed.  
*Book.*

"...The best among [the New England local color writers], Sarah Orne Jewett, had very nearly the narrowest range; but it is in her work that local-color writing distinctly emerges as not an end in itself but the natural means, for certain talents, to a more precisely measured and disciplined art. Sarah Jewett began as an imitator of Mrs. Stowe's genre studies; she ended as, in the best sense, the master rather than servant of her materials, a realist after the manner sanctified by Flaubert, whose injunction to write about 'ordinary life' with all the scrupulousness of the great historian she made her working motto."

\*\* Abstract

Berthoff's assessment of Jewett in this work is substantially more praiseworthy than his 1959 article in the New England Quarterly, q.v. Here he sets up Jewett as a careful craftsman, whose "slow steady advance" from Deephaven to The Country of the Pointed Firs "is an event of special significance in American literary history....it marks the crystallization of the broad undifferentiated impulse toward realism in American fiction into the durable forms of an objectively valid art" (96). This is achieved in such a way that "the art, the composition, clears itself of irrelevancies" (97): Jewett pares down her writing, refines it, so only the essential emotional impact remains. The temptation is there to fall into sentimentality, but Jewett by and large resists this impulse. Berthoff calls The Country of the Pointed Firs a "novel-length chronicle of remembered episodes," and a "beautiful book that all her development as a writer seems now to have pointed

toward," in which Jewett "abandons the conventions of dramatic fiction and improvises something else," a comment that sounds remarkably similar to what Cather said Jewett advised her to do: "She said to me that if my life had lain in a part of the world that was without a literature, and I couldn't tell about it truthfully in the form I most admired, I'd have to make a kind of writing that would tell it, no matter what I lost in the process" (Carroll, 1921).

921. Howe, Helen. The Gentle Americans 1864-1960: Biography of a Breed. New York, NY: Harper & Row, 1965. 75, 76, 83-87, 92-94, 214, 264, 275.  
*Book.*

"...When, after her friend's death, Mrs. Fields brought out a volume of her letters Father [Mark A. DeWolfe Howe] laid a restraining editorial hand across her enthusiasm, particularly 'regarding the nicknames--especially where an assumed childish diction is coupled with them. An occasional "Pinny" [the tall, slender Sarah was so called because of her head which was no bigger than a pin's] I should think might be left, but four-fifths of them--I think--should go for the mere sake of the impression we want the book to make on readers who have no personal association with Miss Jewett....I doubt...whether you will like to have all sorts of people reading them wrong."

\*\* Abstract; letters and a poem by Jewett reprinted

Howe assisted Annie Fields in editing Jewett's letters for her 1911 volume. Fields and Jewett maintained a "Boston marriage," a relationship "consisting of two ladies, living sweetly and devotedly together" (83). Howe was "obviously distressed to have to recognize the sentimentality" in Jewett (85). The author notes that "[t]o recognize the existence of a personal sentimentality, however, is only to emphasize the mystery concealed in the tangled skein of gifts from which the artist weaves his finished tapestry" (85).

922. Kadota, Tadashi. "[Introduction]." Two Local Colorists: Freeman and Jewett. n.p.: Bunkahyoron Pub. Co., 1965. [i-iv].  
*Book chapter.*

[In Japanese]

Jewett's introduction includes a brief biographical sketch, and list of works. Jewett's "Miss Tempy's Watchers" and "The Hilton's Holiday" are later reprinted on pages 24-42 and 43-70 respectively. Only one Freeman story is reprinted: "A New England Nun."

923. Kirk, Clara M. W. D. Howells and Art in His Time. New Brunswick, NJ: Rutgers University Press, 1965. 105, 314.  
*Book.*

"...Mention of the ladies reminded [William H.] Rideing of the 'Old Corner Book Store,' where one met 'authoresses' as well as authors strolling in and out. Rideing lists Mrs. James T. Fields, Sara [sic] Orne Jewett, Nora Perry, and many more in this literary center where bluestockings were appreciated."

**\*\* Abstract**

Jewett was one of the "authoresses" who frequented the Old Corner Book Store in Boston. The Jewett reference on page 314 recounts Bliss Perry's comments in The Saturday Club (Boston: Houghton Mifflin, 1958), q.v., which mention Jewett in passing.

924. Matthiessen, Francis Otto. Sarah Orne Jewett. Gloucester, MA: Peter Smith, 1965. 160 pp..  
*Book.*

This book reprints the 1929 biography of Jewett by Matthiessen, q.v. for annotation.

925. McElderry, Bruce R., Jr. The Realistic Movement in American Writing. New York, NY: The Odyssey Press, Inc., 1965. 8, 368-77.  
*Book.*

"One of the best practitioners of the New England story was Sarah Orne Jewett....The Country of the Pointed Firs, a series of character sketches in a seaside village, is generally considered her finest work. So delicate is the interconnection between the characters of these pieces that no excerpt can convey the feeling that permeates the volume. 'The White Heron,' title piece of a collection published in 1886, is more nearly complete in itself, and shows to advantage Miss Jewett's fine feeling for nature..."

**\*\* Abstract; reprints "A White Heron"**

Jewett, and the other local-color writers "have left for us the very look and echo of a vanished American life" (8). She was "[o]ne of the best practitioners of the New England story," and "The White Heron" shows her appreciation for nature. Her finest work, The Country of the Pointed Firs is so interconnected that it cannot be excerpted.

926. McMichael, George. Journey to Obscurity: The Life of Octave Thanet. Lincoln, NE: University of Nebraska Press, 1965. 84, 88, 89, 89n, 143, 144, 158, 169, 176-77, 217, 220.  
*Book.*

"...[local color] was novel, regional hopeful (or complacent), romantically picturesque, and populated with exemplary blacks or odd whites. At its best it was skillful and perceptive, and in the case of such an expert as Mary Wilkins Freeman or Sarah Orne Jewett or Alice French it was sometimes even moving; but it was never profound."

**\*\* Abstract; Jewett letter to Thanet reprinted.**

Alice French, real name of writer and critic Octave Thanet, like Jewett never married. She met Jewett on several occasions, and Jewett once wrote to her regarding Thanet's novel The Lion's Share, "you must promise me to leave this sort of thing to others who can't write anything else" (176). Jewett is considered an "expert" at writing local color, and while in Jewett's case it can be sometimes "moving," "it was never profound."

927. Samuels, Charles E. Thomas Bailey Aldrich. New York, NY: Twayne Publishers, Inc., 1965. 76, 77.

*Book.*

"...The story ['Shaw's Folly'] is also a failure because Aldrich's ideas were as vague as his characters. The story raises a problem, but the author has not thought the problem through. Most readers would agree with Sarah Orne Jewett who complained that 'the only shadow of dissatisfaction that a fond reader can find is, that the writer didn't say what the cure might have been for such a sad failure!'"

**\*\* Abstract**

Aldrich's story "Shaw's Folly" was a failure because his "ideas were as vague as his characters." Jewett read the story, and found "[i]t is done with such freedom of hand and brightness of touch that I like it most commonly well....There's realism seen from the humorous point of view" (76). She criticized Aldrich for writing "slightingly" of it, and then criticized Aldrich's execution of it for not providing a solution to the social problem he sets out.

928. Stegner, Wallace. The American Novel From James Fenimore Cooper to William Faulkner. New York, NY: Basic Books, Inc., 1965. 144.

*Book.*

"...Urged by her friend Sarah Orne Jewett to try something closer to her own experience, [Willa Cather] revived her Western memories with a trip to Arizona and New Mexico and, after her return" produced O Pioneers!

**\* Complete Jewett reference**

Jewett influenced Cather to return to "her own experience," out of which came O Pioneers!

929. Stovall, Floyd. American Idealism. Port Washington, NY: Kennikat Press, Inc., 1965. 111, 139.

*Book.*

"...Between 1906 and 1911 [Willa Cather] was a member of the editorial staff of McClure's Magazine. It was during this time that she became acquainted with the New England realist, Sarah Orne Jewett, who became her friend and adviser."

**\* Complete Jewett references**

Harte was one of the first of the regionalists, a group whose members included Jewett. Stovall later calls Jewett "the New England realist," who influenced and advised Willa Cather.

[Note: this is a reissue of 1943 University of Oklahoma Press edition.]

930. Wagenknecht, Edward. Harriet Beecher Stowe: The Known and the Unknown. New York, NY: Oxford University Press, 1965. 6.  
*Book.*

"...No one has ever questioned [Stowe's] preeminence among fictional authorities on New England Puritanism, and her importance as a local colorist was gratefully acknowledged by such distinguished successors as Sarah Orne Jewett and Mary E. Wilkins Freeman."

\* Complete Jewett reference

Sarah Orne Jewett was one of the "distinguished successors" of Stowe.

[Note: Index lists another Sarah Orne Jewett reference on page 242-43, but this note refers to Stowe's publisher John P. Jewett.]

931. Wilson, Benjamin Harrison, Jr. "Quiet Realism: Women Writers in the William Dean Howells Tradition." Diss. University of North Carolina at Chapel Hill, 1965.  
*Dissertation.*

[Not seen--Unavailable via ILL.]

"... Through an examination of Howells' critical pronouncements and fictional practice, the characteristics and limits of a 'quiet' realism are formed so that a delineation of its practice by these women writers may be seen in their fiction. In each writer, additional information from their critical remarks provides evidence of an awareness of this type of realism.

"Starting with Sarah Orne Jewett and Mary E. Wilkins [Freeman], contemporaries of Howells', this study examines the impact of a more direct relationship with the innovator of quiet realism. Here are shown the possibilities of a common practice in quiet realism most likely reflected in preference to other realistic modes Howells' [sic] practiced, such as critical realism. The basis for a continuing practice of this type is formed from the kindred relationship Howells had with these first quiet realists" (DAI 27 [no. 01A, 1965] 0218).

\*\* Abstract

Wilson's study means to show how some women writers of the late nineteenth and early twentieth centuries reflected and continued William Dean Howells' theory and practice of realism in a form Wilson calls "quiet realism." Jewett, as a contemporary of Howells, and as one closely associated with him professionally, is treated as one of the earliest practitioners of "quiet realism," along with Mary Wilkins Freeman. The work of Willa Cather, Mary Ellen Chase, Dorothy Canfield Fisher, and Ellen Glasgow is also considered.

932. Hirsch, David H. "Subdued Meaning in 'A New England Nun'." Studies in Short Fiction (Newberry, SC). 2 (Winter 1965): 124-36.

*Journal article.*

"...Mrs. Freeman does not seem to deviate greatly from the subject matter and methods of her sister writers in the New England local-color tradition. The story seems to be, no matter how skillfully done, one more among the 'good many...tales [which] concern single women.' And especially does it resemble those fine tales of blighted romance so frequently found in the works of Sarah Orne Jewett. But what distinguishes the scene I have singled out, and, indeed, the entire story, from the pastoral tranquility of Miss Jewett or from the sentimentality of Harriet Beecher Stowe and Rose Terry Cooke, is the undercurrent I have already referred to [of compulsive neurosis]."

**\*\* Abstract**

Freeman's "A New England Nun" differs from the "pastoral tranquility" depicted in much of Jewett's work by the presence of underlying mental illness expressed by the character of Louisa, an indication of Freeman's interest in psychological elements "in the air in the 1880's" (128). This is the only reference to Jewett in the article, where she is used only as a matter of comparison. Hirsh does refer the reader to Magowan's studies of Jewett and the pastoral, and quotes from Babette Levy's 1946 article in the New England Quarterly, q.v.

933. Boggio-Sola, Jean. "The Poetic Realism of Sarah Orne Jewett." Colby Library Quarterly (Waterville, ME). 7 (June 1965): 74-81.  
*Journal article.*

"...Her work, less a social document and more a work of art than that of her colleagues, radiates a deeper realism akin to that of poetry. Following Flaubert, she uses all the rich potentials of her object to create a particular state in the reader's mind which, for lack of better words, might be called a musing condition. This is the way nature speaks to the soul in her work. Her power of suggestion, heightened by her easy flowing style, rests in great part on a complete identification with her material at large, and more particularly with nature in a manner that recalls Thoreau's. That is why Miss Jewett's work is genuinely poetic: she writes the poetry of everyday life in New England out of an exceptionally refined emotive sensibility. Her realism, then, emerges as undoubtedly poetic realism."

**\*\* Abstract**

Jewett's "great innovation" was in producing "admiration and love through the use of beauty," which found its best expression in "her masterpiece The Country of the Pointed Firs" (75-76). Jewett's artistic skills in constructing landscapes never overpower the characters "to the point of preventing a feeling of loving admiration," as evidenced in "A White Heron." Combining her graceful style, with her power of meditative suggestion, Jewett wins her audience over, creating "a particular state in the reader's mind...a musing condition," in a sense, hypnotizing them to her world view. Jewett's work, like Thoreau's, merges the poetic and the realistic, producing a poetic realism. Reprinted in Cary's 1973 Appreciation, q.v.

934. Cary, Richard. "Jewett's Literary Canons." Colby Library Quarterly (Waterville, ME). 7 (June 1965): 82-87.  
*Journal article.*

"...Central to her undogmatic creed is the reiterated conviction that creativity issues from a divine, mystical springhead too deeply concealed to seek with any chance of discovery. We are God's acquiescent instruments in the accomplishment of art and we intuitively work toward the moral betterment of mankind, whose natural sympathies we enlist through natural expression. To this gossamer neoplatonism Miss Jewett shrewdly yokes a Down East pragmatism, an Emersonian advocacy of self-reliance. We must exert ourselves to verify in tangible ways our inherent excellences...."

\*\* Abstract; reprints letter from Jewett to Laura E. Bellamy.

The title of this article is misleading. Cary doesn't examine the literary canons as groups of literature Jewett with which Jewett is connected, but instead, working from Jewett's letters, much as he does in his 1964 article, "Jewett on Writing Short Stories," q.v., he attempts to construct Jewett's philosophy of writing, her literary credos. Supplementing the above-quoted commandments, Cary outlines other rules, such as "Exploit the common ideal; stay within the conservative swath of middle ground hallowed by the great Anglo-Saxon tradition," which sounds like "be safe," "The personal element...is what imparts to literature its ultimate merit; style in short is paramount," or "be yourself," and "The goal is 'imaginative realism'...which disaffirms the sordid, the sensational, the grandiose," in other words, "be creative naturally." Cary's close textual readings of Jewett's letters continue to elucidate our understanding of Jewett's creative process.

935. Gauvreau, Winifred. "A Readable Gallery of Feminine 'Rebels' [Review of Auchincloss's Pioneers & Caretakers]." Nevada State Journal (Reno, NV). Aug. 1, 1965: 4.  
*Newspaper article.*

"... [Auchincloss's] analysis relates their works to their lives and although he is a skilled observer and his evaluations are discerning he somehow fails to carry through his theme that all of those novelists have a common denominator in presenting 'the very essence of the romantic concept of the American dream.'"

\*\* Abstract

Gauvreau reviews Auchincloss's Pioneers & Caretakers, among which essays Jewett is treated. She finds, however, that Auchincloss's "examples of 'the romantic concept' are indeed gloomy and it is to be hoped that if these authors represent our finest female literary 'caretakers,' some more encouraging creative 'Pioneers' may yet emerge." Other books considered in the same review include Ishbel Ross's Charmers and Cranks, to which the article's title refers, Fitzroy Maclean's Eastern Approaches, Penny DeFore's With All My Love, and Murial Spark's Memento Mori, among others.

936. Rouse, Blair. "Book Reviews [Review of Auchincloss's Pioneers and Caretakers]." American Literature (Durham, NC). 37 (Nov 1965): 340-41.  
*Journal article.*

"This volume offers nine essays in which the author considers the significance for American writing and the achievements of Sarah Orne Jewett, Edith Wharton, Ellen Glasgow, Willa Cather, Elizabeth Madox Roberts, Katherine Anne Porter, Jean Stafford, Carson McCullers, and Mary McCarthy. Mr. Auchincloss sees members of this gathering as having a relationship, aside from their being women, in that 'they are conservatives who are always trying to conserve' and 'that they have struck a more affirmative note than the men,' qualities regarded as characteristic of the woman novelist in America in her role as preserver of American tradition. This scheme holds true for Miss Jewett, Mrs. Wharton, Miss Glasgow, Miss Cather, and Miss Roberts; it is less evidently applicable to the other four writers."

**\*\* Abstract**

Rouse recommends Auchincloss's book, although he finds the essays on the "older novelists" more compelling than those of the younger. Although Rouse addresses several of the chapters in more detail in the remainder of his review, none of his comments address the chapter on Jewett specifically.

937. Beale, Eunice Caldwell Mower. "College Preparatory, 1900." 175th Anniversary Sampler: A Collection of Essays by Alumni and Friends of Berwick Academy (1791-1966). Jean M. Goodwin, ed. South Berwick, ME: Berwick Academy, 1966. 19-21. *Book chapter.*

"In the late afternoons my thoughts must have been more on the outdoors than on books. I can still see the sun shining through the beautiful stained glass window given by Miss Sarah Orne Jewett in memory of the soldiers and sailors, former pupils of the school, who had given their lives for their country."

**\*\* Abstract**

938. House, Kay S., ed. Reality & Myth in American Literature. Greenwich, CT: Fawcett Publications, 1966. 121. *Edited book.*

"John Neal (1793-1878) was a Maine Quaker whose reputation as a man of letters rivaled Cooper's, for a time; in 1824 he went to England and wrote a series of papers for Blackwood's Magazine, on political and literary personages in the United States. As we know from such writers as Mark Twain and Sarah Orne Jewett, Neal was correct in believing that a valid national literature must be drawn not from patriotic abstractions but from verisimilitude in language and accurate observation of the life of a particular region, from what Cooper had called 'the multitude of local peculiarities which form our distinctive feature upon the many-peopled earth.'"

**\* Complete Jewett reference**

Jewett is mentioned in passing as being a predecessor to Neal, who also wrote with "verisimilitude in language and accurate observation," which are characteristic of "a valid national literature."



939. Bridgman, Richard. The Colloquial Style in America. New York, NY: Oxford University Press, 1966. 62.  
*Book.*

"...Writers like Hamlin Garland and Sarah Orne Jewett wrote of essentially domesticated characters and, as a consequence, their dialogue quieted. The earlier humorists had presented dialect figures whose activities were consistently broad and violent: they hunted bears, kicked dogs, gulped whiskey, and danced gals off their feet. The new rural scene emphasized the calmer existence of farming and housekeeping, a life valued in itself rather than exhibited as a source of crude amusement..."

\* Complete Jewett reference

Jewett's "domesticated" scenes dictated that she use dialect only for small effects. "The new rural scene emphasized the calmer existence of farming and housekeeping, a life valued in itself rather than exhibited as a source of crude amusement."

940. Carter, Everett. Howells and the Age of Realism. Hamden, CT: Archon Books, 1966. 117, 119-20, 237, 269.  
*Book.*

"In Sarah Orne Jewett, who had treated a vastly dissimilar environment [than the Southern writers], Howells had found the same method and the same values. He took delight in the 'very tint and form of reality' in her collection called Deephaven, and hoped publicly that she would turn her ability to observe and characterize 'to the advantage of all of us in fiction.' She listened to this advice, and created the etchings of New England life some of which were collected under the title The Country of the Pointed Firs, stories in which the transition from fiction to nonfiction is so slight as to be imperceptible...."

\*\* Abstract

Carter quotes Howells's June 1877 review of Deephaven in the Atlantic to demonstrate his ethos for creating good fiction. The paragraph above is slightly misleading in its reductive suggestion that The Country of the Pointed Firs comes immediately after Deephaven, and was produced largely as a result of Howells's advice.

941. Cary, Richard. "Introduction." Deephaven and Other Stories. By Sarah Orne Jewett. New Haven, CT: College and University Press, 1966. 7-23.  
*Book chapter.*

"...It has been suggested that [Jewett] projects an unreal idyl because she was ignorant of the bleaker sides of New England life. This is untrue. She was thoroughly cognizant of the economic and emotional urgencies that spelled misery for her constituents, and on more than one occasion she pulls aside the veil. The equanimity of her temperament and the security of her social situation generated a preference for the less desolate experiences. Without distorting the fundamental realities of places and people, she overlays the harsher aspects with her indomitable memory of past greatness and goodness. An old and treasured fragment of culture was fast disintegrating, and she

wished to preserve some of its essence. In the process, she presses many flowers but gilds few lilies."

**\*\* Abstract**

Once again Cary is given an opportunity to introduce Jewett, and does so in a competent, appreciative way that is not without critical acumen. After a brief biographical sketch and overview of her influences, the final ten pages of the Introduction focus on Deephaven. It is a "formative and fundamental" novel, one that "stands in relation to the rest of her work as the embryo to the adult organism" (12), and her later works are introduced in comparison, culminating with mention of The Country of the Pointed Firs. A survey of critical comment of Deephaven is provided, and the stories that comprise the work are examined in more depth. Cary includes other stories in this collection, and they, too, are examined closely in the final pages. After a bibliographical and textual note, and Jewett's Prefaces to the 1877 and 1893 editions, the book commences.

942. Duggan, Francis X. Paul Elmer More. New York, NY: Twayne Publishers, Inc., 1966. 146, 147.  
*Book.*

"...The fiction of Sarah Orne Jewett, Mary Wilkins Freeman, and other New England regionalists, writes Carl Van Doren, presents 'quaint interiors scrupulously described; rounds of minute activity familiarly portrayed; skimpy moods analyzed with a delicate competence of touch;...the atrophy of the emotions which...often grows upon the celibate.' Commenting on the same writers, More observes: 'States of mind they can describe; the conscience of an individual or of a people they can analyze; characters petrified into some tragic or exquisitely pathetic or tender reminiscence they can make real; an aspect of nature they can portray as delicately as the human mood of which it seems a shadow; but in passion or action they have almost always failed....Always we have the idyllic beauty of a scene that is petrified into motionlessness, and human moods in which the active passions remain as an echo from a remote distance.'"

**\*\* Abstract**

Jewett is the successor to "Hawthorne's quietude and feeling of isolation." Duggan quotes Van Doren's 1940 The American Novel, q.v., to describe Jewett and Freeman's powerful strengths, and More's 1910 article in the Nation, q.v., to qualify those strengths by noting their weakness in writing "passion or action."

943. Edener, Wilfried. "[Review of Cary's Sarah Orne Jewett]." Jahrbuch fur Amerikastudien (Heidelberg). 11 (1966): 351-52.  
*Journal article.*

[In German--translation by Richard Naumann]

"In this study the complete literary work of Sarah Orne Jewett is interpreted for the first time. Cary presents many of Jewett's lesser-known 'sketches' and 'short stories' in order to show her best known work, The Country of the Pointed Firs, in a better light than the limiting term 'regionalist' suggests."

**\*\* Abstract**

Edener gives Cary's Sarah Orne Jewett a positive review and praises Cary's efforts to present the wide body of Jewett's work to the public for the first time. Edener finds that Cary has "succeeded beyond any doubt to provide a precious service to the acknowledged author" (352).

- Not listed in previous bibliographies.

944. Hashiguchi, Yasuo. "Verbal Criticism." Gengo Kagaku (Linguistic Science) (Fukuoka-shi). 2 (1966): 37-40.  
*Journal article.*

"We have been told previously that it was always a good sign when [Mrs. Hilton] rocked. It is evident, therefore, that her response here gives the lie to her true opinion. She shows it in the story by declining to accompany Mr. Hilton and the two children. Strangely enough, Mrs. Hilton said, after the excursion was over, 'I guess we was right about havin' 'em [the two children] see somethin' more o' the world.' The word 'we' attracts our immediate attention simply because of its logical contradiction to the fact...."

**\*\* Abstract**

Hashiguchi examines Jewett's "verbal awareness" in "The Hilton's Holiday" and "Miss Tempy's Watchers," and argues that this type of criticism "may well claim its legitimate place if it harmonizes with non-verbal criticism" (40).

945. Lee, Robert Edson. From West to East: Studies in the Literature of the American West. Urbana, IL: University of Illinois Press, 1966. 130-31, 135.  
*Book.*

"There [in Boston], through a friendship with Mrs. Louis Brandeis, [Cather] met Mrs. Fields, the widow of Hawthorne's publisher, and the local-color writer Sarah Orne Jewett. The significance of all this is made clear in Miss Cather's essay [Not Under Forty]: 'The unique charm of Mrs. Fields' house was not that it was a place where one could hear about the past, but that it was a place where the past lived on--where it was protected and cherished, had sanctuary from the noisy push of the present.' And it is significant too in the admiration Willa felt for Miss Jewett, both for her personality--'a lady, in the high old sense...an ease, a graciousness'--and for her prose."

**\*\* Abstract**

Cather met Jewett in Boston at the home of Mrs. Fields, "a place where the past lived on." Cather was later influenced by Jewett, both to leave McClure's Magazine and write full time, and to "go back to Nebraska for her subjects" (131).

946. McCord, David. "Sarah Orne Jewett." 175th Anniversary Sampler: A Collection of Essays by Alumni and Friends of Berwick Academy (1791-1966). Jean M. Goodwin, ed. South Berwick, ME: Berwick Academy, 1966. 64-68.  
*Book chapter.*

"Few authors, fewer places in the world of letters fade so little in one reader's mind as Sarah Orne Jewett and her township's Dunnet Landing in the State of Maine. Miss Jewett is, of course, the woman genius in the Berwick circle. Genius? Is it ever something less than genius which can take one place, one people and one time exactly as they were and will them to the future, proof against debunking, scorn, or plain neglect."

\*\* Abstract; excerpted from a long paper McCord read to the Massachusetts Historical Society in 1965.

Jewett graduated from Berwick Academy in 1865.

947. Solomon, Eric. Stephen Crane: From Parody to Realism. Cambridge, MA: Harvard University Press, 1966. 178.  
*Book.*

"...Generally speaking, the local colorists, for all their revulsion against the lonely tragedies of quiet and desperate lives--as shown, for example, in the decay and impoverishment of Sara [sic] Orne Jewett's Deephaven or the humdrum tragedies of Mary E. Wilkins Freeman's New England nuns--usually found a viability under the gracelessness of village life. Miss Jewett's characters do accept their lot; they survive. Mrs. Freeman's stories ordinarily end on a sentimental note as the inherent goodness of humanity finally breaks through the natives' harsh visages."

\* Complete Jewett reference

Solomon uses "the decay and impoverishment" of Jewett's Deephaven as an example of "the lonely tragedies of quiet and desperate lives" that are often depicted by the local colorists. However, these characters "found a viability under the gracelessness of village life," and Jewett showed how they could survive.

948. Thorp, Margaret Farrand. Sarah Orne Jewett. University of Minnesota Pamphlets on American Writers, no. 61.. Minneapolis, MN: University of Minnesota Press, 1966. 48 pp..  
*Book.*

"...[Jewett] understood her world more deeply than most of her contemporaries because her responses to it were more delicate and subtle. One is constantly struck by this as one reads her; what she sets down are not the observations of a reporter but impressions recollected in tranquility. Her memory is very sure and strong for details of appearance, of voice, of manner. She may not have been able to trace back to its source each trait with which she built up a character but she knew that each trait was true....It is this power of recreating impressions which makes Sarah Jewett something a

little larger than a local colorist, which makes one want to read her for other reasons beside the desire to comprehend New England."

\*\* Abstract; includes biographical sketch, primary and secondary bibliography.

Thorp's book is a compact assessment of Jewett and her work, but does not provide any radically new interpretations. Jewett knew well such traits as the New England sense of duty, of endurance, of a preference for solitude (and the incumbent risks associated with a solitary life), and these made their way into her work. The device of the visitor who comes to know the people of the village, first encountered in Deephaven (1877), is used "with real skill" in The Country of the Pointed Firs (1896). She also is skilled at capturing Maine speech with a minimum of graphic distortion.

She had an ideal working arrangement: she lived at the Fields home in Boston during the winter months, during which time she had servants to attend to her, had no domestic responsibilities, and no pressure to write for survival. "Few women in the nineteenth century found themselves in a comparable situation" (28).

Jewett's first novel, A Country Doctor, "is not well proportioned." Nan's earlier life is drawn out too far, and the plot's crisis as to whether Nan will choose love over career is "never made sharp enough to be exciting" (31). Nevertheless, the theme drew attention to the novel, even from abroad. Her next novel, A Marsh Island, is better. Much later, Charles Dudley Warner, at the time editor of the Hartford Courant, encouraged her to write the poorly received historical romance, The Tory Lover. Nevertheless, the sailors' speech is authentically presented, and the hero is well depicted. The novel was translated into French, Italian, and Spanish. Jewett's well received book for girls, Betty Leicester, "is too unsophisticated for the modern schoolgirl and the moral sentiments in the book are too pointed" (34). Her history book, The Story of the Normans "is not a successful book" (34).

In her story collections, it's interesting to see how her handling of the narrative improves, particularly as she omits more personal comments to let the humor or poignance of a situation show through. An example of this can be seen in "The Dulham Ladies" (Atlantic 1886). "The Only Rose" (Atlantic, January 1894) is "one of the best stories Jewett ever wrote" (37). "A White Heron" is "one of the earliest conservation stories but it is conservation based not on practical twentieth-century arguments but on the sense of a mystical kinship between Man and Nature, a kinship which Miss Jewett felt very strongly herself" (39).

"The Country of the Pointed Firs (1896) is not a novel and not much seems to be gained by calling it, as some modern critics are inclined to do, a para-novel, but it does have a definite and effective unity....It is with The Country of the Pointed Firs that one should begin to read the work of Sarah Orne Jewett" (41-42).

949. Warren, Austin. The New England Conscience. Ann Arbor, MI: University of Michigan Press, 1966. 167-68.  
*Book.*

"...Best of all, in contrast to the Miss Jewett of Country of the Pointed Firs, Miss Wilkins does not tell her tales from the point of view of a city visitor, however sympathetic, nor swathe the dialogue of her characters in her own prose: her stories are almost entirely told in dialogue."

\*\* Abstract

The only reference to Jewett in this book on the development of "the New England Conscience" from 1620 to 1920. Warren compares Wilkins to Jewett and finds Wilkins superior. Wilkins "wrote to support herself, not primarily to 'be creative,' as Sarah Orne Jewett professed to do, or to defend the village people ('the natives,' as they were called in my youth) against the patronage of 'summer boarders'" (167-68). Wilkins, in comparison, "had the conscience of a literary craftsman." Other than the fact that he seems to despise Jewett's upper-class heritage, it's unclear why Warren doesn't appreciate her work.

950. Ziff, Larzer. The American 1890s: Life and Times of a Lost Generation. New York, NY: Viking Press, 1966. 286-96, 326, 332.  
*Book.*

"...Sarah Orne Jewett had a devoted readership in the nineties, but it was not a large one, and in The Country of the Pointed Firs she appeared to have gone as far as she could along the road she had chosen. Twenty years of writing were, it appeared, an apprenticeship for this one modest masterpiece, and once it was achieved, her career was over. She attempted a historical romance in keeping with the tastes of the time, The Tory Lover (1901), which offered little promise of development for her in that direction."

**\*\* Abstract**

In chapter thirteen of this work, titled "An Abyss of Inequality: Sarah Orne Jewett, Mary Wilkins Freeman, Kate Chopin," Ziff references Jewett's upbringing in South Berwick, her connections with Boston society, and calls her creative landscape a world that was "rural and isolated and was therefore a dying one in the 1890s" (288). Ziff notes that "there is an immensity of life--social struggles, sexual love, ambitious passions--which never enter [her] pages" (289), which marks him as a critic writing before the advent of feminist criticism. The Country of the Pointed Firs is referred to as "one modest masterpiece" (291), "[a]lthough it lacks something of the breadth contained in pieces like the sketch of the girl ["The White Rose Road" from Strangers and Wayfarers (1890), part of which Ziff quotes earlier], its confident movement is deep" (290). Jewett is compared to Mary Wilkins Freeman later in the chapter, and in chapter fourteen is referenced in regard to Edwin Arlington Robinson.

[Note: Later reprinted with same page numbers by University of Nebraska Press, 1979.]

951. Bensten, June Marsha. "Sarah Orne Jewett: An Interpretation of Her Work." Diss. M. A. Thesis, Brooklyn College, 1967.  
*Dissertation.*

[Not seen--unavailable via ILL.]

- Not listed in previous bibliographies.

952. Cary, Richard, ed. Sarah Orne Jewett Letters. By Sarah Orne Jewett. Enlarged and revised edition.. Waterville, ME: Colby College Press, 1967. 186 pp..  
*Edited book.*

"...in mosaic fashion, out of a welter of matching facets, evolves the portrait of a lady. Miss Jewett's catalogue of attributes, perceptible in her public writings, becomes more strikingly manifest in these private disclosures. The luminous heart, the discriminating ideals, the profound compassion, and the uncomplicated vision tremble closer to the surface in these unguarded, unaffected personal testaments. For the more formal occasions, Miss Jewett chose her habiliments with utmost care. Here she appears in casual apparel."

\*\* Abstract; includes chronology of books by and genealogical chart of Jewett.

This "expanded and revised edition" of Cary's 1956 edition of Jewett's letters supplements the original ninety-four with forty-eight newly published letters. A total of 125 of these are housed at Colby College, with the remaining seventeen remaining elsewhere. As in previous printings of her letters, both in bound form, and in journals, Cary supplies ample (if not excessive) commentary on recipients as well as cultural and historical references. Many of the letters themselves are brief, and deal with Jewett's daily activities. As Cary states, "[h]er domestic letters are typically energetic, newsy, and pointed toward the recipient's specific tastes. She divulges chitchat about vacations, excursions, ailments, and neighbors' 'doings'....Outside of the immediate family circle one finds a profusion of 'bread-and-butter' notes to her hospitable friends" (6). It is unlikely that Jewett's letters will be widely recognized as significant, but Cary nevertheless is right in his desire to publish this enlarged volume. As little as they might add individually, the volume nevertheless adds to our knowledge of Jewett, her times, and her endeavors, both social and literary.

953. Hamblen, Abigail Ann. "Beloved Village." Shoreliner (Portsmouth, NH). [17] (1967): 33, 45.  
*Journal article.*

"Maine was a part of [Jewett], a part of her, and she of it, and somehow she could not feel herself complete when she was away. She was not the only New Englander to feel this call of her native land. But she was more articulate than most. Her books, her gentle little stories, were made up of the stuff of her own country-side, the fields and old roads and winter-beaten houses and barns that she had known from her earliest days.

"...She would never call herself a 'master writer,' but she was eminently able to give 'everything weight' and make us 'feel the distinction and importance of it.' New England is proud of her, and grateful, too, because she has made a phase of it alive forever."

\*\* Abstract; includes photograph of Jewett house.

Jewett was one of the most articulate of those who wrote about New England. She wrote about her own countryside that she knew all her life. Jewett was humble and would never have called herself "a 'master writer,'" but keenly felt that her work was important. New England is proud of her "because she has made a phase of it alive forever."

- Not listed in previous bibliographies.

954. Karolides, Nicholas J. The Pioneer in the American Novel 1900-1950. Norman, OK: University of Oklahoma Press, 1967. 275, 277.  
*Book.*

"...The surviving ideals of the romantic tradition were being forcefully defended at the close of the century by a small New York group led by Richard Henry Stoddard; the defense was, however, a final gasp of a dying tradition. Taking over the field were the works of Mark Twain, William Dean Howells, and those of the local color--regional artists like Bret Harte and Sarah Orne Jewett; these introduced the realist tradition and had already gained prominence and acceptance in literary circles."

**\*\* Abstract**

The local color, regionalist writers, including Jewett, participated in the literary trend away from romanticism toward realism. Jewett's work has a "quiet directness" that distinguishes it from Churchill and Wister, who were basically romantics (277).

955. Martin, Jay. Harvests of Change: American Literature 1865-1914. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1967. 88, 137, 139, 141, 142-48, and as indexed.  
*Book.*

"...The portrayal of common life as history or history-becoming-dream--these are the possibilities that in her best work Sarah Jewett simultaneously realized. The characters in her work who mean the most to us are those who dream their history, but, in so doing, help to incorporate into history-in-the-making part of the heroism of their dreams."

**\*\* Abstract**

Martin begins his assessment of Jewett by pointing out that she also wrote for children, and that these stories, such as those in Play Days, or Betty Leicester's Christmas, "dramatize the conventional virtues of a weakened, later nineteenth-century Protestant Ethic: self-reliance, individualism, honesty [sic], thrift, hard work, and prudence" (142). These "simpler virtues of childhood" idealized "the lost youth of New England," a characteristic that many local-color writers shared (142). Jewett associated closely with her childhood, a time when she was influenced by her beloved father. Martin then examines the "vitalizing principle of all regional writing," a sense of "doubleness" that "forces an objective, impersonal, and critical gaze to accompany the affectionate backward glance"(144). While "A White Heron" acts as a childhood parable, a story like "The King of Folly Island" is bleaker, and indicates an artistic ambivalence in Jewett's work in the reversal of the typical romantic pattern of the country being more idealized than the city. This is indicated again, in The Country of the Pointed Firs, and marks Jewett's artistic "triumph." "From spectator [the narrator] has become participant, thus understanding the double impulses of the New England world, which contains both an Edenic Green Island and a desolate Shell-Heap Island" (146-47). In recognizing both the failures and the successes of the isolated villages and islands, Jewett emphasizes the vital elements that remain amongst a dying way of life.



956. Trafton, Jr., Burton W. F. "Foreword." The Old Town of Berwick. By Sarah Orne Jewett. Berwick, ME: The Old Berwick Historical Society, 1967. [p.1].  
*Book chapter.*

"In Old Berwick, there have been grave losses all the way. Should Miss Jewett return to her village, she would surely miss the fine Georgian mansion, steeped in history and local tradition--that home of Madam Cushing's where Lafayette visited on his last pilgrimage--portions of which were shipped to a museum in the midwest, and the remainder demolished. She would be sorry such reminders of our 'comfortable middle age' as the watering trough and granite hitching posts had been judged unworthy to remain at the square. Surely, little would touch her more deeply than the impending destruction of the great wine-glass elms along Portland Street where, for hundreds of years, over hundreds of lives, in sturdy double file they have touched the sky....

"By no means would she propose turning our backs on the opportunities of today. She would, on the other hand, have us among those perceptive towns to acknowledge the past as always part of the present--and to discern that neglect, or effort to debase it, produces but ugly caricatures of our former selves. Jewett would have been pleased that so many historic houses in town have been preserved, and would have supported the republication of the essay that follows as part of the continuing effort."

\*\* Abstract; reprints Jewett's essay "The Old Town of Berwick" first published in New England Magazine, July 1894.

Jewett was a preservationist who believed that "the past is always part of the present."

957. Warren, Adele. "The New England Matriarch in the Sketches of Sarah Orne Jewett." Diss. Dissertation for M.S., Central Connecticut State College, 1967.  
*Dissertation.*

"... The struggles at ensue [in Jewett's fiction] reveal (almost always 'successfully') the virtues which Sarah Orne Jewett admires in the New England past. Her women show the 'vein of iron' which, coupled with a sense of humor and honor, comes through clearly in their deeds and dialect. The small front gardens carefully tended and protected by neat white picket fences, reflect the pride and self-reliance of the women within the trim white houses. The 'rusty black silk, twice-turned' becomes a badge of courage and determination....The struggle also reveals, however, the enormous, unacknowledged power that women had in that society. In short it reveals--perhaps unconsciously--a completely feminized world--a matriarchy."

\*\* Abstract

This early feminist assessment is largely dated from a critical standpoint--both in terms of feminist theory and literary theory about Jewett--but still adeptly asserts the power women had in Jewett's fiction and in New England society in the latter nineteenth-century.

- Not listed in previous bibliographies.

958. Westbrook, Perry D. Mary Wilkins Freeman. New York, NY: Twayne Publishers, Inc., 1967. 19, 27, 50-56, 70, and as indexed.  
*Book.*

"...An old woman in an old house is, indeed, for Miss Wilkins as for Sarah Orne Jewett, a perfectly typical situation. But in the Wilkins story, unlike the Jewett one, the old woman will be undergoing some sort of spiritual crisis--a rebellion, a wrestling with her conscience, an unprecedented exertion of the will. Sometimes in the case of a very old maid a marriage takes place, but the story has essentially dealt with her spinsterhood. A story that might be called archetypal in *A Humble Romance* and in Miss Wilkins' later work is 'An Object of Love,' which Sarah Orne Jewett, incidentally, found to be a model of short fiction...."

**\*\* Abstract**

Jewett is referenced often in this book as Wilkins's "fellow New England regionalist" (55). The two authors knew each other's work, and wrote to each other. Their subject matter was similar, but their treatment of it was very different. Wilkins's stories were more crisis-driven, and in this sense more modern than Jewett's. As contemporaries, their work was often reviewed and commented on together, and for all their differences both were highly respected. Not everyone liked the two equally, however. Th. Bentzon felt that "Miss Wilkins lacks the artistic delicacy of Mrs. Stowe and the imagination of Miss Jewett, but that she enjoys a spontaneity of expression, a strong sense of realism, a poetic talent" (173).

959. Williams, Loring. "At the Grave of Sarah Orne Jewett." Portland, ME: s.n., 1967.  
n.p.  
*Poetry.*

At The Grave of Sarah Orne Jewett  
(September Third)

This is your birthday, Sarah, and we come  
with our bouquets of homely words and love,  
truants a moment from the quiet hum  
of village life, and reverently move  
over the grassy paths of endless sleep  
to sit a minute with endearing ghosts  
of cherished characters who proudly sweep  
out of your country tales in friendly hosts.

**\*\* Abstract**

This is reprinted on the back cover of The Friends of Sarah Orne Jewett Vol. 3: 1 (Summer 1992) with a note stating "from a small brochure found in the SPNEA archives, date unknown." The Maine Women Writers Collection also has copies of this brochure. There is no date or publication information on the document. Nagel 1978 lists the date as 1967.

960. Eakin, Paul John. "Sarah Orne Jewett and the Meaning of Country Life." American Literature (Durham, NC). 38 (Jan 1967): 508-31.  
*Journal article.*

"...The province of Miss Jewett's greatest literary achievement lies somewhere between a simple recording of personal experience and an imaginative manipulation of it into more elaborate artistic patterns. As she moved away from the purely personal, she gained formal qualities of proportion and perspective. When she left the personal too far behind, the tone suffered, and sentimentality and melodrama increased. She found her most favorable medium of expression in a form which is not exactly a sketch or a story, but which may be described by such phrases as genre scene, dialogue piece, and character portrait...."

**\*\* Abstract**

Eakin's essay is significant for the broad view it takes of Jewett's career as well as the examination of what he sees as her methodology and motivation. Although the focus of the article remains a reading of The Country of the Pointed Firs, he first examines "[t]he moral impulse behind her realism, determined by her conservative view of the village community and of the individual within it...followed by an examination of her struggle with her craft, the development of character, and especially the invention of a form appropriate to the nature of her experience of country life" (508). In part, he examines Charles Miner Thompson's "misunderstanding" of Jewett's point of view in Deephaven, as expressed in his 1904 Atlantic Monthly article, q.v., in which he perceived the narrator as, in Eakin's words, a "summer visitor writing for an audience of summer people," rather than a native apologist for country village life. Reprinted in Cary's 1973 Appreciation, q.v.

961. Anon. "Prof. Cary Editor of Volume of Works by Sarah Orne Jewett." Central Maine Morning Sentinel (Waterville, ME). Mar 18, 1967: 6.  
*Newspaper article.*

"Prof. Richard Cary of Colby College, biographer of Sarah Orne Jewett, is the editor of a volume of works by the later Maine authoress recently published in the Masterworks of Literature Series by the College and University Press of New Haven, Conn.

"Entitled Deephaven and Other Stories, the book contains the full gamut of her works in the various forms....

"[Cary's] interest in Sarah Orne Jewett has resulted in numerous periodical articles, an edition of her letters in 1956, and the first critical review of her work, published in 1962 in Twayne's U. S. Authors Series...."

**\*\* Abstract**

Cary has written several books on Jewett, including an edition of Deephaven, a collection of letters, and a Twayne biography.

- Not listed in previous bibliographies.

962. Baldwin, Sidney. "The Country of the Pointed Firs." Peoria Journal Star (Peoria, IL). April 12, 1967: A-7.

*Newspaper article.*

"[Jewett] could take a simple plot, set her scene in a dull place, and then, by making her characters live, bring out the drama so skillfully that 75 years later they are as real as though they sat in the next room.

"...It is fortunate for Maine that Sarah Orne Jewett's books were such faithful representations of a time so completely gone by. Sea captains, who had taken their wives on two-year trips before the mast, were disappearing. Only their stories made the days of sail come alive again.

"If a visitor to Maine does not know that the state's symbol is a pointed fir, the fact is soon discovered, for the sharp points cut the sky from Kittery to Fort Kent, and the spoken phrase is very apt to awaken in the unknowing a desire to find the book and relive a life of a hundred years ago."

**\*\* Abstract**

Jewett's books were "faithful representations" of a time gone by. Her works "are as real as though [her characters] sat in the next room."

963. Anon. "Old Town Homes Will Open Aug 19." Somersworth Free Press (Somersworth, NH). July 19, 1967: 8.  
*Newspaper article.*

"Sarah Orne Jewett once told Willa Cather that her head was full of old houses and old women and that when an old house and an old woman came together in her brain with a click, she knew that a story was under way.

"Ten of these old South Berwick houses associated with Miss Jewett's life and work will be open to the public on Saturday, August 19, on a tour sponsored by the Old Berwick Historical Society."

**\*\* Abstract**

Ten old houses in South Berwick associated with Jewett are open to the public Aug. 19, including the Jewett House and Hamilton House. Each house is detailed in the article.

- Not listed in previous bibliographies.

964. Anon. "News and Notes from the Field of Travel." New York Times (New York, NY). July 30, 1967: 303.  
*Newspaper article.*

"... An open-house tour of South Berwick, Me., featuring homes associated with Sarah Orne Jewett, the 19th-century New England novelist, will be held from 10 A.M. to 5 P.M. on Aug. 19."

**\*\* Abstract**

Notice is given of the open-house tours of several sites in South Berwick associated with Jewett, to be held Aug. 19, 1967. Buildings include the Jewett Memorial, the Low

House, Elm Shadows, the Warren Schoolhouse, the Old Counting House, Old Fields and Hamilton House.

- Not listed in previous bibliographies.

965. Anon. "South Berwick Historic Homes Open to Public Saturday." York County Coast Star (Kennebunk, ME). Aug 16, 1967: 4.  
*Newspaper article.*

"... On Agamenticus Road, three miles from the village is the Warren Schoolhouse, which Miss Jewett admired and once wished to buy to use as a studio during the summer months, finding it a 'a place of quaintness and in such a pretty place and quiet.' The 1800 school house has been converted into a home, which is now the property of Mrs. Dorothy Moore and the residence of Mr. Robert W. Tapley."

\*\* Abstract; includes photographs of the historic houses open to the public.

Ten historic homes in the South Berwick area are open to the public on Aug. 19. Photographs and historic details about the houses are provided, including the Jewett House and the Hamilton House.

[Note the same text in slightly different order (and without photographs) appears in the Somersworth Free Press for July 19, 1967, q.v.]

- Not listed in previous bibliographies.

966. Baldwin, Sidney. "Sarah Orne Jewett." Boothbay Register (Boothbay Harbor, ME). Aug 31, 1967: 10.  
*Newspaper article.*

"....One of the authors particularly related to this part of Maine is Sarah Orne Jewett whose short stories of the people who lived in the coastal villages have preserved both characters and ways of life in such crystal form that they remain in the heart of readers long after the tales have been out of print."

\*\* Abstract

Notices Ocean Point resident Dr. Richard Cary, Jewett scholar and the editor of the Colby Library Quarterly, as well as Jewett herself.

- Not listed in previous bibliographies.

967. Bentzon, Th. (Madame Blanc), and Archille H. Biron, translator. "Madame Blanc's 'Le Roman de la Femme-Medecin'." Colby Library Quarterly (Waterville, ME). 7 (Sept 1967): 488-503.  
*Journal article.*

"...If A Country Doctor is not a novel, it is at least a very interesting gallery of portraits and landscapes, a magic lantern with multiple pictures of singular newness, for which nothing is missing except to light it sufficiently. There where the flame of passion and the stress of plot are wanting, the accumulation of picturesque and psychological details cannot suffice, especially when they do not succeed in hiding the thesis which imposes itself antipathetically upon a great number. We should like a larger place to be made for the test of love, that the struggle be longer and more cruel in Nan's heart, that she remain bloody and wounded from it; especially we should wish Gerry to show himself, eloquent in defending the cause of marriage instead of pleading it in a manner which recalls the devil's advocate destined to be beaten in a kind of churchly conference apparently outmoded...."

**\*\* Abstract**

In this translation of Madame Blanc's first critique of Jewett's work, she first examines Jewett's Country By-Ways, some short stories, and to a lesser degree, Deephaven, as a way to introduce Jewett to her readers. She provides quotations from these texts, and helps her readers understand Jewett's motivations, as well as literary strengths and weaknesses. Her treatment of A Country Doctor, coming much later in the article, is briefer, containing both plot summary and criticism. The value of Madame Blanc's work is that she does criticize, in part as outlined above. She recognizes Jewett's weakness in novel writing as a lack of argument adequate to persuade readers that Nan's choice of career over marriage has been thoroughly considered. She concludes by recommending the novel, however, as one that is original and attractive. Reprinted in Cary's 1973 Appreciation, q.v.

968. Cary, Richard. "Sarah Orne Jewett (1849-1909)." American Literary Realism (Arlington, TX). 1 (Fall 1967): 61-66.  
*Journal article.*

"...Almost all of Miss Jewett's books were originally issued by Houghton Mifflin Company and its predecessors; none of these is currently in print. No satisfactory collected works has ever been attempted....

"...The definitive need is for a critical biography which integrates the events of her life and her developing artistic consciousness with assessments of her consequential writings. Second: a properly annotated edition of her letters from all available sources, divulging her various facets as adolescent, member of family and society, as reader, traveler, friend, and author. Third: an anthology of her uncollected sketches and short stories."

**\*\* Abstract**

In this bibliographic essay Cary provides entries for the following categories: "Writings," listing primarily collections and editions of Jewett's work published after her death in 1909; "Letters," including Cary's own two editions, as well as the locations of other published letters; "Bibliography," highlighting the 1949 Weber and 1964 Frost, as well as other bibliographic articles; "Genealogy," "Biography," emphasizing the 1929 Matthiessen and Frost's 1960 publication of his dissertation, as well as listing other biographical articles; "Criticism," listing his own 1962 Twayne edition of Sarah Orne Jewett, as well as a number of critical articles published during and after Jewett's lifetime

through 1967, all of which are listed in this bibliography; "Manuscript Materials," including "deposits" at Harvard and Colby, and "Inadequate Areas," from which the above quote was largely taken. The article is valuable for providing a concise starting place for Jewett research in a variety of areas.

969. Cary, Richard. "Miss Jewett and Madame Blanc." Colby Library Quarterly (Waterville, ME). 7 (Sept 1967): 467-88.  
*Journal article.*

"...with the discovery of five letters by Miss Jewett to Madame Blanc (not in Colby College Library) their relationship comes into finer focus. Obviously a narrow sampling from a substantial correspondence--Miss Jewett speaks of Madame Blanc's 'constant letters'--these letters nevertheless enlarge our knowledge of the interplay of their sensibilities, and prompt a deeper scrutiny into the background and personality of the gifted Frenchwoman...."

**\*\* Abstract;** reprints five letters and excerpts of letters from Jewett to Madame Blanc

Cary provides extensive biographical information on one of Jewett's friends and influential critics, Madame Blanc, and reprints letters to her from Jewett. Madame Blanc, who wrote under the name of Th(erese). Bentzon, was fascinated by American literature, and critiqued many American authors, including Harte, Page, Cable, Octave Thanet, and others, including Jewett, first in 1885's "Le Roman de la Femme-Medecin," in Revue des Deux Mondes, q.v., one of the leading critical journals in France. The two developed a friendship that included Madame Blanc visiting Jewett in South Berwick, and together visiting the Shaker colony in Alfred, Maine. They corresponded until Madame Blanc's death in 1907. Jewett respected her as an observant and balanced literary critic.

970. Pool, Eugene Hillhouse. "The Child in Sarah Orne Jewett." Colby Library Quarterly (Waterville, ME). 7 (Sept. 1967): 503-09.  
*Journal article.*

"...It is perhaps easier now to understand why in Miss Jewett's work there is so little of great passion, why her towns are peopled with persons beyond violent emotion, and why, whenever there is talk of outstanding love or hate, as in Mrs. Todd's or Elijah Tilley's case, the occurrence of the passion takes place outside the story. It is because Miss Jewett had in herself chosen a more restrained emotional life. She had chosen to go as far as friendship, the middle area between aloofness and love. Thus she fails, as she does in 'Jenny Garrow's Lovers,' her first published work, when she attempts to work with powerful emotions. It is the passionless, or rather passion-spent, province of her father and the elderly person with which she is truly, and only, at home...."

**\*\* Abstract**

Pool argues that Jewett, in an attempt to "avoid extremes" and achieve a "balanced mean," refuses to accept the life of an adult, and instead retreats psychologically to the emotional safety of her childhood. This is mainly a result of her relationship with her father, above whom, Pool argues, Jewett could place no other man, which is why she cannot write passionate fiction. Pool thereby examines references to "the metaphor of

*child*" in Jewett's works. Although he also examines "A White Heron," in which the protagonist is a young child--modeled after Sarah herself, argues Pool--as well as characters in The Country of the Pointed Firs, the above-quoted reference to Jewett's first published story, "Jenny Garrow's Lovers," written when Jewett herself was still in her teens, seems inappropriate. Today this argument, an abstraction from Pool's 1964 B.A. Honors Thesis from Harvard, q.v., seems particularly sexist and demeaning. Reprinted in Cary's 1973 Appreciation, q.v.

971. Lee, W. Storrs, ed. Maine: A Literary Chronicle. New York, NY: Funk and Wagnalls, 1968. 365-78.  
*Edited book.*

Jewett "absorbed Maine lingo and Maine ways as part of her nature, and developed an unflinching affection for the 'country of the pointed firs,' for the taciturn natives who occupied that country, and even for the 'summer folk' who came to share in the glory of the firs, the coast and the inland reaches. She memorialized the familiar small-town intimacies of Maine life with a sympathy, clarity, and gentle humor that no one else ever succeeded in matching...."

\*\* Abstract; reprints "The Town Poor."

No one has matched Jewett in her ability to depict the people and places of Maine with "sympathy, clarity, and gentle humor."

- Not listed in previous bibliographies.

972. Blair, Walter, Paul Farmer, Theodore Hornberger, and Margaret Wasson, eds. The United States in Literature. Chicago, IL: Scott, Foresman and Co., 1968. 413-20.  
*Edited book.*

"...Miss Jewett's quiet tales are different indeed from the robust California mining-camp tales of Harte, the stories of Louisiana by George Washington Cable, or the stories of old Virginia by Thomas Nelson Page published during the same decades. Nevertheless, her stories were also outstanding products of the local-color movement. The played-out rocky farms, the moldering fishing shacks, the deserted shipyards of coastal towns which marked the part of Maine in which she was reared as a declining section, were accurately re-created in her stories. With affection and humor she wrote of Maine folk of the fairly recent past--their ways of living, their joys and tragedies, their speech. 'A White Heron,' a tender account of a little country girl's loyalty to a wild and lonely winged creature, shows Miss Jewett's fine talent."

\*\* Abstract; reprints "A White Heron," includes biographical sketch, and photographs of Jewett and a traditional Maine harbor scene.

Although they differed dramatically from the stories of Harte, Cable, or Page, Jewett's stories were "outstanding products of the local-color movement." Her treatment of Maine people "of the fairly recent past" was done with "affection and humor." "A White Heron" captures Jewett's "fine talent."



973. Buchloh, Paul G., Peter Freese, Deitrich Jager, Horst Hurse, and Peter Nicolaisen, eds. Amerikanische Erzählungen von Hawthorne bis Salinger: Interpretationen. Kieler Beiträge zur Anglistik und Amerikanistik, no. 6. Neumunster: Karl Wachholtz Verlag, 1968. 30-32.  
*Edited book.*

[In German--translation by Richard Naumann.]

During their lifetime much less successful than Bret Harte, but today considered to be even more significant, are two representatives of the Local Color Movement in New England. Sarah Orne Jewett and Mary E. Wilkins Freeman. Mark Twain and Bret Harte focused on the speculative and described colorful happenings; the stories of these two authoresses instead show an enormous calmness and harmoniousness....Increasing industrialization and rural exodus after the Civil War determines the topics of [Jewett's] literary work: the traditional way of life of the rural population and the fishermen. Besides books for children and some novels that do not hold any artistic value, she created a large number of short stories, among the best collections of which are Deephaven and Dunnet Landing [sic]. The narrative method justifies the concentration on the depiction of characters and typical traits of the region concerned. The action in the different scenes is inferior to this aim without becoming insignificant at the same time. Excursions, strolls, visits and conversation open up a world which--mired in decline--lets us see the values for one last time that imprinted the character of New England.

**\*\* Abstract**

Jewett and Freeman wrote more quiet and realistic tales than did Harte and Twain. Jewett's best work is seen in her short stories, the best collections of which are Deephaven and Dunnet Landing (The Country of the Pointed Firs). The episodes she depicts, "[e]xcursions, strolls, visits and conversation open up a world which--mired in decline--lets us see the values for one last time that imprinted the character of New England."

974. Chase, Mary Ellen. "Sarah Orne Jewett and Her Coast of Maine: An Introduction." The Country of the Pointed Firs and Other Stories by Sarah Orne Jewett. New York, NY: W. W. Norton, 1968. vii-xiv.  
*Book chapter.*

"The Maine coast under her hands and her imagination becomes more than a collection of seaside parishes, more than merely a place. Her care and vision unite in revealing its incomparable loveliness and its distinctive contribution not only to the state but to the country at large. Through that care and that vision the coast and its people merge into each other until they cease to be mere literary material and become a part of life itself."

**\*\* Abstract**

An appreciative introduction in which Chase states that Jewett's work is set apart by its "rare sensitiveness," and her depictions show "more than merely a place," a collection

of buildings and settings, and reveal Maine's uniqueness to the state and the nation. This is reprinted in the 1982 Norton edition, q.v.

975. Fife, Hilda M. "An Unpublished Manuscript by Madame Wood." A Handful of Spice: A Miscellany of Maine Literature and History. Richard S. Sprague, ed. Orono, ME: University of Maine Press, 1968. 41-50.

*Book chapter.*

"... In her unpublished manuscript, entitled War, the plot is similar to Jewett's Tory Lover, in the sense that the "lovers [are] handicapped by being on opposite sides in a war," but "the tale is weak": "the quick, sudden, devastating ending of the tale ...strains the belief of the reader" (47-48). "Madame Wood does not have the ability to show [the characters'] feelings, to lead the reader to share them (In this respect she shares the difficulty of Sarah Orne Jewett in writing on a similar subject in the Tory Lover, which was her least successful book."

**\*\* Abstract**

Fife argues that Madame Wood, not Jewett, was Maine's first novelist, publishing her first book, Julia and the Illuminated Baron in 1800. The story of the unpublished manuscript War is like Jewett's The Tory Lover, and both books fail for similar reasons: their authors had difficulty depicting the feelings necessary to make the story believable. In Jewett's case, The Tory Lover was "her least successful book."

976. Fultz, Mary Catherine. "The Narrative Art of Sarah Orne Jewett." Diss. University of Virginia, 1968.

*Dissertation.*

"...Evidence of [her] way of looking at life is seen in Miss Jewett's work as a narrative artist. Because she herself belonged to the 'aristocracy' she could portray especially realistically the women of this class of society. Because she also knew well the members of the middle class she pictured many of its members with keen insight. Because she was aware of the impact of the rising manufacturers and the presence of the immigrants in her area, she sometimes wrote of this type of people also. But she did not know them as well as the others, and she was at her best when she portrayed the New England she knew best. In the following parts of this paper I shall try to show first her achievements in characterization and then her development of a structure and style of her own."

**\*\* Abstract**

Fultz considers Jewett's power of characterization by examining several classes of Jewett's women characters: those of the aristocracy, the small town, the countryside, and the men, children, and servants she portrays. She then considers Jewett's "Structure and Style" in her sketches and short stories, and her longer works, and concludes with comments on Jewett's style: "Miss Jewett has often been compared with Hawthorne, and, as I have said, in some aspects her style may be likened to his. She had a similar simplicity and effortless strength, and the ability to paint pictures of decaying wharves and quaint old-fashioned people; but she was without his insight into

the very depths of the human heart. She had the power to add little touches of humor, to characterize people in a few simple strokes, to delineate episodes with no waste of words. But she avoided things common and squalid, and she only sometimes maintained an objective attitude toward her characters" (246). Today these comments seem both derivative and simplistic.

977. Holmes, Edward M. "What Should Maine Writers Write." A Handful of Spice: A Miscellany of Maine Literature and History. Richard S. Sprague, ed. Orono, ME: University of Maine Press, 1968. 3-5.  
*Book chapter.*

"Something outrageously patronizing colors appreciation of the quaint. It reeks of a self-congratulatory superiority in both reader and writer. In its crudest form it misspells, meaninglessly, for laughs: *duz*, *wuz*, *uv*. With almost equally low aims, it makes much of the soft or non-existent *r* and the dropped *g* of *ing* endings, filling the page with a sleet storm of slashes, dashes, and apostrophes. Even Sarah Orne Jewett was guilty of this offense--as was Shakespeare when he penned Welsh dialect--but perhaps in Miss Jewett's day there had not yet been a surfeit of it. Here and there, of course, is a regional pronunciation that can be accurately rendered by misspelling, but for the most part no one pronounces words as they are spelled anyway, no matter where he lives."

\* Complete Jewett reference

Sarah Orne Jewett manipulated the spelling of words to depict dialect. Now this is a clichéd practice that should be avoided, and no one speaks the way the words are depicted anyway.

Note: This article was reprinted from the Lewiston Sunday Journal Feb. 17, 1962.

978. Horn, Robert Lawrence. "Universality in the Fiction of Sarah Orne Jewett." Diss. University of Wisconsin - Madison, 1968.  
*Dissertation.*

"...[T]he power of love--be it revealed under the guise of a romantic attachment, the bonds of friendship, an altruistic commitment to the human community, or a reverence for life itself--and the promptings of pride--whether embodied in stubborn provincialism, an irascible selfishness, or a self-delusion that conveniently avoids unpleasant reality, are themes that are not restricted in their appeal by the surroundings in which they are portrayed. When Miss Jewett uses the comic mode in her short stories, it is to point up the humor frequently inherent in the human character and situation, and her incisive satire effectively exposes the myopic vanity, hypocrisy, and social pretentiousness that can motivate men. Thus, in the genre of the short story, it is Sarah Jewett's ability to suggest the universal through a fictive portrayal of the concrete that sets her above that of the regionalists."

\*\* Abstract.

Horn argues that Jewett's universality is achieved through her depiction of individuals rather than types, the themes and concerns are those of human nature and not limited to

New England, her settings have "a vital function within the total effect of a singular piece of fiction rather than as charming fragments whose chief value lies in their contribution to the history of a region" (8-9), and the stories and novels themselves can be "gathered into loosely related groupings to the end of emphasizing their individuality and uniqueness" (8). He concludes by saying that Jewett "was not overestimating her abilities in taking Tolstoy and Flaubert as her models and in adopting Matthew Arnold's dictum that the artist must see life steadily and see it whole simply because she most often chose to depict the life of the area she knew best. Rather, she intuitively recognized that if her fiction was to achieve a universal appeal it had to be firmly grounded in reality, and nowhere was that reality more compellingly evident to her gifted imagination than in her native surroundings. She saw that through a fictional portrayal of life in provincial Maine she could penetrate the core of human experience--the questions, problems, and values that engage man regardless of his environment or locale" (323). Readable and valuable.

979. Wager, Willis. American Literature: A World View. New York, NY: New York University Press, 1968. 159-60, 162, 204, 228.  
*Book.*

"...The outstanding volume among some twenty [Jewett] issued...is The Country of the Pointed Firs (1896), a connected group of sketches tracing the writer-observer's growing awareness of the diverse and highly individualized life in the imaginary Maine coast town of Dunnet. As in a Vermeer interior there is often a map on the wall, so in a Jewett story there is sometimes a suggestion that her provincial figures are participating in situations like those in the larger world.....There is about Miss Jewett's writing a strange resonance which, if one is unable or unwilling to perceive it, one can dismiss as merely 'genteel.' She wrote, as Alexander M. Buchan in Our Dear Sarah observes, 'not like a man, subduing the objects of the earth to his arrogant purpose and recording them vaingloriously, but like a woman, guarding and perpetuating within herself the essential human values.'"

\*\* Abstract

Jewett, "[t]he best of the New England local colorists" (159), was influenced by Hawthorne and Stowe and admired Flaubert. Her best work, The Country of the Pointed Firs, demonstrates the diversity and individualism found in isolated coastal communities, which links them to the wider world. Wager quotes Buchan's 1953 Our Dear Sarah, q.v., in an attempt to identify the "strange resonance" in Jewett's work, which Buchan identifies as a womanly quality aimed at preservation of the past.

980. Cary, Richard. "Whittier Letters to Sarah Orne Jewett." Emerson Society Quarterly (Hartford, CT). 50 (First Quarter 1968): 11-22.  
*Journal article.*

"... In its primary sense, sexual magnetism had little to do with bringing them together--Whittier was forty-two years her senior and fond of her as of an adopted daughter. Miss Jewett confessed that this relationship, which they alluded to jestingly, was intensely real to her. She felt closer to him as each year passed, and often ended her letters with some

variation of 'Always yours lovingly,' an expression she used sparingly even with her feminine cronies...."

\*\* Abstract; reprints eight letters from Whittier to Sarah Orne Jewett

Cary provides introductory and concluding notes to eight letters written from Whittier to Jewett, and analyzes their relationship through them. They were very fond of each other, and they corresponded from the late 1870's until Whittier's death in 1892.

[Note: This is reprinted in Memorabilia of John Greenleaf Whittier, ed. by John B. Pickard (Hartford: Emerson Society, 1968).]

981. Anon. "[Review of Cary's 1967 edition of Sarah Orne Jewett Letters]." CHOICE (Middletown, CT). 5 (June 1968): 484.  
*Journal article.*

"... Except for the considerable enlargement, there is little that is new in the volume, for Cary has used his appreciative 1956 introduction and has augmented his very detailed notes to suite the new letters. The text of the letters needed no revisions except for minor matters of punctuation and occasionally of taste in diction. A valuable contribution to the rising interest in Jewett's life and work."

\*\* Abstract

Although there is "little that is new in the volume," it is a "valuable contribution to the rising interest in Jewett's life and work." It is interesting to note the reviewer's recognition of the change in interest in Jewett.

• Not listed in previous bibliographies.

982. Fife, Hilda M. "Books & Authors [Reviews of Cary's ed. of Deephaven and Other Stories, and rev. ed. of Sarah Orne Jewett Letters]." Colby Alumnus (Waterville, ME). 57 (Summer 1968): 29-30.  
*Journal article.*

"....The format and printing of Deephaven, however, leaves something to be desired. The plain blue binding with navy lettering is adequate, but carelessness in printing and proof-reading mars the work and at times irritates the reader....

"....This collection [of letters], the second and enlarged edition of Mr. Cary's edition in 1956, is a valuable complement to the first collection of Jewett letters edited by Mrs. Annie Fields in 1911.

"The book, with its fine paper and beautiful printing, is a joy to both sight and touch. In its green binding, with its softer green end papers and jacket, it is redolent of the pointed firs of Miss Jewett's little masterpiece of Maine life in the late nineteenth century. It invites reading, leisurely reading...."

\*\* Abstract

Cary has been an authority on Jewett since he arrived at Colby. His 1966 edition of Deephaven, including eight other stories, "leaves something to be desired." Proofreading and printing errors "mars the work and at times irritates the reader." The new edition of Jewett's letters "is a valuable complement" to Fields's 1911 edition.

- Not listed in previous bibliographies.

983. Cary, Richard. "Some Bibliographic Ghosts of Sarah Orne Jewett." Colby Library Quarterly (Waterville, ME). 8 (Sept 1968): 139-45.  
*Journal article.*

"...The list which follows is not a further updating [of the 1949 Weber and 1964 Frost bibliographies]. It confines itself to the time span already covered by the Webers and Frost, comprising items not recorded in the Bibliography or the supplement, some corrections and adjustments of data therein presented, and some speculative additions to the canon....

**\*\* Abstract**

Cary provides entries for the following categories: "Stories and Articles Unrecorded in Weber or Frost," including the obituary for her father published in Transactions of the Maine Medical Association; "Unrecorded Anonymous Contributions to the Atlantic Monthly," in which Cary guesses by way of tone and subject-matter that several anonymous contributions might have been from Jewett; "Unrecorded Inclusions in Anthologies," which entries primarily supplement Frost's list in the 1964 bibliography; "Unrecorded Translation," which lists only the 1961 Schnack translation, q.v.; "Corrections and Adjustments to Weber," which largely adjusts publication dates for Jewett's stories; "Writings About Sarah Orne Jewett, Unrecorded in Weber or Frost," which largely adds articles published in the Lewiston [Me.] Journal; and "Adjustments of Weber Bibliography," which provides useful information regarding the source of several citations. These additions and adjustments, particularly for articles of secondary comment on Jewett, have by and large been incorporated into later bibliographies.

984. Gittleman, Edwin. "[Review of Cary's enlarged edition of Sarah Orne Jewett Letters]." New England Quarterly (Boston, MA). 41 (Sept 1968): 474-75.  
*Journal article.*

"Despite precise scholarship by Richard Cary and handsome design by the Stinehour Press, the publication of one hundred and forty-two letters by Maine's 'foremost literary lady' is not a particularly significant event. This is not to imply that Sarah Orne Jewett herself lacks significance, but only that the letters in this collection are neither especially interesting in themselves nor do they clarify in any important way the regional genius responsible for Deephaven and The Country of the Pointed Firs."

**\*\* Abstract**

Gittleman doesn't find the publication of Cary's enlarged edition of letters "a particularly significant event" because the letters don't demonstrate "the regional genius" responsible for Deephaven or The Country of the Pointed Firs. He asks that Cary

include letters originally published in Annie Fields's 1911 collection, the lack of which "limits the significance of the book."

- Not listed in previous bibliographies.

985. Hollis, C. Carroll. "Letters of Sarah Orne Jewett to Anna Laurens Dawes." Colby Library Quarterly (Waterville, ME). 8 (Sept 1968): 97-138.  
*Journal article.*

"...Sarah's letters do add a few items of biographical importance that students of her life and career will be glad to know, such as her criticism of George Eliot, her comments on Henry James, her close friendship with the sculptor Daniel Chester French and his lively little sister Sallie, or the expressed admiration by both Anna and Sarah of the work of a now forgotten writer of fiction for teen-age girls, Mrs. Adeline Dutton Train Whitney. But the value of these letters is less in their revelation of outward events than in the remarkable insight they give to Sarah's character...."

\*\* Abstract; reprints twenty-six letters from Jewett to Anna Laurens Dawes

Hollis's collection of letters provides further details on the daily lives of Jewett and her acquaintances from 1875 to 1888, spanning the earliest part of Jewett's career.

986. Rhode, Robert D. "Sarah Orne Jewett and 'The Palpable Present Intimate'." Colby Library Quarterly (Waterville, ME). 8 (Sept 1968): 146-55.  
*Journal article.*

"... Some of Miss Jewett's critics seem to feel that she succeeded as a novelist and short story writer without really mastering the art--that she could manage neither characterization nor plot in the usual sense of the terms, and that she could not muster a serious interest in theme--at least not from the standpoint of social criticism or reform. Most critics, on the other hand, credited her with a special sensitivity toward, and an intimate knowledge of, her specialized material. They also recognized her other qualifications: aesthetic taste and judgment, imagination, power of concentration and discipline as a writer. Almost all of the elements of strength in her art, it may be noted, had little to do with character, plot, and theme, but much to do with the fourth quantum of narrative art--namely, setting...."

\*\* Abstract

Rhode titles his essay after a quote by Henry James, urging Jewett with regard to The Tory Lover, to return to writing what she knows best (see Bishop's 1955 article in American Literature). Rhode examines Jewett's treatment of setting in her work. Arguing that Jewett moves away from "conventional local color descriptions" to excel at "the power of personification, often exercised at the subliminal level," and that this method "accounts for much of Miss Jewett's extraordinary skill as a setting specialist" (148). Rhode concludes by saying, "Miss Jewett accomplished, mainly through her personifications of nature, a quality of personality that compensated for her lack of suspenseful drama. Having succeeded where many of her contemporary local colorists

failed, she made a contribution to the art of fiction quite apart from her contribution to the body of the literature of New England" (155). Reprinted in Cary's 1973 Appreciation, q.v.

987. Bearse, Ray, ed. Maine: A Guide to the Vacation State. Boston, MA: Houghton, Mifflin Co., 1969. 82-83, 104, 352, 362, 364.

*Edited book.*

"Miss Jewett's popularity was based on sympathetic and often humorous portrayals of common people, which first appeared at a time when most fiction writers were busy with scenes and people alien to the average citizen."

\*\* Abstract

Jewett is no longer a "native major novelist" as Kenneth Roberts is. She wrote at a time "when most fiction writers were busy with scenes and people alien to the average citizen."

- Not listed in previous bibliographies.

988. Meserole, Harrison T., Walter Sutton, and Brom Weber, eds. American Literature: Tradition and Innovation. 2 vols.. Lexington, MA: D. C. Heath and Co., 1969. II: 2042, 2379-2388.

*Edited book.*

"... Very much a gentlewoman living on an assured income and associating with the leading literati and editors of Boston, she reveals some of the negativism toward crude experience and uninhibited emotion characteristic of the genteel tradition at its most limited. She tended to idealize the past and to search for its worthwhile residue in the drab and decay of her contemporary world. Nevertheless, though she lacks the passionate verve of her younger contemporary, Mrs. Mary E. Wilkins Freeman, Miss Jewett's delicate restraint, acute observation, ironic-comic temper, and vivid rendition of actual speech enabled her to probe psychological depths and to express her sympathetic insights in a distinctive style that skirted sentiment and was resolutely clear-eyed...."

\*\* Abstract; includes sketch of Jewett, biographical sketch, list of works, and brief bibliography; reprints "Miss Tempy's Watchers."

According to the editors, Jewett, "[v]ery much a gentlewoman," paradoxically "reveals some of the negativism toward crude experience and uninhibited emotion characteristic of the genteel tradition at its most limited," even as she endeavors to express "the drab and decay of her contemporary world" (2379). This could easily be translated to more positively mean that her optimism allows her to depict the everyday experiences of the common people of coastal Maine. She doesn't have the "passionate verve" of Mary Wilkins Freeman, but could nevertheless delicately and accurately depict the "psychological depths" of her characters with a distinctive style (2379).



989. Blanck, Jacob. Bibliography of American Literature. New Haven, CT: Yale University Press, 1969. Vol. 5: 189-205.  
*Book.*

Part One provides descriptive bibliography with notes from publisher's records for all known works written or edited by Jewett, as well as works written about Jewett. Includes items submitted under Jewett's pseudonym "Alice C. Eliot," and reproduction of the cover page for Jewett's "The Green Bowl"; Part Two includes reprinted material issued under Jewett's name, and separate editions. Part Three lists books by authors other than Jewett which contain Jewett material reprinted from other sources. A valuable bibliographic and scholarly resource.

990. Crozier, Alice C. The Novels of Harriet Beecher Stowe. New York, NY: Oxford University Press, 1969. 88, 89.  
*Book.*

"...Sarah Orne Jewett did, after all, consult Mrs. Stowe about the manuscript of The Country Doctor, which suggests that Miss Jewett recognized affinities between her own writing and Mrs. Stowe's New England stories. It is, therefore, proper for us to ask whether we should regard Mrs. Stowe's novels as being works of regional fiction."

**\*\* Abstract**

Jewett felt affinities between her work and Stowe's, leading us to question rather Stowe's New England novels should be considered regionalist fiction. Stowe's nostalgic tone anticipates that of Jewett, and other local color writers, but Stowe's work is set distinctly in the past, whereas Jewett's is set in a present that looks nostalgically backwards. "Miss Jewett's picture is more stylized, but often desolate," and "Miss Jewett's haunting glimpse of Mrs. Todd as the embattled 'Antigone alone on the Theban plain' has no counterpart in the perspective of Mrs. Stowe" (89).

991. Herron, Ima Honaker. The Small Town in American Drama. Dallas, TX: Southern Methodist University Press, 1969. 287.  
*Book.*

"...The decadent 'aristocracy' of this sizable town [Bridgeport, CT] resembles somewhat the social decadence in Sarah Orne Jewett's Deeplaven and the Massachusetts towns of Mrs. Freeman's stories...."

**\* Complete Jewett reference**

Herron argues that the Bridgeport, Connecticut portrayed in O'Neill's The First Man, resembles "the social decadence in Sarah Orne Jewett's Deeplaven."

992. Hilfer, Anthony Channell. The Revolt from the Village: 1915-1930. Chapel Hill, NC: University of North Carolina Press, 1969. 12-15, 17, 22.  
*Book.*

"...One of Miss Jewett's strengths as a writer is that she never denies the cost of escape; nevertheless, the values of retreat and isolation are her real subject. The retreat is from all forms of conflict and emotional intensity, especially sexual passion. There is, to be sure, one love affair within the book, but its protagonists are middle aged and their relation is tender rather than passionate. Otherwise, sexual love is represented in the book simply as one more relic of the past. The country of the pointed firs is a country of widows and widowers, not of young men...."

**\*\* Abstract**

Hilfer argues that Jewett's Country of the Pointed Firs is the American equivalent to Goldsmith's Deserted Village, and argues that retreat and isolation from the civilization of the village is one of Jewett's main themes. He examines elements of Pointed Firs particularly, but also includes "A White Heron" to argue that little Sylvia, in her refusal to betray the location of the heron, rejects masculine aggression. He later emphasizes that Jewett herself was more worldly than many of her characters (22).

993. Kolb, Harold H., Jr. The Illusion of Life: American Realism as a Literary Form. Charlottesville, VA: The University Press of Virginia, 1969. 15, 138.  
*Book.*

"...Like the best of the regional writers (Jewett, Freeman, J. C. Harris) Eggleston favors ordinary characters--farmers, school teachers, and circuit riders--over Harte's flamboyant drunks, gamblers, and prostitutes."

**\*\* Abstract**

Jewett is mentioned twice in passing as one of "the best of the regional writers."

994. et al. A Critical History of Children's Literature. Revised edition. London: Macmillan, 1969. 254, 255, 259, 262.  
*Book.*

"...Many important books for children were published during [Horace Scudder's] years with Houghton Mifflin--[including] Sarah Orne Jewett's Betty Leicester...."

**\*\* Abstract**

Jewett's Betty Leicester was one of the important children's books published under Scudder's editorship at Houghton Mifflin. Jewett also contributed children's stories to Wide Awake, St. Nicholas, and The Youth's Companion.

995. Parsons, Helen Veth. "A Critical Study of The Tory Lover by Sarah Orne Jewett." Diss. Dissertation for M.A., University of Maine, Orono, 1969.  
*Dissertation.*

"The conclusions found in the paper will verify that The Tory Lover (1) lacks historical accuracy; (2) lacks the vigor demanded in a novel of action; (3) lacks the romantic

interest which is implied by the title; (4) lacks consistency in plot; and lacks (5) the realism which made Country of the Pointed Firs so successful" [sic].

\*\* Abstract of abstract

Parsons's comparison between Jewett's The Tory Lover and two other historical novels, Oliver Wiswell and Richard Carvel, was published as an article in Dec. 1970's Colby Library Quarterly, q.v.

996. Seyersted, Per. Kate Chopin: A Critical Biography. Baton Rouge, LA: Louisiana State University Press, 1969. 52, 80, 82, 120, 121, 188, 195.  
*Book.*

"...Mrs. Chopin reportedly said that she had written 'very diffidently at first.' (In a diary comment on the reading of a self-confident neighbor's manuscript she observes that 'such belief in [one's] own ability is a bad omen.') She also said that her first productions had been 'crude and unformed,' and that at some point she had started 'to study to better her style.' The comment on her neighbor suggests other authors she herself may have turned to: 'If she were younger I would tell her to study critically some of the best of our short stories. I know of no one better than Miss Jewett to study for technique and nicety of construction. I don't mention Mary E. Wilkins [Freeman] for she is a great genius and genius is not to be studied.'"

\*\* Abstract

Chopin studied Jewett as a way to improve her own craft, and particularly admired her "technique and nicety of construction." Mary E. Wilkins Freeman she considered "a great genius and genius is not to be studied." Chopin is often considered a local colorist, although she "was not interested in a dying civilization, and she had no wish to rescue the past" as Jewett did. Instead she concentrated on the young, living in the present (80-82).

[Note: Published in Norway by Universitetsforlaget, The Norwegian Research Council for Science and the Humanities.]

997. Stone, Edward. A Certain Morbidity: A View of American Literature. Carbondale, IL: Southern Illinois University Press, 1969. 8-10.  
*Book.*

"...We can find in Jewett's "Miss Debby's Neighbors" a nostalgic attachment to the past of the region...and an impassioned defense of the good old days...--we can find in this something essentially akin to William Faulkner's nostalgic backward glance in 'That Evening Sun'....but if the moral female monsters who are the spinsters of certain Faulkner stories are the descendants of the impeccable spinsters of Jewett's nevertheless, Miss Cather is probably right in ascribing part of the difference to Sigmund Freud."

\*\* Abstract

In Cather's essay on Jewett in *Not Under Forty*, q.v., she argues that it could be Freud's influence that initiated a decline in popularity of Jewett's stories in the 1930's. Stone argues that if "the moral female monsters" who are Faulkner's spinsters can be seen as descendants of Jewett's, Cather may be right.

[Note: this is the first (known) time Jewett is referred to only by her surname unappended by "Miss."]

998. Wagenknecht, Edward. *William Dean Howells: The Friendly Eye*. New York, NY: Oxford University Press, 1969. 27, 29.  
*Book.*

"[In Frost's poetry, h]ere was the quality of Sarah Orne Jewett, Mary E. Wilkins Freeman, and Alice Brown 'finding metrical utterance.'"

\*\* Abstract

Howells was "always enthusiastic" about Jewett's and Murfree's work, which he occasionally "put ahead of all other women writing fiction." In Frost's poetry he found the "quality" of Jewett's work "finding metrical utterance."

999. Weigant, Leo Augustus. "The Manners Tradition and Regional Fiction in Nineteenth-Century America." Diss. Duke University, 1969.  
*Dissertation.*

"...Only by adapting, by using nature, can human nature endure; Mrs. Todd, in that abandoned field, says it: 'Some folks is born afraid of the woods and all wild places, but I must say they've always been like home to me.' The sentence is a fitting one. Once more, its use of a 'but' for a fulcrum manifests in form, as well as thought, the tenor of balance which permeates Sarah Orne Jewett's attitudes and fiction. She believed that a fundamental human nature gave individuals the potential to choose, to endure with a profoundly meaningful, yet simple, human dignity in the face of external pressures integral to a region as potentially oppressive as any imaginable."

\*\* Abstract

Weigant's dissertation examines the history and development of regional fiction from early influences in British fiction through Stowe, Jewett and Freeman with references to a wide range of other regionalists. His chapter on Jewett, entitled "Culmination: Regionality and Human Nature in Sarah Orne Jewett," spans a small section of the work (pp. 176-215), and much of the chapter details Weigant's discussion of the relationship between the local color school and the regional tradition. He asserts that Jewett was a regionalist, and praises the sense of balance (emotional, tonal) that distinguishes her work from many local colorists'. In this sense, criticizing her work for its lack of conflict is irrelevant because conflict distracts from the regionalist's task of depicting the "subtle interplay of universal and local forces in life: (188). A brief but interesting assessment of Jewett's significance to the regionalist movement.

1000. Cary, Richard. "The Other Face of Jewett's Coin." American Literary Realism (Arlington, TX). 2 (Fall 1969): 263-70.  
*Journal article.*

"...The point has here been emphasized that as much literary history, biography, and character-revelation is to be ascertained in letters written to individuals as in letters written by them. The principal detriment in this line of research is that cross-correspondences are so seldom preserved in toto...."

**\*\* Abstract**

As well as talking up his 1967 revised edition of Jewett letters, Cary argues that Colby College's collection of Jewett letters, while "not quantitatively the most extensive," is "assuredly one of the most versatile" (263). From it one can study the relationship between Jewett and Annie Fields, examine Jewett's reception in the correspondence from editors as well as other famous authors, judge her likeness as depicted in Jewett's photographs, and assess her character in both her own words and in the words of others.

1001. Eichelberger, Clayton. "Sarah Orne Jewett (1849-1909): A Critical Bibliography of Secondary Comment." American Literary Realism (Arlington, TX). 2 (Fall 1969): 188-262.  
*Journal article.*

"The contemporary critics and reviewers who commented on Sarah Orne Jewett and her work were, with few exceptions, chastely enthusiastic and kind. They were rarely deeply perceptive. They dutifully provided their readers with sketchy biographical detail...when they discussed the merits of her work, they applauded her artistry with neither vigor nor restraint, but simply and with dignity. Miss Jewett was a lady, and few of her critics forgot that fact."

**\*\* Abstract; includes sketch of Jewett**

Eichelberger's bibliography of secondary comment is the most significant Jewett bibliography after the 1949 Weber. The article, spanning eighty pages and including approximately 560 items, greatly expands the Webers' list of criticism, and covers three major categories of entries: books, including dissertations, listed alphabetically by author; periodicals "arranged chronologically within groupings by title listed in alphabetical order," and newspapers, arranged chronologically. Eichelberger also provides an alphabetical index of known authors of periodical articles.

The bibliography is significant on two fronts: first, as a listing of critical comment on Jewett, for which students and scholars can be thankful, and secondly as an artifact in its own right (see below). However, as a research tool, the bibliography is difficult to use. The major categories "Books" and "Periodicals" are arranged alphabetically rather than chronologically, which means a book citation from 1963 can be placed adjacent to one from 1884; one almost needs to know who wrote something in order to find it. Nor can any pattern be established with such an organizational method--one must physically count entries (perhaps by color-coding them, as I did) to determine how many books containing Jewett criticism were published during her lifetime, for example. Annotations were written by "ALR's contributing annotators," and while many entries are adequately

and usefully annotated, some entries are too short. Many items are further annotated with even briefer bracketed comments, apparently by Eichelberger, and "[u]nsubscribed annotations were prepared by the editor." Such a mélange of annotators and annotations can cause confusion. The annotators are often very clear on what items they feel are not useful. Many such comments indicate "Of little value on SOJ," "Insignificant," or "No critical value," which overlooks how even brief mentions might be used for matters of comparison, or in conjunction with other areas of research. Accuracy is generally good, but several problems exist with regard to volume numbers, page numbers, and dates.

For as much time as Eichelberger has committed to Jewett, both in creating this bibliography, and in locating Jewett reviews for his Guide to Critical Reviews of United States Fiction (1971 and 1974, q.v.), the essence of his commentary sometimes puts into doubt his opinion as to Jewett's significance. While it's clearly inappropriate to be unduly enthusiastic, as Eichelberger indicates many early reviewers were, his masculine tone and approach, as indicated in part by the introductory remarks quoted above, and often mirrored by the male annotators, can at times sound misogynistic, belittling, or dismissive.

1002. Isaacson, Dorris A., ed. Maine: A Guide 'Down East'. 2nd ed. Rockland, ME: Courier-Gazette, Inc., 1970. 129, 131, 416-20.  
*Edited book.*

"... Since the hundredth anniversary of Miss Jewett's birth (1849), there has been a noticeable revival of interest in her works. Her delicate humor, her mastery of Maine patterns of speech, and the universality of her quiet Maine characters appeal increasingly to students of literature, to the literary critic, and to the understanding reader."

\*\* Abstract; includes photograph of the Hamilton House.

[This is a revised edition of the 1937 book, q.v. In this edition Jewett is not referenced in the index, but is included in the text.]

- Not listed in previous bibliographies.

1003. Ballou, Ellen B. The Building of the House: Houghton Mifflin's Formative Years. Boston, MA: Houghton Mifflin Co., 1970. 118, 120-21, 358, 380, 415, 436, 484, and as indexed.  
*Book.*

"...Sarah Orne Jewett had just turned twenty when she had two of her stories accepted by Boston periodicals--'Mr. Bruce' by the Atlantic and 'The Shipwrecked Buttons' by the Riverside. For the former she used the pseudonym 'Alice Eliot.' In submitting the latter she signed her name 'S. Jewett.' When both were accepted, she was in a quandary and wrote at once to the editor of the Riverside Magazine requesting that her story to be printed there appear over the name 'Alice Eliot.' Scudder followed her directions but advised that in the future she use her own name. He also wrote her judicial comment not only on her contributions to him, but also about her narrative in the Atlantic, for he recognized in this appealing girl a writer of promise who deserved being cultivated. She

was doing as he had advised. Although her sketches lacked incident, she was using her eyes to see that which was close at hand; she was writing simply and directly. He intended she should feel free to call on him 'for any possible service' he might render 'in the matter of literary labor,' and offered to write a letter of introduction to the editor of Scribner's Monthly. He hoped his literary connection with Sarah Orne Jewett would be an enduring one."

\*\* Abstract

Jewett was encouraged and advised by Horace Scudder, first as editor of the Riverside Magazine, and later at the Atlantic Monthly. Under Howells's editorship of the Atlantic, James and Jewett were nurtured and brought to prominence (358). Under Aldrich's tenure, Jewett's friendship with Annie Fields was a cause for some strain over money. "Houghton, Mifflin would have but the smallest regret in parting with Mrs. Fields. Losing Miss Jewett would be a very different matter," but Jewett regularly got paid more for her work than Fields did, Jewett getting "approximately \$13 a page at the end of the decade [1880s]. Mrs. Fields valued herself at a comparable rate, but Houghton Mifflin's counting room ranked her at \$10 a page. She made an issue of her worth to the Atlantic" (377). At one point, when Jewett felt she had been underpaid for a story, "she was sent an extra \$50" (423). Scudder's relationship with Jewett later became strained after he rejected a manuscript by Annie Fields because her price was too high, and for two years afterwards (1892-1893) both women withheld manuscripts from the Atlantic (436). Ultimately, "her price was so stiff--over \$35 a thousand words--the Atlantic could not afford to publish her as frequently as Scudder would have liked" (445). Nevertheless, "in 1896 Scudder was rewarded [for his persistence and courtesy] with Sarah Orne Jewett's masterpiece, The Country of the Pointed Firs, which sold more than 7500 copies in its first two years and continued to sell moderately afterwards, "justifying publication in terms of profit as well as esteem" (446, 484). These business dealings between Jewett and Scudder, and the Atlantic generally, not only reveal the fine balance between publishing for philosophical and entertainment purposes and publishing for profit, but suggest that Jewett was more interested in writing for money than many of her comments have led readers to believe, and that perhaps Annie Fields was using her influence and business acumen to fight for more money for the two of them.

1004. "Introduction." Jewett, Cather, & Porter. Sakai, Kenzo, and Naoko Ouchi. Tokyo: Eihosha, 1970. iii-vi.  
*Book chapter.*

[In Japanese.]

Of the three authors treated, Jewett represented New England regionalism and was influenced by Stowe. Cather's quote about The Country of the Pointed Firs being among the three great American novels is mentioned, as are brief notes about Jewett's biography. "A White Heron" is reprinted on pages 9-24. Other stories include Cather's "The Enchanted Bluff" and Katherine Anne Porter's "He." Notes conclude.

1005. Greenbie, Marjorie Barstow. American Saga: The History and Literature of the American Dream of a Better Life. Westport, CT: Greenwood Press, 1970. 601.  
*Book.*

"...Every genuinely American writer must deal with the life he knows best and for which he cares the most. Thus Joel Chandler Harris, George W. Cable, Joseph Kirkland, Sarah Orne Jewett, and Mary Wilkins, like Bret Harte, are but varying phases of the same movement, a movement which is to give us at last a really vital and original literature."

\* Complete Jewett reference

Quotes Hamlin Garland to William Dean Howells that Jewett is subconsciously working as part of a movement "to give us at last a really vital and original literature" by way of regionalism. A minor reference in a huge tome, but understandable since Jewett's shabby New England has dwindled away from the success associated with the American dream.

[Note: this is a reprint of the original 1939 edition published by McGraw-Hill Book Co., New York, NY.]

1006. Howe, Irving. The Literature of America: Nineteenth Century. New York, NY: McGraw-Hill, Inc., 1970. 850-63.  
*Book.*

"...It has been customary to speak of Miss Jewett's work as 'minor,' but it is time that this misapprehension came to an end. She precisely and faithfully rendered life in the small, with imaginative care. Why should we condescend with words like 'minor'? Sarah Orne Jewett was one of the finest writers this country has had."

\*\* Abstract; includes brief biographical sketch, reprints "The Hilton's Holiday."

In Jewett's work "the past is recaptured through delicate cameos of character and incident that owe their success to the utmost purity of phrasing; the tone is nostalgic yet highly disciplined, at once tender, amused, and respectful." We should not condescend to call her works "minor," "Sarah Orne Jewett was one of the finest writers this country has had."

1007. Lycette, Ronald Lee. "Diminishing Circumferences: Feminine Responses in Fiction to New England Decline." Diss. Perdue, 1970.  
*Dissertation.*

"...Sarah Jewett most effectively describes the tradition's ideas about identity. Her 'harbors' of the heart--the past, the 'tides' of life, and the community--are convincing responses to decline. Through her visitor's vision she idealizes the dignity of the commonplace and the humble. In addition, she portrays the 'shells' of isolation which alienate people, and she demonstrates the transcending unity of cosmic and human processes."

\*\* Abstract



Lycette examines "[t]he topic of diminishing economic, social, psychological, and emotional circumferences in new England during the period of cultural decline from the Civil War through World War I" through the works of women fiction writers, including Stowe, Cooke, Jackson, Phelps, McLean, Jewett, Freeman, and Brown. Each writer, he states, "is part of a community of themes, character types, and techniques" inspired by Hawthorne's influence. Stowe establishes the tradition, and Jewett is most effective at exemplifying the theme of identity, but Freeman is called "[t]he most realistic regionalist" [2]. Lycette's Jewett chapter examines themes such as her "panoramic" and "visitor's" vision, her portrayal of "declining masculinity," and issues of isolation.

1008. Lynn, Kenneth S. William Dean Howells: An American Life. New York, NY: Harcourt Brace Jovanovich, Inc., 1970. 106, 140, 157, 162-63, 285.  
*Book.*

"...[Howells's] correspondence, for instance, with the young lady who tentatively signed her early poems and stories 'Alice Eliot,' but who was in truth Sarah Orne Jewett, was filled with kindly encouragements and helpful suggestions, while the revisions he proposed to Mark Twain did not concentrate, as legend has it, on the emasculation of his expression (although there were certain words here and there that Howells advised cutting), but, rather, on more important problems like narrative rhythm, tone of voice, the placement of anecdotes, and the law of diminishing returns in the use of burlesque."

**\*\* Abstract**

In accepting Jewett's work, Howells "played a role of unrivaled importance in bringing the American village into the national literature." He kindly encouraged the young Jewett and gave her suggestions, but was more assertive with Twain. Howells and Jewett became friends when Howells moved to New England, and praised her work as depicting the truth about life.

1009. Ridgely, Joseph V. "Nineteenth-Century Fiction." American Literary Scholarship: An Annual/ 1968. J. Albert Robbins, ed. Durham, NC: Duke University Press, 1970. 142-57.  
*Book chapter.*

"... The commentary on Sarah Orne Jewett attests to her increasingly elevated rank among the local colorists, with some critics insisting that she now be graduated from that school."

**\*\* Abstract**

Although he states that "[a] very few regional writers continue to be studied in any detail," Ridgely finds that Jewett has reached an "elevated rank among the local colorists," and states that some critics feel that she should be "graduated from that school." He cites works by Horn, Rhode, Cary and Hollis as recent additions to the Jewett canon.

- Not listed in previous bibliographies.

1010. Donahue, Marie. "Of Pennyroyal and Pointed Firs [Review of the Norton edition of The Country of the Pointed Firs]." Maine Digest (Rockport, ME). 4 (Winter 1970): 76-81. *Journal article*.

"...A good part of Sarah Jewett's own delightful humor, as Mrs. Todd's remarks reveal, comes from her ability to handle the native language of her farm and shore people. From childhood she must have cherished the terse speech that she heard on the lonely farms and in the tiny shore cottages as she accompanied her doctor father on his sick calls in the Berwicks, York, Wells, and Kittery. Her sensitive ear caught and held this Maine idiom, and in getting it down on the printed page, Miss Jewett was not only accurately recording the native tongue of these farmers and fishermen by revealing their character and their philosophy as well. It is the speech one still hears today among the older people in small Maine villages, has the same homely proverbs, fresh similes, and dry humor...."

\*\* Abstract; includes photograph Jewett in her honorary doctoral gown from Bowdoin.

Donahue quotes letters from Burroughs and Kipling, and uses part of Willa Cather's preface to Best Stories, to authoritatively recommend Jewett's "masterpiece," The Country of the Pointed Firs. In particular, Donahue argues that "[t]he most engaging figure in the book, without question Miss Jewett's [most] memorable character, is Almira Todd" who, "[i]n this humble Maine woman Sarah Jewett finds a symbol of universal tragedy" (78-79). A sketch of Jewett by Shirley Burke follows on page 82, and an excerpt from The Country of the Pointed Firs follows on pages 83-95.

1011. Cary, Richard. "Violet Paget to Sarah Orne Jewett." Colby Library Quarterly (Waterville, ME). 9 (Dec 1970): 235-43. *Journal article*.

"...Sarah Orne Jewett (1849-1909) was not one of the several with whom Miss Paget shared her life intensely and then parted with hot words or dumb hurt. Indeed, it is doubtful that they met more than two or three times during Miss Jewett's European sojourn in 1898. They were probably brought together by Madame Therese Blanc-Bentzon, influential French novelist, critic, and translator, who held the writings of both women in high regard....Usually exuding Maine self-reliance, [Jewett] rather oddly put herself in subordinate reference to the younger Englishwoman: 'I suppose that I am made like Vernon Lee.'"

\*\* Abstract; reprints two letters to Jewett from Violet Paget (Vernon Lee).

Violet Paget, who wrote under the pseudonym Vernon Lee, knew Jewett and corresponded with her. The two letters printed here "dovetail perfectly with Miss Jewett's" that were published in Cary's 1967 edition of Jewett's letters. Cary also provides a recap of Madame Blanc's biography and career, and other commentary explaining social and historical aspects in the letters.

1012. Cohen, Edward H. "Jewett to Guiney: An Earlier Letter." Colby Library Quarterly (Waterville, ME). 9 (Dec 1970): 231-32.

*Journal article.*

"... During the 1880s, when Miss Jewett's reputation as an accomplished author of local color sketches was secure and Miss Guiney's promise as a sensitive poet was apparent, mutual friends--such as Annie Fields and Alice Brown--would have provided any needed introduction. Thus, the letter here recorded is offered as evidence that Sarah Jewett and Louise Guiney may have corresponded and met as early as 1891."

\*\* Abstract; reprints letter from Jewett to Guiney.

The letter Cohen reprints, in which Jewett invites Guiney to visit her and Annie Fields in Boston, indicates that the two knew each other by December 1891. Although seven other letters reside in the Dinand Library at Holy Cross College, and are commented upon by William Lucey in the 1959 article "We New Englanders: Letters of Sarah Orne Jewett to Louise Imogen Guiney" in Records of the American Catholic Historical Society of Philadelphia, q.v., Cohen does not specifically comment on where this letter is housed.

1013. Parsons, Helen Veth. "The Tory Lover, Oliver Wiswell, and Richard Carvel." Colby Library Quarterly (Waterville, ME). 9 (Dec 1970): 220-31.  
*Journal article.*

"...Miss Jewett's departures from accuracy in her depictions of Berwick, its people, or of Jones, were not the real reasons for the lukewarm reception accorded the novel. The violent temper of the times never explodes in The Tory Lover; the heart-breaking separation of two lovers never develops into a warm love story. Reared in a gentle Victorian atmosphere, Miss Jewett was quite unable to portray an unknown violence; imbued with her cameo portraits of the elderly, she did not understand and could not realistically portray youthful love. These faults were the basis for unfavorable criticism of the novel when it appeared in 1901."

\*\* Abstract

Parsons argues that Jewett's The Tory Lover failed because it did not portray the exact details of history, and left "many unexplained situations," unlike two more successful contemporary historical novels, Winston Churchill's Richard Carvel and Kenneth Roberts's Oliver Wiswell, which were researched intensively.

1014. Stouck, David. "The Country of the Pointed Firs: A Pastoral of Innocence." Colby Library Quarterly (Waterville, ME). 9 (Dec 1970): 213-20.  
*Journal article.*

"...It is interesting to note [Jewett's] ability to ignore the change that has taken place in Exeter. By a similar process of exclusion, Miss Jewett presents us with a pastoral which retains the constant perspective of innocence. Unlike the river scenes in Huckleberry Finn, or the Salem to which Hawthorne's narrator returns in the introduction to The Scarlet Letter, the landscape of Dunnet Landing in The Country of the Pointed Firs represents the totality of the narrator's desired experience. The lasting achievement of the book stems, in fact, from the emotional ambiguity evoked in the reader towards this

experience. Constantly aware of the impossibility of regaining such innocence, we are drawn in spite of ourselves into the charmed circle of Dunnet Landing and its inhabitants, unlike the narrator, we can never quite evade the poignant realization that we have already passed beyond it."

**\*\* Abstract**

Stouck attempts to justify Cather's remark in the preface to the 1925 edition of The Country of the Pointed Firs that Jewett's masterpiece ranks with The Scarlet Letter and Huckleberry Finn in importance by arguing that all three works exhibit the pastoral mode, but Jewett's work best exemplifies it. Like Voelker in the essay preceding this one in December 1970s Colby Library Quarterly, q.v., Stouck argues that the narrator changes over the course of the novel, and suggests that The Country of the Pointed Firs is a pastoral because Dunnet Landing acts as a place of retreat, much as South Berwick acted as a retreat in Jewett's real life. Reprinted in Cary's 1973 Appreciation, q.v.

1015. VanDerBeets, Richard, and James K. Bowen. "Miss Jewett, Mrs. Turner, and The Chautauqua Circle." Colby Library Quarterly (Waterville, ME). 9 (Dec 1970): 233-34. *Journal article*.

"A hitherto unknown letter of Sarah Orne Jewett, written in response to an essay of appreciation, also previously unrecorded, sheds considerable light on her state of mind during the difficult period when her creative output was severely limited by failing health and provides additional insight into her attitudes toward her fiction."

**\*\* Abstract; reprints letter from Jewett to Mrs. Dora H. Turner.**

Mrs. Dora H. Turner wrote an essay entitled "The Short Stories of Sarah Orne Jewett," for the Chautauqua Literary Club in Fort Dodge, Iowa, which was reprinted in the Fort Dodge Messenger. Afterwards, Turner sent a letter and the Messenger clipping to Jewett, who responded with a letter, which VanDerBeets and Bowen reprint. VanDerBeets and Bowen state that the Messenger article was published on Wednesday, May 11, 1905, however, May 11, 1905 was not a Wednesday but a Thursday. Although I have searched both the weekly and semi-weekly editions of the Messenger for May and several other months in 1905, I have yet to locate Turner's article.

1016. Voelker, Paul D. "The Country of the Pointed Firs: A Novel by Saran [sic] Orne Jewett." Colby Library Quarterly (Waterville, ME). 9 (Dec 1970): 201-13. *Journal article*.

"...It seems reasonable to assume that the book [The Country of the Pointed Firs] has not been denied this stature [of novel] because of its lack of plot. Today we are accustomed to 'plotless' novels with their emphasis on character. Certainly the fact that the book is episodic in form is not sufficient to deny it the status of a novel either. In this respect, the book could always be related to the picaresque novel form. What does appear to be lacking is one significant element which we have come to expect in the novel--the growth and development of character. However, I hope to be able to demonstrate that this barrier to The Country of the Pointed Firs attaining the stature of a

novel is, indeed, surmountable, and that the character in the book commonly referred to as the narrator is not the static non-participant as she has previously been represented."

**\*\* Abstract**

Voelker argues against the contention that The Country of the Pointed Firs is not a novel, pointing out that the narrator does demonstrate "growth and development" although does so subtly, thus emphasizing the "brilliance of Jewett's method." He further claims that "Miss Jewett's use of poetic devices and symbolism as well as her episodic construction and first-person narrative would almost seem to enable the novel to be classified as lyrical; but in terms of character development, a novel it is--a fully realized work of fiction with form, unity, and character development" (213). Reprinted in Cary's 1973 Appreciation, q.v.

1017. Cary, Richard. "More Whittier Letters to Jewett." ESQ (Hartford, CT). 58 (First Quarter 1970): 132-39.  
*Journal article.*

"In the scores of extant letters by Sarah Orne Jewett to John Greenleaf Whittier she makes clear that he wrote her quite as frequently in the course of their fifteen-year friendship. Yet, in a recent canvass of institutions for unpublished letters by Whittier to Miss Jewett only eight could be located. Several speculations were broached to account for such sparsity, among them 'omnibus cataloging' and 'Whittier's anonymous salutation, "Dear Friend."' The assumptions were justified. Ten more Whittier letters, languishing under these two covers, have since come to light."

**\*\* Abstract; reprints ten letters from Whittier to Jewett.**

Cary continues to search for letters both to and from Jewett. Most of the Whittier letters included here are short, and contain quotidian affairs such as personal visits to each other and to mutual friends. A few do provide comments from Whittier on Jewett's stories and novels. Cary includes commentary for each letter, providing historical and literary context.

1018. Berthoff, Warner. Fictions and Events: Essays in Criticism and Literary History. New York, NY: E. P. Dutton & Co., Inc., 1971. 243-63.  
*Book.*

Reprints Berthoff's essay "The Art of Jewett's Pointed Firs" from The New England Quarterly, March 1959, q.v.

- Not listed in previous bibliographies.

1019. Cary, Richard, ed. The Uncollected Short Stories of Sarah Orne Jewett. By Sarah Orne Jewett. Waterville, ME: Colby College Press, 1971. 394 pp..  
*Edited book.*

This collection reprints forty-four Jewett stories that had not previously been collected in volumes, and reprints Jewett's oft-cited "Looking Back on Girlhood," an autobiographical essay that provides Jewett's thoughts on her upbringing and on writing. As the stories are not presented in chronological order, the Chronology at the end, which also provides publication information for the included stories, is an important addition. Cary's introduction was reprinted as an article in volume 9 of the Colby Library Quarterly (1971), q.v. for annotation.

1020. Cady, Edwin H[arrison]. The Light of Common Day: Realism in American Fiction. Bloomington, IN: Indiana University Press, 1971. 135.  
*Book.*

"...Though Mark Twain found Hawthorne nevertheless one of the people whom it just tired him to death to read, authors so various as Bellamy and Cable, Jewett and Tourgee, James Lane Allen and the followers of F. Marion Crawford devoted themselves to revival of the Hawthornian romance."

\* Complete Jewett reference

Jewett admired Hawthorne and was one of the writers who "devoted themselves to revival of the Hawthornian romance."

1021. Cary, Richard. "'Yours Always Lovingly': Sarah Orne Jewett to John Greenleaf Whittier." Essex Institute Historical Collections (Salem, MA). 107 (1971): 412-50.  
*Journal article.*

"...Analysis of Whittier's extant letters to Miss Jewett discloses the narrow range of topics on which he discoursed: his and her writings newly published or in production, Annie Fields, present reading, literary and political chitchat, the moods of nature, and the physical infirmities that beset both of them....Miss Jewett's letters to Whittier represent no signal stretching of these horizons. She dotes on equivalent themes. Woman-like, she has more to say about her family and his, and the amazing quantity of visits she is able to fit in between sessions at her writing desk. She permits glimpses into her concepts of the creative process, eschatology, and predestination, but never pauses to dilate. Essentially her letters fit hand in glove with Whittier's."

\*\* Abstract; reprints twenty-eight letters from Jewett to Whittier.

Much like Cary's other articles on Whittier's letters, this article provides an opportunity to view both writers' conversations with the other. Cary continues to admit that the range of topics in these letters is "narrow," but insists that "Miss Jewett's letters below have explicit value of their own as building blocks of literary history and as reflectors of personality" (414). He also asserts that these letters in particular show the developing relationship between Jewett and Annie Fields. The letters range in date from 1877, the year Jewett's Deephaven was published, to 1890, two years before Whittier's death.

1022. Coyne, Mary R., Sister. "New England Regionals in the Context of Historical Change." Diss. Case Western Reserve University, 1971.

*Dissertation.*

"...Sarah Orne Jewett, fearing the beauty and simplicity of village life will be destroyed by industrialization, endeavors to preserve it in her stories. Like Mrs. Freeman, and more successfully, she endeavors to transcend the impasse. She does this primarily by identifying her characters with the ever-renewing cycle of nature. Going even further, she restores his heroic stature to the New Englander through describing him in terms of classical myth."

**\*\* Abstract**

Like Lycette in 1970, Coyne examines the period between the Civil War and World War I from the perspective of five women fiction writers of New England, Stowe, Cooke, Freeman, Jewett, and Brown. She argues that Jewett addresses the readers of The Country of the Pointed Firs in "whatever age of history they may belong" because "Jewett's style has lifted her story out of its own age of history and through appeal to nature and myth has universalized it" (136).

1023. Egusa, Hisashi. "Introduction." Lady Ferry by Sarah Orne Jewett. Tokyo: Shohakusha, 1971. i-ii.  
*Book chapter.*

[In Japanese.]

Jewett is described as "sensitive," "delicate," and "fanciful" and is compared to Katherine Mansfield and Emily Dickinson.

1024. Eichelberger, Clayton. A Guide to Critical Reviews of United States Fiction 1870-1910. Metuchen, NJ: The Scarecrow Press, 1971. 184-85.  
*Book.*

Eichelberger lists Jewett's books alphabetically, then lists reviews of each book alphabetically by journal title, providing a total of eighty-three reviews. All editions are listed together. No reviews are listed for Play Days (1878), The Story of the Normans (1887), or Betty Leicester's Christmas (1894). Also significantly missing are reviews from the New York Times, as well as a number from The Atlantic Monthly. Nevertheless, this is an excellent place to start when researching Jewett reviews. Recognize, however, that the list is far from comprehensive. Also see Eichelberger's 1974 edition.

1025. McAlpin, Sara, Sister, B.V.M. "Enlightening the Commonplace: The Work of Sarah Orne Jewett, Willa Cather and Ruth Suckow." Diss. University of Pennsylvania, 1971.  
*Dissertation.*

"...Jewett, Cather, and Suckow all demonstrated a talent for enlightening the commonplace. They appear to have shared the conviction, expressed by Jewett, that 'It is of interest to know how average men live, as well as to scan the thoughts of exceptional men; indeed, one need scarcely apologize for the curiosity, but what is to be regretted is that biographers are unluckily apt to pass a plane of conventionality over

every individuality...often sacrificing truth, and always disappointing the reader' What these authors endeavored to do was to represent truthfully the average man's individuality, which they all perceived with extraordinary insight."

**\*\* Abstract**

McAlpin's chapters, Backgrounds, Concepts of Art, Themes, Method, Conclusion, examine the connections and interconnections between Jewett, Cather, and Suckow. McAlpin argues, for example, that "[a]ll three authors spent their childhood in relatively remote, rural areas of America during eras marked by radical socio-economic transformations. Their early experiences--association with cultured families, introduction to literary masters, irregular but enriching education, opportunity to observe and appreciate variety in their environments--all directly influenced their writing" (abstract p. 1), particularly in the themes of loneliness, frustration and alienation. She further recognizes that while Jewett and Cather have often been linked by critics, rarely is Suckow linked to these two perhaps better known women writers. In her conclusion, McAlpin states that "...Jewett's small but secure achievement must be sifted from a mass of collected and uncollected writings. Preoccupation with her characteristic romanticizing of reality can obscure her profound understanding of human conflict and suffering. Although Jewett's art will not support extended analysis or symbolic interpretation, it cannot simply be dismissed as trivial or careless" (483). Cather is recognized as the writer most deserving of critical attention (li). Although less complimentary to Jewett than to Cather or Suckow, this remains a competent examination of these three writers.

1026. Okamoto, Keijiro. "Introduction." The Return of A Private and Other American Stories. Tokyo: Kenkyusha, 1971. v-xi.  
*Book chapter.*

[In Japanese.]

Jewett's brief biographical note mentions her early schooling and publishing history and lists her major works. She is compared with Freeman as a New England regionalist. A paragraph about the publishing history of "By the Morning Boat" concludes, which is reprinted later on pages 19-37. Other stories include Aldrich's "A Struggle for Life," Chopin's "Desiree's Baby," and Garland's "The Return of A Private."

1027. VanDerhoof, Jack. A Bibliography of Novels Related to American Frontier and Colonial History. Troy, NY: The Whitston Publishing Co., 1971. 244.  
*Book.*

Lists Jewett's The Tory Lover with the subject headings "Romance--American Revolution--John Paul Jones."

1028. Davis, Robert Gorham. "The World and the Parish [Review of Willa Cather's Articles and Reviews]." New York Times Book Review (New York, NY). Mar. 21, 1971: 4, 18.  
*Newspaper article.*



"... At a crucial point in 1908, Miss Jewett had urged Willa to give up journalism. 'Find your own quiet center of life and write from that to the world.' The center was anything but quiet. Turning inward meant turning backward, merging unexpressed present emotions with those of the early years at Red Cloud and on the prairie. Strange effects of light on revisited landscapes gave a new symbolic radiance to familiar objects. 'Life began for me,' she wrote, 'when I ceased to admire and began to remember.'"

**\*\* Abstract**

Jewett is noted as influential in advising Cather to leave journalism and write from "your own quiet center." The title of the article itself is inspired by a quote from Jewett.

- Not listed in previous bibliographies.

1029. Toth, Susan Allen. "The Value of Age in the Fiction of Sarah Orne Jewett." Studies in Short Fiction (Newberry, SC). 8 (Summer 1971): 433-41.  
*Journal article.*

"... Sarah Orne Jewett, who has been praised for many qualities, has never been given full credit for her wise and sensitive attitude towards the very old. In almost every story, Miss Jewett introduces us to men and women who are seventy or eighty years old or older. These men and women tell us that age should neither be feared nor ignored but rather welcomed as the valuable end of the process of living. They provide a pleasant counterpoint to Prufrock's moaning refrain."

**\*\* Abstract**

A significant article that examines Jewett's theme of age. Jewett acknowledges the elderly as few other American writers have. "Miss Jewett sees the older inhabitants who remain in these villages as guardians of a past culture, a culture of quiet dignity and pride" (434). But more than guardians, Jewett's older characters provide an important perspective on how to live life. Jewett depicts aging and inevitable death is a natural and positive part of the life process. For the younger characters, the elderly serve as an example for living, "The old people treasure each moment of happiness, for they know its value" (436). They are also significant contributors to the communities Jewett depicts, communities that both respect and care for the aged. It may be that this element of Jewett's fiction will be the touchstone for the next resurgence in Jewett's reputation as today's baby boomers begin to reach retirement age. Reprinted in Cary's 1973 Appreciation, q.v.

1030. Abbott, Moreton. "'Along Shore' Days." New-England Galaxy (Sturbridge, MA). 13:2 (Fall 1971): 20-25.  
*Journal article.*

"... Miss Sarah began more and more to recall the sights and smells of the country and seaside, the characteristics and dialects of the people she had observed in her childhood. She wrote endlessly, refining and perfecting her style, learning to select suitable subjects while retreating from the scene herself in order to give her characters

free play. She came to regard her writing as a duty, a mission, and to believe, like Plato, that the noblest thing a person can do for the people of any state is to make them better acquainted with one another."

\*\* Abstract; includes photographs of Jewett, the Jewett House, and Jewett's bedroom.

Moreton provides a brief overview of Jewett's life highlighting how she was first published and how she learned to write in her signature style. An appreciative introduction for lay readers.

- Not listed in previous bibliographies.

1031. Cary, Richard. "The Uncollected Short Stories of Sarah Orne Jewett." Colby Library Quarterly (Waterville, ME). 9 (Dec 1971): 385-408.  
*Journal article.*

"...The severest problem confronting the compiler of this volume was of course which stories to revive, which to discard. He could attempt to determine which Miss Jewett might herself have chosen, but the mixed disposition of her own collections provides no such criteria; more than once she left out better than she put in. He could simply exercise his own taste, saving delicately one or the other of her several excellences--and run the same risk of exclusion. In the end it was thought best to engross all the stories addressed to adults. Children are the protagonists in some of these. However, each surmounts the finger-wagging, favorite-aunt tone, the hair's-breadth esthetic distance, the bald homilistic peroration that are staples of her juvenile fiction. Each shelters in its core some inimitable attribute of description, situation, or characterization worth reinstating."

\*\* Abstract

This article reprints the introduction to Cary's book of the same title (1971, q.v.), which provides brief commentary of all forty-four stories collected, specifically mentioning the stories themes and how they fit into or depart from Jewett's oeuvre generally. Much of the commentary concerns trends in local color and Jewett's use of personal experience in her stories. Cary argues that "no fewer than seventeen of the forty-four stories in The Uncollected Short Stories are up to Miss Jewett's optimum level" (387); nevertheless, that the collection exists at all is a tribute to Cary's continuing effort to provide a valuable service by identifying gaps in Jewett scholarship and working to fill those gaps. Reprinted in Cary's 1973 Appreciation, q.v.

1032. Bungert, Hans, ed. Die Amerikanische Short Story: Theorie und Entwicklung. Darmstadt, Germany: Wissenschaftliche Buchgesellschaft, 1972. 44, 49-50, 128, 134-36, 144, 188, 196, 200, 314.  
*Edited book.*

Reprints, among others, the following essays in which Jewett is referenced: Brander Matthews (1885), W. D. Howells (1901), H. E. Bates (1941), Arno Bader (1945), Anonymus [sic] (1954), and Danforth Ross (1961), q.v.

- Not listed in previous bibliographies.

1033. Fairbanks, Henry G. Louise Imogen Guiney: Laureate of the Lost. Albany, NY: Magi Books, Inc., 1972. 51, 174-75, 176, 177, 213.  
*Book.*

"...The wheels set in motion by Mr. Herbert Putnam, and kept turning by Sarah Orne Jewett, turned the trick. Minutes of the Library Trustees for December 9, 1898, authorized the Library administration to employ Miss Guiney for special service (at fifty cents an hour), to index the Chamberlain Collection or for similar service."

\*\* Abstract; reprints two Jewett letters to Guiney

Jewett was a friend and patron of Guiney, and helped her to attain a position at the Boston Public Library. A series of letters from Jewett to Guiney are at Holy Cross.

1034. Howe, Irving. "The Country of the Pointed Firs." The Critic as Artist: Essays on Books 1920-1970. Gilbert A. Harrison, ed. New York, NY: Liveright Publishing, 1972. 162-66.  
*Book chapter.*

Reprints Howe's 1954 review of the Anchor edition of The Country of the Pointed Firs in New Republic, q.v.

- Not listed in previous bibliographies.

1035. Jones, Howard Mumford, and Richard M. Ludwig. Guide to American Literature and Its Backgrounds since 1890. Cambridge, MA: Harvard University Press, 1972. 139-40.  
*Book.*

Lists Jewett's A Native of Wimby and Other Tales [sic], The Country of the Pointed Firs, and The Queen's Twin and Other Stories as works that epitomize "The Regional and the Local" in American Fiction. The other New England writers listed are Rose Terry Cooke, as a representative of the more sentimentalized stories the local could inspire, as well as Alice Brown, Mary E. Wilkins Freeman, and Edith Wharton. Only Jewett has three books listed.

- Not listed in previous bibliographies.

1036. Lewisohn, Ludwig. The Story of American Literature. New York, NY: The Modern Library, 1972. 283, 289-92.  
*Book.*

This is a reprint of Lewisohn's 1932 Expression in America, q.v., which fixes some glaring errors, such as giving Jewett's story "Marsh Rosemary" the title "March Rosary." See Cargill's 1941 Intellectual America for criticism of the earlier gaffs.

1037. McFarland, Dorothy Tuck. Willa Cather. New York, NY: Frederick Ungar Publishing Co., 1972. 13, 17.  
*Book.*

"[After the publication of Alexander's Bridge, Cather] was ready at last to follow the advice given her nearly three years before by the New England writer Sarah Orne Jewett, who had written her that, to progress as a writer, she should free herself from the demands of her work at McClure's and find her 'own quiet centre of life and write from that.'"

\*\* Abstract

Cather finally took Jewett's advice to leave McClure's Magazine to focus on her writing. She later wrote about Jewett in Not Under Forty.

1038. Olsen, Tillie. "Silences: When Writers Don't Write." Images of Women in Fiction Feminist Perspectives. Susan Koppelman Cornillon, ed. Bowling Green, OH: Bowling Green University Popular Press, 1972. 97-112.  
*Book chapter.*

"...In the last century, of the women whose achievements endure for us in one way or another, nearly all never married (Jane Austen, Emily Bronte, Christina Rossetti, Emily Dickinson, Louisa May Alcott, Sarah Orne Jewett) or married late in their thirties (George Eliot, Elizabeth Barrett Browning, Charlotte Bronte, Olive Schreiner)."

\* Complete Jewett reference

Jewett was one of several women "whose achievements endure for us" who never married; others "married late in their thirties." Unfortunately, this is the only reference to Jewett in this otherwise interesting book.

1039. Parker, Gail. The Oven Birds: American Women on Womanhood, 1820-1920. Garden City, NY: Doubleday & Co. (Anchor Books), 1972. 3, 4, 5, 8, 39-41, 215-33.  
*Book.*

"...Sarah Orne Jewett, unlike Mrs. Stowe (and Henry James) did not get personal and political history confused. She lamented the passing of a larger and more independent race of men and women, particularly women, but she was not caught up in any scheme to restore the old fervor--or to find satisfaction in the grave. Hers are the satisfactions of preservation...."

\*\* Abstract; includes brief biographical sketch, reprints "The Courting of Sister Wisby."

According to Parker, Jewett "attempts to memorialize a disappearing breed of omniscient New England women" (3), the eccentricities of which indicate "a healthy self-hood," and are "the source of those deep human sympathies which all New Englanders, particularly women, had felt before the Civil War" (40-41). Mrs. Goodsoe,

the protagonist in "The Courting of Sister Wisby" exemplifies such women, and demonstrates a "sly feminism" (41). Other authors in the book include Angelina Grimke Weld, Harriet Beecher Stowe, Elizabeth Cady Stanton, and Charlotte Perkins Gilman, placing Jewett among staunch supporters of women's freedom and independence.

1040. Santraud, Jeanne-Marie. La Mer et Le Roman Americain Dans la Premiere Moitie du Dix-Neuvieme Siecle. Etudes Anglaises no. 40. Paris: Didier, 1972. 134.  
*Book.*

[In French]

Note 52 discusses the variety of American authors, including Jewett in The Tory Lover, who wrote about John Paul Jones.

1041. Skaggs, Merrill Maguire. The Folk of Southern Fiction. Athens, GA: The University of Georgia Press, 1972. 80, 114.  
*Book.*

"...It is the absence of characters whose uniqueness is unattractive, in fact, which proves so major a difference between southern and New England local colorists. Such Yankees as Harriet Beecher Stowe, Roland Robinson, Mary E. Wilkins Freeman--or even the more genial Sarah Orne Jewett--apparently felt much freer to utilize unpleasant personalities in their fiction without feeling a concomitant disloyalty to their locales."

\*\* Abstract

In examining the differences between northern and southern flavors of local color, Jewett, and other New England writers, felt no disloyalty to their region by depicting unpleasant characters, a characteristic not often seen in southern fiction. Further, "Sarah Orne Jewett and Mary E. Wilkins Freeman display infinitely more sympathy for the plight of spinsters than do most southerners." But Jewett's characters are portrayed as isolated and lonely, as do the "plain folk in other American regions," and even Jewett, "perhaps the most serene depicter of commonplace scenes," occasionally uses "grotesque detail which one associates with early southwest humor and which southern local colorists usually found too raw to repeat" (114-15).

1042. Westbrook, Perry D. Seacoast and Upland: A New England Anthology. South Brunswick, NJ: A. S. Barnes and Co., 1972. 10, 12, 13, 205-54.  
*Book.*

"...Sarah Orne Jewett devoted herself to writing about Maine villagers in the complete faith that she was recording that which was most authentic and most significant and best in American life. In the Preface to Deephaven, her first book, she quoted from George Sand's Legendes Rustiques: 'The countryman is, so to speak, the only historian of prehistoric times that we have. Honor and intellectual profit to those who consecrate themselves to each hamlet's marvelous traditions, which when assembled and classified, compared among themselves and minutely examined, may cast much light on the profound darkness of primitive ages.' Not all the authors represented in this volume

shared Miss Jewett's seriousness of purpose; many of them exhibit the ironical humor that is a basic element in the Yankee character; but, sons and daughters of the Puritans that they were, none of them shirked a writer's responsibility, as they conceived it, of presenting the truth, each to the best of his ability."

\*\* Abstract; includes brief biographical sketch; reprints "The King of Folly Island," "The Gray Man," and "The Gray Mills of Farley."

Jewett was a realist who captured the authenticity of her subjects, mainly the rural village life of coastal Maine, much as if she were a historian. She is "now generally recognized as one of America's foremost writers" (205). Other authors represented in the book include Emerson, Whittier, Thoreau, Dickinson, Thaxter, Freeman, Brown, Robinson and Frost.

1043. Williams, Mary, Sister, C.S.J. "The Pastoral in New England Local Color: Celia Thaxter, Sarah Orne Jewett, Alice Brown." Diss. Stanford University, 1972.  
*Dissertation.*

"...When I began this study, I asked if pastoralism and local color could ever be brought to a point where metaphor and realism would interact to create a new landscape, shaped by an artist to carry important themes. Among all the forms of pastoral themes and structures that I have examined in New England local color, there is only one instance, I think, of an achieved pastoral metaphorical landscape and that is Sarah Orne Jewett's world of Dunnet Landing. A delicate blend of rockbound Maine coast and shimmering island worlds, Dunnet Landing provides a perfect spatial image for the narrator's pastoral journey which moves from city to country and back, from petty personal concerns to a sense of release, of liberty in space and time. Dunnet Landing gives us an essentially American metaphor for an experience as old as the time of Theocritus and beyond--the quest for meaning and synthesis, the need to build worlds to live in."

\*\* Abstract

Williams examines the pastoral in New England local color literature by Thaxter, Jewett and Brown. In the process she examines the pastoral tradition, "identifies and defines the presence of pastoral themes in New England's local color, and the degree to which the writers of that region actually made use of pastoral to enrich and universalize their themes" (iv). Jewett is considered in the chapters "Berwick and Boston: Sarah Orne Jewett" and "'A Place Remote and Islanded': The Country of the Pointed Firs" (118-240). McAlpin concludes that Jewett is "indisputably the real artist of the whole New England group, controlling her landscapes with almost classic artistry, creating a subtle blend of realism and symbolism" (300). See the number of other examinations of Jewett and the pastoral, particularly those by Robert "Robin" Magowan beginning with his M.A. thesis in 1959, as well as David Stouck's Dec 1970 article in Colby Library Quarterly, "The Country of the Pointed Firs: A Pastoral of Innocence."

1044. Wood, Ann Douglas. "The Literature of Impoverishment: The Women Local Colorists in America 1865-1914." Women's Studies (New York, NY). 1 (1972): 3-45.  
*Journal article.*

"...It cannot be too much stressed that the narrator of The Country of the Pointed Firs is very clearly an author in search of material. This search, and the resulting self-consciousness, are major, although subtle themes in the book. We watch her quite literally interviewing candidates for characterization, we hear her test out descriptions, we see her secluding herself to write. She cannot stay in Dunnet Landing, but she can write about it. She cannot become Mrs. Todd, but she can possess her by using her life as the vital center of her story. And this is what she does. Jewett herself, unlike her narrator, lived most of her adult life in the retired New England town of which she wrote, yet who can doubt that her dependency on it stemmed in part from the resources it offered her as subject matter?"

\*\* Abstract; includes charts on ten sentimentalist writers and the ten local colorist writers treated in the article.

Wood sets up a dichotomy and analysis between the ten most significant women sentimentalist writers of the mid-nineteenth century and the ten most significant women local colorist writers who supplanted them in the late-nineteenth century, examining the cultural and historical influences that engendered and nurtured both groups, the themes that characterized them, and the works they produced. As such, Jewett is treated generally as a member of the latter group, which also includes Brown, Chopin, Cooke, Freeman, King, Murfree, Stuart, Thaxter and Woolson. One of the more specific comments on Jewett is quoted above. Here the discussion ranges between self-consciousness in narrators in ironic contrast to the authors' real circumstances. Wood's comparison of Jewett with the other local colorists, and the enumeration of their various but similar themes and motifs, including domesticity and witchcraft, makes this article a significant and compelling feminist analysis of authorship in the time period covered.

1045. Anon. "Briefs [Notice of Cary's The Uncollected Short Stories of Sarah Orne Jewett]." Colby Alumnus (Waterville, ME). 61 (Winter 1972): 16.  
*Journal article.*

"The Colby College Press has published The Uncollected Short Stories of Sarah Orne Jewett. Professor Richard Cary, curator of rare books and manuscripts, collected and edited 44 works scattered among magazines and newspapers, and wrote an analytical introduction. Professor Cary, who is the author of the biographical entry in the Encyclopedia Britannica on the Maine authoress, has published a Jewett anthology, editions of her letters and a critical biography."

\* Complete

• Not listed in previous bibliographies.

1046. Wiggins, James Russell. "Book Review: 44 Of Sarah Orne Jewett's Uncollected Short Stories." Ellsworth American (Ellsworth, ME). Jan 20, 1972: N. pag..  
*Newspaper article.*

"Cary has performed a public service in bringing these scattered pieces together between two covers. Thanks to his industry and perceptivity it is now possible, with her

works previously published in book form, to have the whole body of her work. Without these 44 stories, the previously existing collections were quite incomplete.

"....Reading Miss Jewett's stories today is an experience in rediscovery not only of Jewett but of a time and outlook so remote as to seem farther back than a century. What a gulf lies between the American life that is glimpsed in her stories and the American life of present times. How confident Miss Jewett was--and how confident the people of whom she wrote--in the eternal verities. There were very few uncertainties when it came to moral principles and standards."

\*\* Abstract

The Ellsworth American recognizes Cary's contribution in bringing these Jewett stories back to readers, and notes the differences between her time and ours.

- Not listed in previous bibliographies.

1047. Toth, Susan Allen. "Alice Brown (1857-1948)." American Literary Realism (Arlington, TX). 5 (Spring 1972): 134-43.  
*Journal article.*

"When in 1895 Alice Brown published Meadow-Grass, her first, and perhaps best, collection of New England stories, she was entering a popular field in which Harriet Beecher Stowe, Rose Terry Cooke, Sarah Orne Jewett, and Mary Wilkins Freeman had already scored notable success."

\*\* Abstract

Toth provides an overview of Alice Brown's career in a bibliographic essay whose form resembles Cary's 1967 "Sarah Orne Jewett," also published in American Literary Realism, q.v. Jewett is mentioned twice in passing as a fellow woman New England writer to whom Brown was occasionally compared. Quotes the anonymous reviewer from the 1910 article in the North American Review, q.v., who stated that Freeman had genius but not craftsmanship, and Jewett had craftsmanship but lacked genius, but Brown had genius and craftsmanship.

1048. Yglesias, Jose. "Propaganda for the Country Life [Review of Cary's Uncollected Short Stories of Sarah Orne Jewett]." Boston Sunday Globe (Boston, MA). Mar 19, 1972: B34.  
*Newspaper article.*

"....The 44 stories in this volume are taken from newspapers and magazines, and one can see why Miss Jewett did not collect them. Still, this does not mean that they should not be. A few of them are among her best....

"Just as it is surprising to find, in some of the volumes of her stories that are still out of print, that almost a hundred years ago she had already sounded the alarm about mistreatment of our environment. It is time that all her work were in circulation again."

\*\* Abstract



The Boston Globe praises Cary's publication of these uncollected short stories and finds them resonant of the spirit of conservation that is prevalent today.

- Not listed in previous bibliographies.

1049. Philips, David E. "Down East Bookshelf [Review of Cary's Uncollected Short Stories of Sarah Orne Jewett]." Down East (Camden, ME). 18: 7 (Apr 1972): 100. *Journal article*.

"These newly collected stories exhibit the full range of Miss Jewett's strengths and weaknesses: the big themes and conflicts--town vs. city, individuality vs. conformity, strong female vs. passive male, man vs. nature -- which are still very much with us; and the meandering plots, melodramatic turns and sentimental treatment and child-like optimism which may turn off many modern readers. However, the overall quality of the work is relatively high. Professor Cary declares seventeen of the tales 'up to Miss Jewett's optimum level.' Fair enough."

\*\* Abstract

Philips finds that Cary's collection of Uncollected Short Stories "exhibit[s] the full range of Miss Jewett's strengths and weaknesses," but the overall quality of the work is "relatively high."

- Not listed in previous bibliographies.

1050. Wilbanks, Evelyn. "The Doctor as Romantic Hero." JAMA [Journal of the American Medical Association] (Chicago, IL). 220 (Apr 3, 1972): 54-57. *Journal article*.

"... Jewett implies that normal men, no matter how much they might learn, cannot reach the heights of the *good* doctor through studies alone. The physician must have a 'God-given power in his own nature.' It is the doctor's intuition which characterizes him; his learning only enhances this original 'gift,' implying again the physician's control over extraordinary powers. To facilitate this innate power of the 'good' doctor, the author describes the physician as the American self-made man. He seems to be responsible for his success by his own day-to-day efforts. Miss Jewett writes, 'It is resource, and bravery, and being able to think for one's self, that makes a physician worth anything.' But the reader is not led to think that just anyone can succeed in the same path without being 'chosen.' The theme elsewhere in the narrative stresses the physician as a member of an elect few who are almost predestined to their professional abilities."

\*\* Abstract; includes brief biographical sketch.

Wilbanks examines three nineteenth-century novels about doctors, Cable's Dr. Sevier (1884), Jewett's A Country Doctor (1884) and Howells's Dr. Breen's Practice (1881) to analyze the "superhuman role accorded the physician in literature" (54). With regard to Jewett's A Country Doctor, Dr. Leslie is not just a product of his medical training, but is "almost predestined to [his] professional abilities" having his "gifts," including intuition, from God, making him "a larger-than-life heroic figure" (56, 55). Jewett also examines

the issue of women entering the medical profession and "the conflict between the academic professors and the general practitioners" (56). The audience for this article is doctors, and those interested in doctors in literature, more than the literary scholarly community generally.

1051. Moran, Ronald W. "Bookshelf [Review of Cary's Uncollected Short Stories of Sarah Orne Jewett]." Colby Alumnus (Waterville, ME). 61 (Summer 1972): [41]. *Journal article*.

"... Professor Cary's introduction identifies the salient features that define Miss Jewett as a local colorist, discusses her development as a local colorist, and, at the same time, rightly acknowledges that her best works can extend beyond the definitive boundaries of local color writing into universality. In addition, he classifies her writings into categories based on thematic considerations and treatments of subject matter. To this end, he recounts compactly the most notable characteristics of these stories...."

**\*\* Abstract**

The Colby Alumnus notes that it is "not deliberately slighting Miss Jewett's works, whose place in American literature is secure." Instead Moran wants to focus the review on Cary's contributions.

- Not listed in previous bibliographies.

1052. Toth, Susan Allen. "Sarah Orne Jewett and Friends: A Community of Interest." Studies in Short Fiction (Newberry, SC). 9 (Summer 1972): 233-41. *Journal article*.

"... While comparisons of Mmes. Jewett, Freeman, Cooke and Miss Brown cannot lead to definite conclusions about who might have learned what from whom, making such comparisons and tracing these writers' personal connections lead to one important conclusion. They must have formed a genuine community of interest that was valuable to all of them. For too long Sarah Orne Jewett has been considered in isolation from her fellow writers and friends, whom she personally knew, whose stories she read, and whose criticism she welcomed and returned. Mrs. Jewett [sic] can still reign from her achieved heights; but her shadow need no longer cover her friends so completely."

**\*\* Abstract**

Toth examines the "personal connections" between the contemporary women New England writers Jewett, Cooke, Freeman, and Brown. Her argument seems overstated, however, in calling the group all "friends" or to say that they constituted a "community"; they mainly knew each other via occasional letters and mutual friends. Toth posits that because the group shared themes and motifs that they necessarily influenced each other, but this, also, is a less than compelling argument, as she herself recognizes in her conclusion quoted above. Strangely, Toth refers to Jewett as "Mrs." throughout, although Jewett was referred to correctly as "Miss" in Toth's 1971 article, also in Studies in Short Fiction, on "The Value of Age in the Fiction of Sarah Orne Jewett," q.v.

1053. Pratt, Annis. "Women and Nature in Modern Fiction." Contemporary Literature (Madison, WI). 13 (Fall 1972): 476-90.  
*Journal article.*

"Jewett reminds us as she describes Sylvia standing all scratched and torn before the stranger that she 'could have served and followed him and loved him as a dog loves,' but the little heroine is not interested: the boy with his gun is too much like a 'red faced boy' who tormented her previously for her to follow him, and she does not want a vehicle out of her green world. To her a heron is a heron, valuable for its heronness, a vehicle only of its own particularity and what she perceives as the freedom of self in nature in contrast to canine servitude. One suspects that if Sylvia had been the princess of the fairy tale in which a toad turned into a handsome prince, she would have been disappointed, preferring the toad."

\*\* Abstract

Using Joseph Campbell's The Hero With a Thousand Faces and Simone de Bouvoir's The Second Sex as critical touchstones, Pratt compares the male and female *Bildungsroman* to determine if there is a "myth of the heroine" and there has always been a "myth of the hero." In doing so she examines several pairs of stories, including Jewett's "A White Heron" and Joyce's A Portrait of the Artist as a Young Man, where she determines that in Jewett's story, "Sylvia turns from the young stranger to nature," compared to Joyce's in which Stephen turns from his "nature-and-girl" vision of the hawk and girl rising from the water toward "something else," "a metaphysical aesthetic" (480). This prompts further analysis from Pratt to determine if these patterns repeat in other examples of the *Bildungsroman*. She concludes by saying "[t]here have been few signs in modern British or American fiction...of a world beyond sexually divisive selfhood, a world where men will begin to foster their 'feminine consciousness' and women their latent transcendence so that an androgynous and more fully human life style can emerge" (490). This is one of the earliest examples of feminist literary criticism in which Jewett is examined, and is also significant for looking at Jewett from the perspective of Modernism, linked under the umbrella of this article with authors such as Joyce, Lawrence, Woolf and Lessing.

1054. Cary, Richard. "The Rise, Decline, and Rise of Sarah Orne Jewett." Colby Library Quarterly (Waterville, ME). 9 (Dec 1972): 650-63.  
*Journal article.*

"...The transcendental trend of the rising generation--rejection of complex, urban, material values; hankering after a more instinctual, intimate, ecological, uncomputerized past--perhaps bespeaks Miss Jewett's gently real formulation as a world whose time has returned. It is not obligatory to contrive or demand for her a niche among the most adept or compelling prodigies of the arts. She functions--like George Lillo, Charles Ives, Henri Rousseau--in *proprio motu*, expounding the universe in an idiom intelligible to herself and, once encountered, unforgettable to the auditor."

\*\* Abstract; includes reproduction of the first page of Jewett's first story, "Jenny Garrows Lovers."

Starting from the Nation's 1873 comment on "The Shore House," Cary walks through major commentary on Jewett, particularly to discover the status in 1972 of Jewett's critical reputation. Early commentary, in the form of reviews, remarked on Jewett's realistic depictions, but often floundered when attempting to determine Jewett's genre: "Some years are to elapse before critics and general readers can come to terms with Miss Jewett's atypical, uncompromising esthetic" (652). Critics also met with confusion as to whether her stories, often overlaid with a Puritanical tendency toward morality, were aimed at children or adults. Cary correctly claims the 1880s as "Miss Jewett's decisive decade," the span of time in which Jewett produced the most, enjoyed the most artistic growth, and received the most praise, particularly for her stories, or "sketches," although several still "look vainly for passion and action, even, in one case, humor" (654). Her novels produced during this period garnered mixed reviews, but generally speaking it is during this period that "her popularity is solidly certified" (655). International critics in France and England take notice of her, and she is included in literary histories of the period. The 1890s are highlighted both with Jewett's work reaching California, and the publication of The Country of the Pointed Firs in 1896. More and more critics conclude that her place in American literature is secure. Edward Garnett and Julia Tutwiler supply critical articles on Jewett in 1903, and Charles Miner Thompson's 1904 "The Art of Miss Jewett" is an early critical highwater mark. Following her death in 1909, Jewett has experienced dramatic shifts in reputation, ranging from moderate neglect in the years between the wars--excepted only by Matthiessen's 1929 biography-- to a steady increase in scholarly interest beginning in the 1940s when she became a staple of literary anthologies through the 1960s and into the early 1970s, as indicated by the wide variety of articles reprinted in Cary's 1973 Appreciation, q.v., for which this article serves as a "Foreword." This complements his 1967 bibliographic essay in American Literary Realism, q.v., by producing the first comprehensive, if not exhaustive, assessment of Jewett's reputation in narrative form (as compared to Eichelberger's 1969 "Bibliography of Secondary Comment" published in American Literary Realism, q.v.), and is supplanted only by the Nagels' 1978 Sarah Orne Jewett: A Reference Guide, which combines extensive annotated bibliography with an exceptional overview of critical trends in Jewett studies.

1055. Horn, Robert Lawrence. "The Power of Jewett's Deephaven." Colby Library Quarterly (Waterville, ME). 9 (Dec 1972): 617-31.  
*Journal article.*

"...The fictive power of Deephaven survives despite its intrusive narrator. Helen Denis' attempts to apply a veneer of sentimentality to her summer's experiences in Deephaven are often distracting, but they cannot blur the forceful realism that lies at the heart of the book. The Deephaven 'sketches,' as Miss Jewett consistently terms them, often have a vitality and clarity of vision that rivals some of her most admired mature works. Granting its obvious flaws, Deephaven retains a universal appeal. It is the lasting creation of a young artist who perhaps wrote better than she knew."

\*\* Abstract

Horn does not ignore the flaws in Jewett's first book, the "structural unevenness," the sentimentality, for which even Jewett begs the reader's forgiveness, but he argues that Deephaven contains a remarkable realism, "some of the most devastating portrayals of isolation, frustration, self-delusion, human dry-rot, and, at times, indomitability in all of

Jewett's fiction" (617). The characters are depicted precisely as living in a community more linked to the past than the present. There is ruin, poverty, the shadow of death, and a "withering aristocracy" that is depicted with understanding and sympathy. As much as it can be studied as a prelude to Jewett's masterwork The Country of the Pointed Firs, it should also be recognized as a powerful early work in its own right. Reprinted in Cary's 1973 Appreciation, q.v.

1056. Noyes, Sylvia Gray. "Mrs. Almira Todd, Herbalist-Conjurer." Colby Library Quarterly (Waterville, ME). 9 (Dec 1972): 643-49.  
*Journal article.*

"...The romantic aspects of The Country of the Pointed Firs in no way detracts from its realism. The humanitarian herbalist is also a woman who has lived bravely, and, at sixty-seven, can walk miles across Maine's open fields, shake and beat her own rugs, drive a team of horses, and 'land' a haddock for dinner while sailing to Green Island. It is the complete reality of the woman which provides the artistic experience and accounts for the durability of this story in American literature."

**\*\* Abstract**

Noyes presents a character study of Mrs. Todd from The Country of the Pointed Firs, particularly examining her herbalism. Noyes finds that Mrs. Todd does not compete with the doctor, but provides a needed service and attempts to save her customers--friends and neighbors--the cost of a doctor's visit. She is a bit mystical, but always practical. Where known, the herbs she uses are described in more detail, such as simple's joy and chamomile, pennyroyal and bayberry. She is finally described as a robust woman, a noble character, and one that to a large degree imparts "the artistic experience and accounts for the durability of this story in American literature."

1057. St. Armand, Barton L. "Jewett and Marin: The Inner Vision." Colby Library Quarterly (Waterville, ME). 9 (Dec 1972): 632-43.  
*Journal article.*

"...If we speak of the fully tragic or comic in Jewett, of the deepest facts of life and death, we must also use that phrase which Marin used so often in the titles of his seascapes: 'pertaining to.' Like his, her art is an art of reference, of lines and dashes and snatches of people, places, voices, and views held constant only by the frame of the self which beholds, and the buried dream of another world of myth and archetype. 'The view of a landscape, broad, unaccented, lying under a summer sky' was the way in which a contemporary critic summed up Jewett's descriptive technique, a technique which makes her art as open and firm as the granite of the Maine shore, yet as elusive as its moody and inconstant waters."

**\*\* Abstract**

Rather than in Winslow Homer, "fellow local colorist of the Maine provinces," St. Armand sees in Jewett's depictions an artistic technique similar to that of John Marin, the watercolorist and impressionist, arguing "the point is that Jewett and Marin were always conscious of the human hand, and of the human heart that felt and measured,

incorporating this evidence of sympathy into their art. As if replying specifically to a Naturalist statement of the facts of life, Marin joined Jewett in emphasizing a transfiguration through the perspective of human consciousness itself" (636). Although the analysis is rather ephemeral, the comparison of artistic techniques is compelling. Reprinted in Cary's 1973 Appreciation, q.v.

1058. Banning, Evelyn I. Helen Hunt Jackson. New York, NY: The Vanguard Press, 1973. 186, 205.  
*Book.*

"...A note to Annie Fields on January 5, 1883, asked if she and Sarah Orne Jewett would listen to the reading of her [Helen Hunt Jackson's] two papers on Junipero Serra. Since Mr. Fields' death in 1881, his wife Annie had gone to live with Miss Jewett and together they became acquainted with most of the Boston circle of writers. Miss Jewett was herself an established New England author, famous for *Deephaven*, sketches about a Maine village. Helen has first met her through Horace Scudder, editor of the Riverside magazine...."

\*\* Abstract

Jackson, who had met Jewett through Horace Scudder when he was editor of the Riverside magazine, asked Jewett and Annie Fields to listen to and comment on two of her papers. Later, after Jackson became ill, she was distraught that she could not visit Fields and Jewett in Boston, and asked them to visit her in Colorado instead (205). Notice the author's misunderstanding of Fields's and Jewett's relationship as quoted above. She does not seem to recognize that Mr. James T. Fields was a prominent publisher, and that it was through him and his wife that Jewett became acquainted with literary Boston. Further, it was Jewett who moved to the Fields house after James Fields's death in 1881, not the other way around.

1059. Cary, Richard, ed. Appreciation of Sarah Orne Jewett. Waterville, ME: Colby College Press, 1973. 305 pp..  
*Edited book.*

Cary collects for the first time twenty-nine of arguably the most important critical articles written about Jewett spanning the period from 1885 to the present (1972). Included are Th. Bentzon's "Le Roman de la Femme-Medicin" (1885), Horace Scudder's "Miss Jewett" (1894), Edward Garnett's "Miss Sarah Orne Jewett's Tales" (1903), Julia R. Tutwiler's "Two New England Writers--In Relation to Their Art and to Each Other" (1903), Charles Miner Thompson's "The Art of Miss Jewett" (1904), Paul Elmer More's "A Writer of New England" (1910), Edward M. Chapman's "The New England of Sarah Orne Jewett" (1913), Martha Hale Shackford's "Sarah Orne Jewett" (1922), Esther Forbes's "Sarah Orne Jewett, the Apostle of New England" (1925), C. Hartley Grattan's "Sarah Orne Jewett" (1929), A. M. Buchan's "'Our Dear Sarah': An Essay on Sarah Orne Jewett" (1953), Eleanor M. Smith's "The Literary Relationship of Sarah Orne Jewett and Willa Sibert Cather" (1956), Clarice Short's "Studies in Gentleness" (1957), Ferman Bishop's "The Sense of the Past in Sarah Orne Jewett" (1959), Warner Berthoff's "The Art of Jewett's Pointed Firs" (1959), Hyatt H. Waggoner's "The Unity of The Country of the Pointed Firs" (1959), Francis Fike's "An Interpretation of Pointed Firs" (1961), Mary

Ellen Chase's "Sarah Orne Jewett as a Social Historian" (1962), Robin Magowan's "Pastoral and the Art of Landscape in The Country of the Pointed Firs" (1963), Jean Boggio-Sola's "The Poetic Realism of Sarah Orne Jewett" (1965), Paul John Eakin's "Sarah Orne Jewett and the Meaning of Country Life" (1967), Eugene Hillhouse Pool's "The Child in Sarah Orne Jewett" (1967), Robert D. Rhode's "Sarah Orne Jewett and 'The Palpable Present Intimate'" (1968), Paul D. Voelker's "The Country of the Pointed Firs: A Pastoral of Innocence" (1970), Susan Allen Toth's "The Value of Age in the Fiction of Sarah Orne Jewett" (1971), Cary's "The Uncollected Short Stories of Sarah Orne Jewett" (1971), Robert L. Horn's "The Power of Jewett's Deephaven" (1972), and Barton L. St. Armand's "Jewett and Marin: The Inner Vision" (1972), all of which see individually for annotations. Cary's important "Foreword" was first printed as an article entitled "The Rise, Decline, and Rise of Sarah Orne Jewett" in Colby Library Quarterly 9 (1972), q.v. for annotation. Clearly, other articles not included are also significant. No author is repeated, for example, which means that other articles by Cary, Bentzon, and Bishop, for example, are omitted. Margaret F. Thorp's 1966 "Sarah Orne Jewett" is also a surprising omission (perhaps because of length?). A review of the titles alone provides clues to major critical trends, ranging from general overviews of Jewett's work and biographical studies, to considerations of local color and realism, to specific studies of a particular work or theme, including the novel, the pastoral, age, and the child. Also noticeably absent are articles discussing Jewett's letters. Feminism has not yet emerged as a critical theory. The work is nevertheless significant for collecting in one place important articles that until now had to be located in a variety of books, newspapers, and journals.

1060. Brooks, Cleanth, W. B. Lewis, and Robert Penn Warren. American Literature: The Makers and the Making. 2 vols.. New York, NY: St. Martin's Press, Inc., 1973. II: 1566-67, 1569, 1577 1847, 1963.  
*Book.*

"Sarah Orne Jewett, Henry James remarked a few years after her death, was 'mistress of an art of fiction all her own.' Rose Terry Cooke and Mary E. Wilkins Freeman were writers of definite and original talent, and one can return to their stories with considerable pleasure and profit. But though Miss Jewett is correctly associated with them within the cluster of able New England women writers in the later nineteenth century, she is markedly superior. In tales like 'A White Heron,' in portions of Deephaven, in the whole of the beautifully woven Country of the Pointed Firs, one is conscious of a maturity of vision, a strength of imagination, a shaping power capable of bringing together and playing off against each other an impressive variety of significant and compelling themes. Miss Jewett is a 'minor' fiction writer only in the European sense of the serious and important literary artist whose accomplishment, however enduring, is somewhere below that of the undeniably great."

\*\* Abstract; includes brief biographical sketch, biographical chart, and a short bibliography; reprints "A White Heron" (1578-84) and two selections from The Country of the Pointed Firs, "Poor Joanna," and "The Hermitage" (1584-90).

In the section entitled "New England Twilight," Jewett is grouped with Mary E. Wilkins Freeman and Edith Wharton. The authors insist that while this group has "customarily been identified as 'regionalists,' and their New England landscapes compared-- as to the degree and kind of 'local color'" with the work of other writers such as Eggleston,

Garland, and Harte, "it can be suggested that the stories of Miss Jewett and the others transcend their settings to engage in other and larger themes" (1566-67). Jewett is particularly praised both generally, and specifically with regard to The Country of the Pointed Firs, the authors arguing that "[t]hough it is sometimes spoken of as a collection of sketches or tales, and paired in this regard with Miss Jewett's Deephaven, The Country of the Pointed Firs is in fact a single and unified work of fiction, and a masterpiece of its kind" (1584). The authors' stature and assessment of Jewett both signal that the early 1970s marks one of the high points in Jewett's reception.

1061. Carruth, Hayden. "The New England Tradition." Regional Perspectives: An Examination of America's Literary Heritage. John Gordon Burke, ed. Chicago, IL: American Library Association, 1973. 1-47.  
*Book chapter.*

"...New Englanders became addicted to failure, as in a sense they had been from the beginning, with their Puritanical vision of fate. The Bitch Goddess had seldom smiled on them, but always elsewhere--the gold fields, Broadway, Timbuktu. They cultivated the virtues of failure: 'spiritual sturdiness' and simple survivorship; and since most of the survivors were women, old maids living out their lives in cheerful desperation, it was natural that they should become for a time the chief bearers of the tradition, women like Sarah Orne Jewett and Mary E. Wilkins who knew Gothic New England and its mentality first hand...."

\* Complete Jewett reference

Carruth seems a bit melodramatic in his description of New England decline, but he is accurate that old women, characters such as those depicted by Jewett and Freeman, became the bearers of New England tradition when the Industrial Revolution had passed New England by. Notice, however, that Carruth doesn't even recognize Jewett and Freeman as authors who created characters, but as embodiments of the characters themselves.

1062. Eby, Cecil D., Jr. "Yankee Humor." The Comic Imagination in American Literature. Louis D. Rubin, Jr., ed. New Brunswick, NJ: Rutgers University Press, 1973. 77-84.  
*Book chapter.*

"...Rural New England produced, in the work of Sarah Orne Jewett, Mary Wilkins Freeman, and George Savary Wasson, many fine short stories which embodied the prewar Yankee sensibilities; but always these stories featured the region in a state of declining population and prosperity. Invariably the central characters are aging or ancient folk (for the young people had fled to the cities) whose 'Yankee-ness' primarily consists in stoically adhering to the old customs and habits of their grandparents and resisting newfangled ways. Political humor absolutely disappears for the simple good reason that New England had become politically powerless with the rapid development of the American West."

\* Complete Jewett reference



Jewett and others wrote "many fine stories which embodied the prewar Yankee sensibilities," but they "always" featured a region in decline in which the characters' "Yankee-ness" consisted "in stoically adhering to the old customs and habits of their grandparents and resisting newfangled ways." This is a potentially misleading generalization with regard to the stories, although Eby is accurate in assessing the reason behind the region's declining fortunes. Jewett's brief mention here recognizes the comedic qualities in some of her stories in passing, but does not provide a useful assessment of Jewett's use of comedy.

1063. Parker, Jeraldine. "'Uneasy Survivors': Five Women Writers 1896-1923." Diss. University of Utah, 1973.  
*Dissertation.*

"...That Mrs. Peet [in 'Going to Shrewsbury'] is able to meet her bleak future with determination is another of Miss Jewett's tributes to the qualities of the country woman. Once again the city is encroaching and threatening. It represents what is artificial and debilitating as it does in Miss Cather's pioneer novels. It is the qualities the country engenders--dignity, tenacity, courage, the independence not to 'sag on to nobody' that enable Mrs. Peet to meet change with courage and resolve. Even her well seasoned perspective is kept intact, despite her exile."

\*\* Abstract

Jewett is considered alongside Freeman, Cather, Glasgow and Wharton who according to Parker have "distinguished themselves not only as successful writers but as innovators, central in bridging the sentimentalism of the genteelists and the factualism of the naturalists" (vi). Short biographies are followed by three sections where stories from each author which are considered for the importance of setting, what Parker calls "a finely developed sense of place," for the regional ties that influenced their themes and style, and for a steadying view of life that ascribes meaning to experience (vi-vii). Each section is prefaced by a short analysis of the topic at hand. This dissertation is particularly noted for its small size (109 pages plus vita) and for the few pages actually written by the author. This was published as an anthology, with Parker listed as editor, by Peregrine Smith, Inc, Salt Lake City, in 1975, q.v.

[Note: Jewett references on pp. 9-14, 40-43, 61-64, 84-87.]

1064. Slote, Bernice. "Willa Cather." Sixteen Modern American Authors. Jackson R. Bryer, ed. New York, NY: W. W. Norton and Co., 1973. 46, 56, 57.  
*Book chapter.*

"...[Cather's] The Song of the Lark is like Balzac, but with a simplicity that allies it with Merimee, Turgenev, or Sarah Orne Jewett--'simplicity with glory.'"

\*\* Abstract

Cather's work has been compared to Jewett's for its "simplicity with glory." Jewett has also been mentioned with Cather in regard to the "feminism" depicted in the authors' strong heroines. Later in her career, Cather was less compared with Jewett as she was

with the Continental writers, such as Flaubert and Turgenev, although Jewett was often compared with these two authors as well.

[Note: Nagel '78 lists this under 1974, published by Duke University Press, with same page numbers.]

1065. Slote, Bernice. Willa Cather: A Pictorial Memoir. Lincoln, NE: University of Nebraska Press, 1973. 46, 49, 52.  
*Book.*

"...Sarah Orne Jewett, before her death in 1909, had urged her friend [Cather] to find her 'own quiet centre of life,' to 'deepen and enrich' her work."

\*\* Abstract; includes photograph of Annie Fields and Sarah Orne Jewett in the Fields's library in Boston (52).

Cather became friends with Jewett and Annie Fields during her time in Boston in 1907; before her death, Jewett urged Cather to leave McClure's to find her "own quiet center of life" and dedicate herself to writing.

1066. Turner, Arlin. "Comedy and Reality in Local Color Fiction, 1865-1900." The Comic Imagination in American Literature. Louis D. Rubin, Jr., ed. New Brunswick, NJ: Rutgers University Press, 1973. 157-64.  
*Book chapter.*

"...The rural and small-town New Englanders of Harriet Beecher Stowe and Sarah Orne Jewett speak a dialect greatly leveled out from that of Lowell's Hosea Biglow."

\*\* Abstract

Whereas Lowell's use of dialect in The Biglow Papers is exaggerated and used for satiric effect, Stowe's and Jewett's is toned down, and unlike some depictions of Southern dialects, did not cause as much trouble for readers. Jewett's brief mention here recognizes the comedic qualities in some of her stories in passing, but does not provide a useful assessment of Jewett's use comedy.

1067. Voss, Arthur. The American Short Story: A Critical Survey. Norman, OK: University of Oklahoma Press, 1973. 91-94, 108, 116, 178.  
*Book.*

"...Though her range was not broad, Miss Jewett's achievement was substantial. To her, writing was an art, and she strove always for perfection....A wide and perceptive reader, she knew well Jane Austen, Thackeray, James, Tolstoi, Flaubert, and other great writers of fiction and sought to learn from them. It was Flaubert who confirmed her feeling that the trivial and commonplace can be significant and important. She knew that, as she herself said, 'one must have one's own method: it is the personal contribution that makes true value in any form of art or work of any sort.' That method in The Country of the Pointed Firs and in a sizable number of her short stories is indeed personal. It resulted

in a style of great precision and beauty, an avoidance of the overly romantic and sentimental, and portrayals of characters and their environment full of sympathy and insight."

**\*\* Abstract**

Voss understands Jewett as being "[m]uch superior to Rose Terry Cooke as a literary artist," and finds The Country of the Pointed Firs to be "assuredly a minor American literary masterpiece" (91). In constructing Jewett's method, Voss points out Jewett's literary influences, particularly Flaubert, who helped her to recognize that the commonplace could be a subject for fiction. Her individual approach to her work, and her delicate personal touch "resulted in a style of great precision and beauty, an avoidance of the overly romantic and sentimental, and portrayals of characters and their environment full of sympathy and insight." She is later compared favorably to Garland, Aldrich, and referenced as an influence on Cather. In a work such as Voss's, such a positive assessment establishes Jewett as a significant American story writer.

1068. Woodress, Jr., James L. "Sarah Orne Jewett and Willa Cather: Anti-Realists." English Studies Today (Oxford, UK). 5 (1973): 477-88.  
*Journal article.*

"...Jewett owes more to Emersonian transcendentalism than to late 19th century realism. The confusion which has arisen in classifying her as a realist comes, I think, from the authenticity of her materials and the authority with which she writes about her Maine fishing village. But she is, I believe, a writer of fundamentally romantic cast who happens to be writing in the so-called age of realism. Thus there is something of a hybrid quality about her work, but if the essence of a writer lies, as I think it does, in his basic attitudes and not in the external trappings of his fiction, then Sarah Orne Jewett is a romantic."

**\*\* Abstract**

Woodress argues that Jewett and Cather are romantics rather than realists, as determined by their literary principles, such as "the writer must give himself wholly to his material," which sound Wordsworthian, and their themes, such as the external world of nature, which are Emersonian. The article is less than compelling as Woodress himself provides evidence against his argument, such as saying that Jewett's work has "something of a hybrid quality" between romanticism and realism, and stating realist principles that could also be applied to Jewett's vision.

1069. Humma, John B. "The Art and Meaning of Sarah Orne Jewett's 'The Courting of Sister Wisby'." Studies in Short Fiction (Newberry, SC). 10 (Winter 1973): 85-91.  
*Journal article.*

"...If Cary's analysis is correct, if there is nothing more to the story than what he finds, then I believe 'Sister Wisby' deserves the critical oblivion to which it has been consigned. But I think that Cary is a victim of the *appearance* of artlessness in the story. 'Sister Wisby' is not the loosely knit 'sketch-anecdote' that it seems. The framework is not 'extraneous,' but rather artistically tight; there is a sustained, *internal* spark; the flora and

fauna are subtly, but cohesively, integrated into the story as are the fences the narrator jumps and the pastures she climbs; finally, the two stories that Mrs. Goodsoe tells (as well as many of her most offhand remarks) are directly related and subservient to the central theme--the narrator's unfolding vision of the continuity of life amidst suffering and death--that knits the several parts of the story into an artistically coherent whole."

**\*\* Abstract**

Humma takes issue with Cary's dismissal of "Sister Wisby" in his 1962 Sarah Orne Jewett, q.v., and provides an alternative reading in which he presents the story as unified by the narrator's growing understanding of the continuity of life. Both the natural world of the story's setting, and the conversation and stories of the characters exemplify the theme, and together provide a "subtle thread of fellowship between present and past, between the living and the dead" (91).

1070. Erisman, Fred. "American Regional Juvenile Literature, 1870-1910: An Annotated Bibliography." American Literary Realism (Arlington, TX). 6 (Spring 1973): 115-22.  
*Journal article.*

Erisman lists three books by Jewett in this annotated bibliography of children's literature, Country By-Ways, which provides "vignettes of New England rural life and values, preparing the way for Miss Jewett's later, adult, delineations of the New England scene"; Betty Leicester: A Story for Girls, the title character of which, called "sophisticated and worldly," "rediscovers the solidity and goodness of the New England character when she returns to the regions of her childhood," and Betty Leicester's Christmas, in which Betty travels to England for the Christmas holiday season (115). One questions why Erisman included Country By-Ways, generally considered an adult collection, rather than Jewett's earlier Play Days, which is specifically a collection of children's stories.

1071. Anon. "Colby Professor Edits Book on Jewett Essays." Maine Sunday Telegram (Portland, ME). Apr 15, 1973: N. pag.  
*Newspaper article.*

"A variety of insights into the deceptively simple art' of Sarah Orne Jewett is available in a new book edited by Richard Cary, professor of English and curator of rare books and manuscripts at Colby College.

"An Appreciation of Sarah Orne Jewett,' published by the Colby College Press, contains 29 interpretive essays on Miss Jewett's work published between 1885 and 1972 and an introduction prepared by Prof. Cary.

"....This volume represents Prof. Cary's sixth book on Miss Jewett. "

**\*\* Abstract**

This article notes the publication of Cary's Appreciation of Sarah Orne Jewett. It was reprinted in the Apr. 16 edition of the Waterville, Maine, Central Maine Morning Sentinel (p. 6) with the title "New Book on Sarah Orne Jewett Edited by Richard Cary of Colby."

- Not listed in previous bibliographies.

1072. Anon. "[Notice of Cary's Appreciation of Sarah Orne Jewett]." Colby Echo (Waterville, ME). Apr 19, 1973: 7.  
*Newspaper article.*

Reprints Apr 15, 1973 press release from Maine Sunday Telegram. Also printed in the Apr. 16, 1973 Central Maine Morning Sentinel (Waterville, Me).

- Not listed in previous bibliographies.

1073. Kenney, Zelda. "Authority Addresses Historical Society." Foster's Daily Democrat (Dover, NH). May 4, 1973: N. pag.  
*Newspaper article.*

"Dr. Cary took as his topic 'The Other Face of Miss Jewett's Coin.' Noting that a writer's personality and character are revealed as much in letters written to him as in those written by him, Dr. Cary contends that letters to Miss Jewett from friends and fellow writers supply the other side of the coin.

"In support of his thesis he cited numerous passages from letters written to Miss Jewett by her wide circle of friends and acquaintances, most of them people prominent in their own right—Whittier, Holmes, Lowell, Aldrich, Howells, William James, Harriet Beecher Stowe, Willa Cather, Kipling, Mark Twain, and John Burroughs. Their letters reflect not only their keen pleasure in her work, but even more, revealing, [sic] their appreciation of her as a person—her instinctive kindness, spontaneous affection, critical mind, and deft humor."

\*\* Abstract; includes photograph of Cary.

Cary reads his paper "The Other Face of Jewett's Coin" to the local historical society. See the fall 1969 American Literary Realism entry for annotation.

- Not listed in previous bibliographies.

1074. Anon. "Jewett Memorial Given New Status." York County Coast Star (Kennebunk, ME). June 20, 1973: 1.  
*Newspaper article.*

"The South Berwick Sarah Orne Jewett Memorial, once the home of the famous American author after whom it is now named, has been entered into the National Register of Historic Places.

"The Memorial's new classification gives it national recognition as a historic site, offers it a degree of protection from federally funded projects which might detract from its setting, and makes it eligible to receive federal funds for further restoration."

\*\* Abstract; includes photograph of the Jewett Memorial.

The article recognizes the recent addition of Jewett's house to the National Register of Historic Places. The effort had been underway since February 1973 by members of the

Maine Historic Preservation Commission. The site was considered significant both on architectural grounds as well as its association with Jewett.

- Not listed in previous bibliographies.

1075. Anon. "[Review of Cary's An Appreciation of Sarah Orne Jewett]." Colby Alumnus (Waterville, ME). 63 (Fall 1973): 14.  
*Journal article.*

"Miss Jewett's reputation ran aground during the Depression Thirties but has upgraded steeply since World War II. The expanding consciousness of the Fifties and Sixties, and the current hankering after a more instinctual, intimate, ecological past has raised her name to new heights of esteem.

"In this volume are gathered 29 essays on Miss Jewett's work published between 1885 and 1972. Under one convenient cover the best qualified of Miss Jewett's critics provide numerous corridors to a subtler understanding of her deceptively simple art."

**\*\* Abstract**

The Colby Alumnus recognizes Cary's Appreciation and notes that Jewett's reputation has rebounded since its low point in the 1930s.

- Not listed in previous bibliographies.

1076. Cary, Richard. "The Sculptor and the Spinster: Jewett's 'Influence' on Cather." Colby Library Quarterly (Waterville, ME). 10 (Sept 1973): 168-78.  
*Journal article.*

"...Willa Cather persevered in her own way, Jewett notwithstanding. A nameless critic in the Nation cunningly dubbed the collection Youth and the Bright Medusa 'the triumph of mind over Nebraska,' and that seems to pull at the lock of Cather's commitment. She was a woman of tender properties and robust will. She certified several mutualities of taste, feeling, and apperception with Jewett, but she did not admit of being led by the nose into vacant imitation. She partook of Jewett's fare when it suited her. When it did not she remained unimpeachably Cather, for better or worse."

**\*\* Abstract**

Cary (re)examines the question of whether and to what degree Jewett influenced Cather. He provides an overview of many of the well-known conversations between Jewett and Cather in their letters, as well as between Cather and critics, particularly Latrobe Carroll, that undoubtedly confirm the older writer's influence on the younger, and the younger author's debt to the older, but Cary then argues that Cather was not so influenced as to fall into mere imitation of Jewett--she was her own woman, her own author. Opportunities to rewrite "The Sculptor's Funeral," for example, after her meeting with Jewett, show little more than "cosmetic dabbling," and in comparison to "Miss Tempy's Watchers," a story with a similar situation. Cary concludes "that Cather stubbornly clung to early esthetic defects she was no longer capable of committing" (171). Jewett's story remains the stronger.

1077. King, Don. "Two More For Shelf On Jewett [Reviews of Cary's Appreciation and Uncollected Short Stories]." Maine Sunday Telegram (Portland, ME). Sept 2, 1973: D-4. *Newspaper article*.

"Sarah Orne Jewett, South Berwick's gift to the local color story, has long established her place in the ranks of American writers. Her niche, although not large, is finely etched, and the person most responsible in keeping it polished today is Richard Cary, professor of English and curator of rare books and manuscripts at Colby College.

"Prof. Cary has published two editions of Miss Jewett's letters, a critical biography and an anthology comprising Deephaven and eight of her best sketches and short stories. To this list he has added two titles that will broaden the understanding and underline the strength and permanency of the Maine native's works."

\*\* Abstract; includes photograph of Jewett.

Although King emphasizes that "[i]t is of little use to pretend that Miss Jewett is everyone's cup of reading tea," he welcomes the publication both of Cary's Appreciation, and his Uncollected Short Stories, especially for the introductions that put Jewett's work in historical and literary context.

- Not listed in previous bibliographies.

1078. Labbie, Edith. "Halloween Tales of 'Hants" [sic] and Omens." Lewiston Evening Journal (Lewiston, ME). Oct 27, 1973: 1A, 8A. *Newspaper article*.

"... Whose hands saved Mrs. Goodwin? -- The home of the famous writer, the Sarah Orne Jewett house in South Berwick, has a caretaker who, in her first days in the home, was saved from what could have been a fatal misstep by strong, unseen hands seizing her shoulders. Her lame shoulders testified that what Elizabeth Hayes Goodwin experienced was not an illusion. 'Something' seized her and held her back from a plunge down the stairs."

\*\* Abstract; one of the many photographs included depicts the central staircase in the Jewett House.

Labbie provides a number of ghostly Halloween stories regarding properties and people in Maine and New Hampshire, including one told by Elizabeth Hayes Goodwin, the caretaker of the Sarah Orne Jewett house, who supposedly was rescued from fall down the stairs by a pair of "strong, unseen hands."

1079. Vella, Michael W. "Sarah Orne Jewett: A Reading of The Country of the Pointed Firs." ESQ (Hartford, CT). 19 (4th Quarter 1973): 275-82. *Journal article*.

"...Sarah Orne Jewett's The Country of the Pointed Firs is the product of a sensibility poised at a moment in literary history offering the advantages of contemporaneity with

realist and local colorist writers along with immersion in the rich New England tradition of such works as Nature, A Week on the Concord and Merrimack Rivers, and Walden. With the attention of the realist and the vision of the Transcendentalist, Jewett manages to create in Pointed Firs a symbolic novel which fulfills the Emersonian dictum that 'words are signs of natural facts,' and that 'particular natural facts are symbols of particular spiritual facts.' The Country of the Pointed Firs becomes in this context a novel whose descriptive details are nearly as inherently symbolic as those of Walden, and whose literary technique carries it beyond the category of local color."

**\*\* Abstract**

Vella reads Jewett's Pointed Firs as being produced at "a nexus of tradition and the individual talent, a unique combination of Sarah Orne Jewett's individual vision and a moment in American literary history when she benefited from two rich veins of literary tradition" (275), a traditional New England attitude toward nature that allowed Jewett to see nature as symbolic, coupled with "a preoccupation with verisimilitude and a predilection for the careful recording of the observed and localized experience," which Jewett shared with the realists and local colorists (275). Such a combination allows the narrator, a summer visitor, to realize "the unalterable primal unity with all men in nature and history" in the characters and landscapes of Dunnet Landing (281). Pointed Firs thus transcends the boundaries of local color fiction and should accurately be placed with The Scarlet Letter and Huckleberry Finn as Cather announced in the 1925 Best Stories.

1080. Anderson, Donald Robert. "Failure and Regeneration in the New England of Sarah Orne Jewett and Mary E. Wilkins Freeman." Diss. University of Arizona, 1974. *Dissertation*.

"...The fiction of Jewett and Freeman, the finest to come out of New England after that of Hawthorne, moved in two ways to overcome failure and implement regeneration. First, with their considerable realist skills, both writers illustrated how grim those lives were which negated the possibility of change and renewal. They showed personal spiritually, mentally, and emotionally more dead than alive, who did not trust themselves, and were, as a consequence, unable to interact with time, with ideas, with the world around them, or with each other. Moreover, Jewett and Freeman challenged those customs, institutions, and beliefs which helped the individual and the region to adhere mindlessly to the past, and, as a result, to perpetuate failure."

**\*\* Abstract**

Anderson states that "Sarah Orne Jewett and Mary E. Wilkins Freeman were not advocating a return to the past. Quite the contrary: each judged that much of an unsavory present world could be traced directly to elements of the New England past" (vii-viii). Instead, Jewett and Freeman confronted the culture's neglect of the concept of regeneration, which intensified the perception of New England's decline. Thus, in Anderson's view, "in the writings of Jewett and Freeman, the nostalgic attitudes of numerous characters--that is, their holding out against the present by clinging to the past--was not a fixation to be admired, but, rather, a kind of fatality to be overcome. Improvement and change, each writer realized, came not through intractability, but through adaptability; not through retreat, but through clear-sighted attempts at taking a



natural control of one's own destiny and moving forward" (viii). Anderson further notes that "While [Jewett's] reputation in this century has grown to exceed that of her contemporary, Mary Wilkins Freeman, she has been more frequently misjudged by critics than has Freeman" (25). Anderson's focus is on Deephaven and The Country of the Pointed Firs, but other stories are briefly considered. He concludes the main section on Jewett by stating "If one is to say, then, that Jewett wished to retreat into the past, one must say it is not the near past, not the New England past, which attracted her. Rather, she was drawn to the primal past, to the prevalence of instinct....The beauty of the primal past is that, unlike a cultural past, it need not be retreated into. Such primacy is present if one would recognize it" (73). An engaging assessment of two of the most well respected New England writers.

1081. Bradley, Sculley, Richmond Croom Beatty, E. Hudson Long, and George Perkins, eds. The American Tradition in Literature. 2 vols., 4<sup>th</sup> ed. New York, NY: W. W. Norton & Co., 1974. II: 7, 283-94.  
*Edited book.*

"...Miss Jewett's fundamental revelation, as a writer, was that human values abundantly survived the collapse of this earlier New England maritime economy. She is not one of the prolific 'local colorists' of her generation; she sought to show the realities of her native region....Deephaven...established her reputation and defined a literary style made independent and original by the author's determined probing for the truth of a character or situation, without a trace of the moralizing sentiment then popular. Its independence appeared in the writer's command of a unity of atmosphere or mood as the structural element, which gave to the consecutive sketches something like the impact of a novel. This technique was often exemplified in her later stories, but not again in an entire volume until the appearance of her masterpiece, The Country of the Pointed Firs, in 1896...."

\*\* Abstract; includes brief bibliography and list of works, reprints "A White Heron."

In the Introduction to the anthology, the editors recognize the contribution the New England women writers, including Jewett, made to "the accurate depiction of the domestic scene, the narrow life, the individual character, caught in some humble light that reminds the reader of the work of the *genre* painters of the Flemish school, at once highly individuated and intensely national." Jewett herself is called a realist, not a local colorist. The description of Jewett's approach in Deephaven and The Country of the Pointed Firs, whereby "[i]ts independence appeared in the writer's command of a unity of atmosphere or mood as the structural element, which gave to the consecutive sketches something like the impact of a novel," is one of the more precise and accurate assessments of this method.

[Note: Jewett isn't listed in the original 1956 edition.]

1082. Pickering, James H., ed. Fiction 100: An Anthology of Short Stories. New York, NY: Macmillan, 1974. 532-38, 1038.  
*Edited book.*

"...As one of the so-called 'local colorists'--the group of nineteenth-century American regional writers that included Mark Twain and Bret Harte--Sarah Orne Jewett is noted for her ability to delineate the local manners, customs, dialect, scenery, and character types of her native Maine. How does this ability contribute to the success of 'The Town Poor'? What role does nature play? In what way does Miss Jewett manipulate nature for symbolic purposes?"

\*\* Abstract; reprints "The Town Poor."

In one of the study questions for Jewett's "The Town Poor," quoted above, the editor associates Jewett with other "local colorists" such as Harte and Twain, and emphasizes Jewett's use of nature for symbolic purposes. A brief but standard biographical sketch is included on page 1038.

[Note: Nagel '84 lists this under the 1978 2nd edition with different page numbers; the 1982 third edition reprints "A White Heron."]

1083. Earnest, Ernest. The American Eve in Fact and Fiction, 1775-1914. Urbana, IL: University of Illinois Press, 1974. 146, 261.  
*Book.*

"...In her day [Kate Chopin] was less well known than such local-colorists as Mary E. Wilkins Freeman and Sarah Orne Jewett, who wrote stories about the minor tragicomedies of aging New England spinsters. They used such themes as the displacement of a choir singer whose voice was failing; the ruin of a party dress shared by two elderly sisters; the purchase of unfashionable hair pieces by two naive old ladies. These were the kind of nice safe subjects preferred by the editors of the genteel tradition."

\*\* Abstract

Jewett's The Country Doctor depicts a woman physician. Earnest cites Wagenknecht's 1952 Cavalcade of the American Novel, q.v., to point out that "Miss Jewett makes no attempt to trace the heroine's intellectual or professional growth," which is true if the reader is looking for more than an overview of Nan's emotional, educational and professional development. Later, Earnest suggests that Jewett's themes were often at the mercy of "the editors of the genteel tradition," which makes it sound as though Jewett wrote first for monetary reasons, which she insists she didn't need to do.

1084. Eichelberger, Clayton. A Guide to Critical Reviews of United States Fiction 1870-1910. Vol. 2. Metuchen, NJ: The Scarecrow Press, Inc., 1974. 153-54.  
*Book.*

Volume two of Eichelberger's 1971 book of the same name. Here he provides 49 reviews listed alphabetically by Jewett's title, none of which repeats from the 1971 edition. No reviews are listed for Play Days (1878), The Story of the Normans (1887), or Betty Leicester's Christmas (1894). Also significantly missing are reviews from the New York Times. Reviews from journals and newspapers missing from the 1971 first volume

are not provided here (q.v.). Nevertheless, this is an excellent place to start when researching Jewett reviews. Recognize, however, that the list is far from comprehensive.

1085. Forrey, Carolyn. "The New Woman Revisited." Women's Studies (New York, NY). 2 (1974): 37-56.  
*Journal article.*

"...It is not a question of defining 'masculine' or 'feminine' occupations, Jewett is suggesting, but of finding one's own particular vocation. Both Jewett and Alcott stress in their work that women, like men, should be free to choose their own way of life. Both attack the prejudices which would dictate woman's sphere without consideration of her peculiar needs and desires. The New Woman in their novels is the woman who is strong enough and determined enough to resist the pressure of old ideals and to follow her own vision."

**\*\* Abstract**

Forrey examines conceptions of the New Woman in the fiction of the 1880s and 1890s, including Jewett's Nan Prince in A Country Doctor. Nan does not ascribe to traditional "feminine" pursuits as a child, but instead is depicted as a tomboy, "not inherently docile or demure" (42). She desires to be a doctor, like her guardian, but is met with resistance from townspeople, and Jewett treats the general prejudices against women pursuing a medical profession in a lengthy aside, arguing that Nan should have the freedom to choose that suits her talents. Jewett also depicts Nan's decision to pursue a career rather than marry, a choice that allows the New Woman to maintain her own identity rather than be defined by her husband. A variety of other authors and texts are similarly examined.

1086. Hashiguchi, Yasuo. "[Introduction]." Farmer Finch and Marsh Rosemary. Hashiguchi, Yasuo. By Sarah Orne Jewett. Tokyo: Shohakusha, 1974. i-xvii.  
*Book chapter.*

[In Japanese]

Includes photographs of Jewett, the Jewett House, and surrounding scenery; a brief biographical sketch, reprints of letters and Jewett's dedications, a list of works, "Representative Interpretations" of the stories by Richard Cary and Perry Westbrook; notes and bibliography.

1087. Katz, Joseph. "Bibliography and the Rise of American Literary Realism." Studies in American Fiction (Boston, MA). 2 (1974): 75-88.  
*Journal article.*

"...McClure had nothing but desperate enthusiasm and needed everything else. Enthusiasm seems to have been enough to win him commitments from such writers as Sarah Orne Jewett, Harriet Prescott Spofford, Helen Hunt Jackson, William Dean Howells, and H. H. Boyesen, however."

**\*\* Abstract**

Katz argues that it's difficult to trace the rise in American realism because definitions and chronologies are especially open to "individualistic orientation" (75). Nevertheless, Katz does analyze the historical and cultural changes in America that brought about changes in literary trends. One of these was the rise in book production and periodical publication. When Samuel Sidney McClure was fired from the Century Company in 1884, he solicited and gained commitments from important contemporary authors such as Jewett, which allowed him to start McClure's Magazine (81). It is also likely that Jewett serialized her works in newspapers, but no research has been done in this area to discover what these might have been and in what papers they might have been published (84). This is an interesting article, but Jewett is only mentioned twice in passing.

1088. Walker, Dorothea. Alice Brown. New York, NY: Twayne Publishers, Inc., 1974. 21, 30, 31, 33, 66.  
*Book.*

"...Alice Brown is said to have 'followed in Sarah Orne Jewett's literary footsteps,' which of course may be true, although such grouping, instead of enhancing an original talent, denigrates it, particularly when the group consists of 'women writers.' Alice Brown's talent surpasses that of those in the grouping, for her inventiveness in character and plot and her insight into motives and desires led her not only to psychologically valid conclusions but also to a presentation of these conclusions in artistically pleasing images."

**\*\* Abstract**

Brown is often linked to Jewett and Freeman as New England local color writers, and because her themes were similar to theirs. Walker, however, understands that grouping women writers of New England together "instead of enhancing an original talent, denigrates it, particularly when the group consists of 'women writers'", which seems a bit too strongly worded. Brown was often considered a literary descendant of Jewett's and considered herself to be "Miss Jewett's 'great lover, far off'" (30).

1089. Willoughby, John W. "Sarah Orne Jewett and Her Shelter Island: Letters of Sarah Orne Jewett and Annie Fields to Eben Norton Horsford." Confrontation (Greenvale, NY). 8 (Spring 1974): 72-86.  
*Journal article.*

"Sarah Orne Jewett (1849-1909) [sic] may have been the greatest of the American regionalist writers, but her life was far from limited to the setting of her best works, such as The Country of the Pointed Firs.... Her acquaintance with Eben Norton Horsford (1818-1893), involving her consequent visit to Shelter Island and Eastern Long Island, has not previously been recorded in print. Andrew Fiske, Horsford's great-grandson, heir to Sylvester Manor, Horsford's Shelter Island estate, has graciously offered to share with the public the letters from Sarah Orne Jewett and Annie Fields to Eben Norton Horsford or his family."

\*\* Abstract; reprints fourteen letters--eight from Jewett and six from Fields--and reproduces one.

Sarah Orne Jewett's letters to Eben Norton Horsford, a professor of chemistry affiliated with Harvard, establish for the first time their relationship and her visit to Eastern Long Island and Shelter Island. Jewett and Horsford met through Annie Fields's social and philanthropic activities. Jewett became close friends with Horsford's daughter Lilian, and introduced Horsford to Whittier. Willoughby provides introductory material, as well as explanatory notes. The letters themselves are of a similar nature to her others: chatty, referencing daily activities and friends (including Whittier), planned visits, and brief mentions of her writing. Many of them are slightly longer (up to a page) than others have been, and Willoughby feels they display a writer's competence with phrasing.

1090. Newall, Robert H. "Colby's Collection Varied, Delightful." Bangor Daily News (Bangor, ME). May 11-12, 1974: N. pag..  
*Newspaper article.*

"Among [Professor Cary's] passions--and rightly so--is the Maine authoress Sarah Orne Jewett, whose perceptiveness and pointillistic descriptions entitled her to a much more significant level than is usually accorded her work."

\*\* Abstract; includes photograph of Cary.

Discusses Cary and the variety of holdings, including Jewett items, in Colby's Special Collections Room.

- Not listed in previous bibliographies.

1091. Anon. "Open House to Celebrate Jewett Home Bicentennial." Portland Press Herald (Portland, ME). Aug 18, 1974: 3C.  
*Newspaper article.*

"...With this event, the Society [for the Preservation of New England Antiquities] hopes to create and promote good will for its work, and to instill greater appreciation for Sarah Orne Jewett as a literary figure.

"...Best known for her short stories and sketches, Miss Jewett has far surpassed regional stature. Her works include The Country of the Pointed Firs and Tory Lover, with its setting at historic Hamilton House. She died in 1909, in the house where she was born."

\*\* Abstract; includes sketch of Jewett

The article announces the open house to celebrate the 200th anniversary of the Jewett House, and invites the public to view the house and learn more about its famous occupant, Sarah Orne Jewett.

1092. Jobes, Katharine Taylor. "From Stowe's Eagle Island to Jewett's 'A White Heron'." Colby Library Quarterly (Waterville, ME). 10 (Dec 1974): 515-21.

*Journal article.*

"...The successive versions of the Eagle Island episode record the growth of an independent artistic spirit away from her mentor. Retaining their common belief in the artist's sensitive spirit and their common use of New England materials, Jewett develops independently a quality of gentle questing in place of Stowe's earnest dogmatizing. She seeks in nature what Stowe finds in God. She speaks in lyric, poetic prose, while Stowe speaks in sermons. She envisions a wild, light, slender white heron instead of Stowe's protesting eagles."

**\*\* Abstract**

Jobes argues that Jewett learned more from Stowe's The Pearl of Orr's Island than just how to depict Maine characters and landscapes, she learned to define her own artistic nature. Stowe's Eagle Island episode in The Pearl depicts a boy, Moses, smashing the eggs in an eagle's nest while a young girl, Mara, depicted as "a gentle, idealistic, reflective creature of the spirit, the type of the artist/poet/seer," looks on. Stowe's artistry is ministerial, sermonistic: Mara "will ultimately make Moses tremble before her sense of the right." Jewett rewrites this episode twice. In "The Eagle Trees," dedicated to John Greenleaf Whittier, Jewett casts Whittier in Mara's role as poet-seer, but Whittier's power comes from nature rather than God. In "A White Heron," Jewett casts Sylvia as the Mara-figure, but here the girl has the power to save the heron rather than passively demur to the hunter's wishes. In such depictions, Jewett differentiates and grows away from her mentor.

1093. Auchincloss, Louis. Reading Henry James. Minneapolis, MN: University of Minnesota Press, 1975. 161.  
*Book.*

"...[James's] taste was remarkably sure. He liked Howells; he preferred Sarah Orne Jewett. He liked Zola; he preferred Flaubert. He liked H. G. Wells and Arnold Bennett; he preferred Conrad and R. L. Stevenson. And what was most unusual about his taste was that, unlike most great writers, he had no violent enthusiasms for sycophantic third-raters or disciples who emulated him. Friendship made no matter in this respect..."

**\* Complete Jewett reference**

Henry James didn't let friendship get in the way of his taste and preferred Jewett's work over Howells's.

1094. Berthoff, Warner. "Jewett, Sarah Orne." Notable American Women, 1607-1950: A Biographical Dictionary. Edward T. James, Janet Wilson James, and Paul S. Boyer, eds. 3 vol. Cambridge, MA: Belknap Press of Harvard University Press, 1975. I: 274-76.  
*Book chapter.*

"... It is with The Country of the Pointed Firs (1896) that her talent flowers most perfectly.... Against the 'waste of human ability in this world' which their lives betray, the characters reveal the 'hidden fire of enthusiasm' in the New England nature and make a brave show of the 'reserve force of society.' By an artful balancing of intense and

contradictory emotions, and by the unfailing clarity of her descriptive vision, Sarah Jewett achieved in The Country of the Pointed Firs one of the unquestioned classics of American prose writing."

\*\* Abstract; includes biographical sketch, brief bibliography.

Berthoff's article provides a detailed biographical sketch of Jewett's life and an account of her publishing history. He reserves special praise for Country of the Pointed Firs, which he calls "one of the unquestioned classics of American prose writing" (276).

- Not listed in previous bibliographies.

1095. Litz, A. Walton, ed. Major American Short Stories. New York, NY: Oxford University Press, 1975. 383-84, 386, 411-24, 812.  
*Edited book.*

"...This sense of America as a growing confederation of distinct regions, each with its local voice, forced the residents of the settled East to reassess their heritage, and writers such as Sarah Orne Jewett were to render the native experience in scrupulous detail. Applying to the life of the Maine Coast her favorite motto from Flaubert, 'One should write of ordinary life as if one were writing history,' Miss Jewett, daughter of a village doctor, wielded her pen like a scalpel."

\*\* Abstract; includes photograph of Jewett; reprints "The Courting of Sister Wisby."

Litz puts Jewett in a short list with Twain and Garland as regionalists who transcended their regions and "opened new literary frontiers" (384). A brief biographical note is followed by a five-item bibliography.

1096. Parker, Jeri, ed. 'Uneasy Survivors': Five Women Writers. Salt Lake City, UT: Peregrine Smith, Inc., 1975. 1, 4, 5, 6, 7, 11-47, 94, 95, .  
*Edited book.*

This is the published form of Jeraldine Parker's 1973 doctoral dissertation, q.v. for annotation.

1097. Pickard, John B., ed. The Letters of John Greenleaf Whittier. 3 vols.. Cambridge, MA: Belknap Press, 1975. II: 465-6; III: 377-78, 471, 535-36, and as indexed.  
*Edited book.*

"...When the book Deephaven (Boston) appeared in 1877 it established [Jewett] among the leading authors of New England. She became an intimate friend of Annie Fields and these two women were closest to Whittier during the remainder of his life. She corresponded with and visited Whittier frequently and he in turn thought of her as an adopted daughter. His relationship with her was as deep and satisfying as any of his many friendships among women writers. After Whittier's death she published her acknowledged masterpiece, The Country of the Pointed Firs."

**\*\* Abstract**

Reprints many letters from Whittier to Jewett and Annie Fields, and others with references to Jewett. Whittier read Deephaven several times, and gave copies to friends, enjoyed The King of Folly Island, and was "glad to have my hint of a story acted upon so admirably" in the form of "The Courtship of Sister Wisby" (536). Other stories are referenced, and various visits and health issues are discussed.

1098. Bone, Robert A. Down Home: A History of Afro-American Short Fiction from Its Beginnings to the End of the Harlem Renaissance. New York, NY: G. P. Putnam's Sons, 1975. 8, 10.  
*Book.*

"...This celebration of a pre-industrial America found its literary form in pastoral. The titles of such books as Sarah Orne Jewett's Country Byways (1881) and George Washington Cable's Bonaventure: a Prose Pastoral of Acadian Louisiana (1888) openly proclaim their pastoral intent. We must be wary, therefore, of attributing realistic motives to the Local-Color School. The pastoral convention imposes a certain ideality on materials drawn from rural or provincial life."

**\*\* Abstract**

Jewett is mentioned twice briefly as "Literary Forebears" to his history of Afro-American short fiction, where she is considered a member of the Local-Color school. Bone calls local-color fiction "a halfway house between romanticism and realism" (9), and warns against "attributing realistic motives" to this group of writers. Compare this work to Bone's 1958 book, The Negro Novel in America, q.v.

- Not listed in previous bibliographies.

1099. Donahue, Marie. "Introduction." The Tory Lover by Sarah Orne Jewett. South Berwick, ME: The Old Berwick Historical Society, 1975. vii-ix.  
*Book chapter.*

"Sarah Jewett's misgivings about The Tory Lover both before and after she wrote it were well founded. Her Country of the Pointed Firs, published five years earlier and apparently written with comparative ease, is an American classic; ironically The Tory Lover, on which she expended so much time and effort and which she wanted so much to succeed, does not quite come off....

"Nevertheless The Tory Lover does recreate the people and the period for us...."

**\*\* Abstract;** includes woodcuts by Charles H. and Marcia O. Woodbury.

Although The Tory Lover recreates the age of the Revolution, it doesn't succeed because Jewett's characters are not as vital as those in Country of the Pointed Firs, and her "love of tradition and her genteel upbringing led her to romanticize her characters and the age itself."



1100. Dullea, Gerard John. "Two New England Voices: Sarah Orne Jewett and Mary Wilkins Freeman." Diss. Syracuse University, 1975.  
*Dissertation.*

"...the styles of Jewett and Freeman lean toward what can be characterized as 'informal,' 'colloquial,' and 'conversational' and away from more formal and 'literary' style that calls attention to its sophistication or erudition. This general characterization of their voices, however, does not imply an identity in them. Jewett and Freeman use language in special ways that make each unique, and the uniqueness is appropriate to the ideas each conveys in her stories."

**\*\* Abstract**

Dullea attempts to identify characteristics of Jewett's and Freeman's "voice" or "style" in their writing, as compared to that of male writers such as Hawthorne, Poe, and others by examining Jewett's "The Town Poor," "The Flight of Betsey Lane," "The Dulham Ladies," "Miss Tempy's Watchers," and "Aunt Cynthia Dallett," as well as Freeman's "A New England Nun," "Sister Liddy," "Calla-Lillies and Hannah," and "A New England Prophet," as well as texts by Howells, Twain, Crane, Hawthorne and Poe. As such, it can in essence be called a linguistic more than a literary study: sentences are broken down and analyzed in terms of their length, number of prepositional phrases, word order, and use of subordination, for example. Dullea admits certain successes and failures with the methodology, and one is left wondering whether he has actually identified a stylistic trend or whether he has found merely what he expected to find, especially when he states that "Jewett's sentences, especially in contrast to Freeman's, epitomize [the] sense of community that the stories propose as a major value in life" (217).

1101. Gerber, Philip. Willa Cather. New York, NY: Twayne Publishers, 1975. 51-56, 58, 65, 74, 76, 89, 101, 137, 155, 158.  
*Book.*

"...In Miss Jewett, Willa Cather also recognized a writer of unimpeachable integrity who concentrated her efforts on the region she knew most intimately, who refused to strive unduly for flashy effects, and who, rather than concocting a trumped-up pseudo-dialect to humor her readers, used her native idiom, 'the finest language any writer can have.'"

**\*\* Abstract**

Cather knew Jewett first from the childhood game "Authors," and recognized her immediately when they met at the home of Annie Fields in 1908, a year before Jewett died. The short friendship produced much correspondence between the two writers, and Jewett influenced Cather deeply. Jewett told her that she must "know the world before you can know the village," and encouraged her to leave McClure's Magazine to devote herself to her writing. Gerber sprinkles this edition with many passing references to Jewett's letters and advice, which serves to emphasize her influence on Cather even in the years after her death. Much of this is reduced in Gerber's "Revised Edition" of 1995, q.v.

1102. Gunn, Giles B. F. O. Matthiessen: The Critical Achievement. Seattle, WA: University of Washington Press, 1975. 32, 37-44, 45, 144, 184, 186.  
*Book.*

"... Whatever the cause, Sarah Orne Jewett reveals a marked slackening of critical tension, a serious reduction of intellectual pressure. Forsaking both the rigors of scholarship and the discriminations of criticism, Matthiessen gave full play to the promptings of something closer to mere sentiment. As a consequence, Sarah Orne Jewett reveals at least as much about Matthiessen himself and the rare moment of emotional and spiritual composure when he wrote it as it does either about Miss Jewett's life or about her artistic achievement."

**\*\* Abstract**

Matthiessen's biography of Jewett "reveals at least as much about Matthiessen himself and the rare moment of emotional and spiritual composure when he wrote it as it does either about Miss Jewett's life or about her artistic achievement." The work is sentimental and lacking in critical depth, "vastly different and inferior" to his first book, Translation: An Elizabethan Art. Gunn later refers to Jewett's "limited but significant achievement," but tends not to have a complete picture of her life. He says that she "had little choice but to shut herself off from the turbulent world outside and cultivate the garden of her own private but historically valuable sensibility" (41), and later that "[t]he problem of Miss Jewett's art was definitely posed by the nature of her life and her environment, and once could hardly do justice to the first without coming to terms with the second....Her problem was to discover suitable means for expressing the felt quality and significance of her experience in all its sad but noble complexity. Yet without a strong literary tradition to fall back on, she had no resource but the environment itself" (42). I think few would argue either that she "shut herself off from the turbulent world outside," or that she had no "strong literary tradition to fall back on." Clearly Matthiessen did even a worse job in his biography than Gunn admits if this is the sense of Jewett he comes away with.

1103. Inge, M. Thomas. Nineteenth-Century Fiction. Durham, NC: Duke University Press, 1975. 212-13.  
*Book.*

"Richard Cary, who has done more for Miss Jewett's reputation than anyone else, has assembled a comprehensive cross-section of criticism from 1885 to 1972, Appreciation of Sarah Orne Jewett: 29 Interpretive Essays (Waterville, Maine, Colby College Press). All of this material adds to Miss Jewett's growing stature."

**\*\* Abstract**

[Note: Jewett is also briefly noted on pp. 228-29 in the article "Fiction: 1900 to the 1930s," by Warren French, as having been an influence on Cather, and again on p. 405 in the "Folklore" section in reference to Sylvia Gray Noyes's 1972 article in Colby Library Quarterly, q.v.]

- Not listed in previous bibliographies.

1104. Martin, Burton E. "Preface." The Country of the Pointed Firs, by Sarah Orne Jewett. Burton E. Martin and Tomosaku Ida, eds. Tokyo: Eihosha, [1975]. iii-ix. *Book chapter*.

"... [Jewett] has been too hastily called a New England 'regionalist' and a 'local colorist' of Maine. Her world is not that narrow; her stories with the colors of Maine transcend their locality; her regional world is linked with the universal world. It was Miss Jewett who told Willa Cather: *One must know the world in order to know one's parish*. She followed her own advice."

**\*\* Abstract**

Martin's preface provides a brief biographical sketch and an introduction to Jewett's works, particularly Deephaven and The Country of the Pointed Firs.

1105. Rich, Louise Dickinson. The Coast of Maine: An Informal History and Guide. Updated edition.. New York, NY: Crowell, 1975. 127-28, 255, 352. *Book*.

"...At the time, most writers were devoting their efforts to subjects rather removed from the common round of daily life; and because Miss Jewett portrayed characters whom everyone knew and because she described familiar scenes and experiences, she attained immense popularity. In 1901, Bowdoin College awarded her the degree of Doctor of Letters, the first honor they'd ever conferred upon a woman. She deserved it. Her novels are still good, especially A Country Doctor and The Country of the Pointed Firs. If you want to get the feeling of Maine and a little background material, you could do worse than read the writings of Sarah Orne Jewett."

**\*\* Abstract**

Rich outlines the history of the Maine coast, and treats Jewett as the major reason to visit South Berwick, even though it is slightly inland. She is further mentioned as being associated with Martinsville, near Port Clyde, as the place in which Jewett wrote The Country of the Pointed Firs. The Sarah Orne Jewett Memorial, also known as the Jewett House is listed in the "Things to See and Do" section later in the book.

[Note: this was originally printed in 1956; the Updated edition was reprinted in 1993 by HarperCollins.]

- Not listed in previous bibliographies.

1106. Schaefer, Anita Jeanne. "Three Significant Motifs in the New England Stories and Sketches of Sarah Orne Jewett." Diss. Florida State University, 1975. *Dissertation*.

"...Concerning Nature and the New England man and woman, Miss Jewett pairs forms of Nature with man. The New Englander seeks companionship or kinship with Nature, and, in doing so, fulfills many needs, especially those generated by the sociological effects of the New England Decline. At times Nature is a companionable Deific force managing

situations for a character's benefit. Man's compatibility with Nature occasionally reflects the attributes of this force, which, in reality, is God himself."

**\*\* Abstract**

Schaefer considers three motifs in Jewett's work: "(1) functions of Nature, (2) journey forms, and (3) the inner recit, a story within another story or sketch" (ix). In summary she finds that the functions of Nature generally reflect Man's relationship with God, the journey forms present miniature quests, and the inner recit allows mainly older storytellers to be the hero and relive the past, all of which serve to underscore Jewett's commitment to the importance of all life (156-57). A straightforward, conventional assessment.

1107. Stouck, David. Willa Cather's Imagination. Lincoln, NE: University of Nebraska Press, 1975. 30, 69.  
*Book.*

"...Significantly, Miss Cather dedicated O Pioneers! to the memory of Sarah Orne Jewett, a writer whose work was similarly motivated by a search for a green, protected place--realized fictionally in The Country of the Pointed Firs, with its half-forgotten village of Dunnet Landing presided over by the maternal, sybillike figure of the herb-gatherer, Mrs. Todd."

**\*\* Abstract**

Jewett's The Country of the Pointed Firs and Cather's O Pioneers!, dedicated to Jewett, were "similarly motivated by a search for a green, protected place." Stouck finds that The Country of the Pointed Firs is an example of Poggoioli's pastoral of innocence, "a retreat into memory [that] more often uncovers sexual nightmare than erotic bliss" (69).

1108. Cary, Richard. "Jewett to Dresel: 33 Letters." Colby Library Quarterly (Waterville, ME). 11 (Mar 1975): 13-49.  
*Journal article.*

"...Tradition-yoked though she was, reiterating in story after story the lamentable demise of past excellence in New England, Jewett here celebrates the countertheme of 'unlimited possibilities' in the 'Great South' and the 'Great West' of America, a balancing optimism that demonstrates wider scope and resiliency in her perception. Even more important is the uncharacteristic peep into the abyss which she takes in Letter 4, a rare excursion into the 'unexplored territory in myself!' Her venture into introspection is shallow, to be sure, but it does impact a shaded plane upon the accepted portrait of Sarah Jewett as a figure of Minoan flatness, spinning genial bromides and tinting the world pink. Beneath the perpetual elegant veneer she too battled occasionally with unmentionable devils."

**\*\* Abstract;** reprints 33 letters from Jewett to Louisa Dresel spanning c. 1886 to 1907.

In this, Cary's last signed contribution to the Colby Library Quarterly, he presents another sheaf of Jewett letters, recently discovered, this time written to Louisa Dresel

(1864-1958), "one of that great breed of literate, talented, austere sophisticated women of genteel upbringing that proliferated around metropolitan Boston in the last decades of the last century" (13). She was "a connoisseur of the several arts, a lover of books and their makers, a sharp observer and bright glossographer of the passing scene, an inconstant formalist, a deeply confirmed, responsive, amusing companion--in short, an ideal communicant for Sarah Orne Jewett" (14). As such these letters tend to be more interesting than many. Along with the requisite number of daily activities and visits recounted, there is slightly more comment on Jewett's writing, on other authors, and on a broader range of subjects generally. As before, Cary provides ample explanatory notes and cross-references.

1109. Stevenson, Catherine Barnes. "The Double Consciousness of the Narrator in Sarah Orne Jewett's Fiction." Colby Library Quarterly (Waterville, ME). 11 (Mar 1975): 1-12.

*Journal article.*

"...Jewett's fiction is not simple, unqualified pastoral. No matter how nostalgic or naive her personal statements may be, Jewett in her most successful works creates a narrator whose perceptions and emotions are far more complex than has generally been recognized. Despite the attractiveness of the unchanging past to the narrator, her desire to retreat, to 'fix' time, is undercut by the recognition--conveyed through the imagery--that change is often both necessary and salubrious. This struggle between the nostalgic or idyllic impulse and the realistic apprehension of the necessity of growth and change manifests itself in a particular pattern of images in the fiction."

**\*\* Abstract**

Stevenson effectively argues that Jewett's fiction often exhibits a double consciousness, a dual perspective. One of the common manifestations of this is the narrator as summer visitor, one who both becomes part of the community and remains apart. The villages that Jewett depicts as both decaying/ending, and changing/evolving also exhibit this duality. Other indications of double consciousness can be seen in the tension between loneliness and selfhood, or childhood and maturity, as expressed in the character Sylvia in "A White Heron." Even the dichotomy between land and sea can express this theme, as seen most significantly in The Country of the Pointed Firs. Stevenson argues that "sea and land are symbolic poles representing two different modes of existence" (10). "Green Island stands as a paradigm of the eternal struggle between water and land, between timelessness and time, between the static and the dynamic....This stable but continually threatened piece of land resolves the conflicting desires for a peaceful haven which also maintains a close relationship with the vitality of the sea" (12). This recognition of both the permanence and limitations of the world she depicts demonstrates Jewett's range and control of her fiction (12).

1110. Monteiro, George. "Addenda to the Bibliographies of Conrad, Cooke, Damon, Ford, Glasgow, Holmes, Jewett, Lewis, Mumford, Robinson, and Scott." Papers of the Bibliographical Society of America (Charlottesville, VA). 69 (Apr-Jun 1975): 273-75.

*Journal article.*

"Clara Carter Weber and Carl J. Weber, A Bibliography of the Published Writings of Sarah Orne Jewett (Waterville, Me.: Colby College Press, 1949) list the publication of Miss Jewett's poem 'The Gloucester Mother' in the October 1908 issue of McClure's Magazine. They do not note, however, that the poem was immediately reprinted in the New York Times Saturday Review of Books, 17 October 1908, p. 569."

\* Complete

Montiero notes that Jewett's poem "The Gloucester Mother," originally published in McClure's was reprinted in the New York Times Saturday Review of Books in October, 1908.

1111. Cary, Richard. "Richard Cary: A Checklist." Colby Library Quarterly (Waterville, ME). 11 (June 1975): 80-87.  
*Journal article.*

The checklist provides an extensive list of periodical and newspaper articles, books, and contributions to books produced by Cary between 1952 and 1975, including numerous contributions about Jewett.

[Note: this article is signed "R.C." which indicates the authorship as Cary. Nagel 1978 mistakenly includes these pages as part of the preceding article on Cary written by Robert Strider, q.v.]

- Not listed in previous bibliographies.

1112. Strider, II, Robert E. L. "Richard Cary." Colby Library Quarterly (Waterville, ME). 11 (June 1975): 77-80.  
*Journal article.*

"...Richard Cary has a compelling literary style of his own, and he has shown a knack for the graceful phrase that can illuminate a complex body of literature. He is at his best in the books and articles he has published about Sarah Orne Jewett. His edition of Deephaven and Other Stories is prefaced by an informative and readable introduction that puts this remarkable Maine writer in clear perspective.... My own favorite, I think, is the edition of Sarah Orne Jewett Letters, not simply because I have a special penchant for letters but also because this volume is superbly edited....Her letters are a revealing adjunct to her published works."

\*\* Abstract

Colby College president, Robert Strider pays tribute to Richard Cary's scholarship, including his editorship of the Colby Library Quarterly, and particularly his contributions on Sarah Orne Jewett, on the eve of his retirement from service at Colby College, where he has taught and served since 1952.

1113. Cary, Richard. "American Literary Manuscripts in the Colby College Library: A Checklist." Resources for American Literary Study (Richmond, VA). 5 (Autumn 1975): 217-40.

*Journal article.*

Page 229 lists the following Jewett MS items housed at Colby College: 200 letters (1869-1908), 91 addressed to her, 17 letters about her; a one-page excerpt from Deephaven, a one-page excerpt from A Marsh Island, comments on Celia Thaxter, and the 63-page manuscript of "In Dark New England Days"; and three poems: "Discontent," "The Eagle Trees, to J. G. Whittier" and "Together."

1114. Bender, Bert. "To Calm and Uplift 'Against the Dark': Sarah Orne Jewett's Lyric Narratives." Colby Library Quarterly (Waterville, ME). 11 (Dec 1975): 219-29.

*Journal article.*

"Although Sara [sic] Orne Jewett's The Country of the Pointed Firs is frequently recognized as a 'masterpiece of its kind,' it is little read today, largely, I suspect, because literary histories have no neat generic category for it. And since many of her shorter pieces outside of that book were and still are regarded as being unlike ordinary stories, they, too, receive less attention than they are due. One indication of our current neglect of Sarah Orne Jewett is that the latest anthology of American literature--one that, printed in two volumes totally nearly four thousand pages [Anthology of American Literature, 2 vols., ed. George McMichael (New York, 1974)], surely aspires to become a standard college text--leaves her completely unrepresented."

**\*\* Abstract**

Bender's thesis, that Jewett's work is prone to neglect because she wrote lyrical fiction, characterized by subtle relationships between characters, depictions of "lyrical celebrations or lamentations," associations between "nature [and] the rural social order of the past," a deep sense of place, and a prevailing sense of calm, as opposed to the typical magazine stories of the day, "with [their] emphasis on plot, brevity, denouement, inventiveness, and gracefulness of language," is problematic on a number of fronts. One must first question the degree to which Jewett is in fact neglected. That one large anthology omits Jewett is not enough to negate the numbers of critical articles and dissertations written about her work, even in the mid-seventies. His characterization of "lyrical fiction" sounds much like romanticism, and in fact, Bender compares Jewett's work to Wordsworth (223), recalling Woodress' 1973 article in English Studies Today, q.v, which questions whether Jewett is a realist and does not establish a "lyrical mode" for Jewett's fiction. Bender himself argues that "[t]he mood of Sarah Jewett's fiction is not always idyllic" and can tend towards realism (225), undermining his argument. It is true that Jewett did not write typical magazine stories, and that this has caused critics both in Jewett's time and Bender's to doubt Jewett's genre, but otherwise Bender doesn't provide new answers to these old questions.

1115. Biblowitz, Iris, Liza Bingham, Frances M. Goodstein, Julia Homer, and et. al., eds. Women and Literature: An Annotated Bibliography of Women Writers. Cambridge, MA: Women and Literature Collective, 1976. 10-11.

*Edited book.*

"...Her writings deal exclusively with the inhabitants of small towns and farms in her native state. Far from being a limitation, her self-imposed restriction, to stick to what she knew and loved best, gives her work depth and richness....Called by some a New England 'spinster,' she made a deliberate choice. 'Marriage,' said Sarah Orne Jewett, 'would only be a hindrance.' She did, however, receive great support in her life, and in the development of her art, from her deep and loving relationship with Annie Adams Fields, with whom she lived for part of each year after 1881."

\*\* Abstract; includes annotations for three of Jewett's works, Deephaven, A Country Doctor, and The Country of the Pointed Firs.

Although a selective list, the editors selected three of Jewett's major works and provided feminist annotations. Deephaven is called "a matriarchy by default: most of its male residents are swamped in nostalgia, 'condemned as unseaworthy,' and the women are left to fend for themselves." Nan Prince, in A Country Doctor, "[a]fter a bout with romantic love" "firmly rejects marriage and domesticity, as unsuited to her talents." Of The Country of the Pointed Firs, the editors say, "[t]he art in these stories is so delicate, so simple, and finally so moving. Rarely does Jewett focus on a character under sixty. She gives us a sense of the richness and variety of old people's lives. The stories are all so finely done that it is impossible to single one out for special praise." The editors specifically point out the support of Annie Fields in Jewett's life.

1116. Folsom, Marcia McClintock, and Linda Heinlein Kirschner, eds. By Women: An Anthology of Literature. Boston, MA: Houghton Mifflin Co., 1976. 106-4, 459. *Edited book*.

Reprints "A White Heron" in the section entitled, "Search for Self." Notably, Jewett is not included in the brief section entitled "Short Stories." Includes short, unremarkable biographical sketch. Many authors are included in this large anthology, including Kate Chopin, Joyce Carol Oates, Sylvia Plath, Nadine Gordimer, and Sappho.

1117. Cutler, Evelyn Starr. "Representation of Maine Coast Dialect in the Work of Sarah Orne Jewett." Diss. New York University, 1976. *Dissertation*.

"...The evidence from the Linguistic Atlas of New England and its field records, Atwood, etc., confirms the subjective impression that Sarah Orne Jewett represented dialect features as she had been accustomed to hear them, and that her perceptions were highly accurate. She selected from the actual features enough to give an artistically effective impression of each character's speech. She did not attempt to report every instance of dialect. For example, her characters often use -ing or and or of where we would expect to find more consistent use of in', an' or o' in real life."

\*\* Abstract; includes brief biographical sketch, list of works.

Cutler's dissertation is a linguistic study of Jewett's use of Maine dialect, and as such devotes most pages to evaluations of pronunciation, regional characteristics, and syntax. She concludes that "[d]ialogue was used judiciously to contribute to the literary value; a



less skillful author might have destroyed the fine balance of the stories by excessive or poorly chosen application of dialect forms" (149).

1118. Gerson, Noel B. Harriet Beecher Stowe: A Biography. New York, NY: Praeger Publishers, 1976. 144, 155.  
*Book.*

"...Leading literary figures of the period were entertained often at the home of the Fieldses in Boston, and it was there that Mrs. Stowe later solidified her friendships with Nathaniel Hawthorne, James Russell Lowell, John Greenleaf Whittier, Oliver Wendell Holmes, and the woman who became her literary disciple, Sarah Orne Jewett."

**\*\* Abstract**

Mrs. Stowe came to know her "literary disciple," Jewett, at the Fields's home in Boston. Jewett felt that Stowe's The Pearl of Orr's Island was "a classic," and modern students agree that it's one of Stowe's best works.

1119. Mawer, Randall Ray. "Cosmopolitan Characters in Local Color Fiction." Diss. University of Pennsylvania, 1976.  
*Dissertation.*

"...Here then is the theme which this basic situation--an encounter between provincial people and sophisticated outsiders--evokes in Jewett's work: the consistencies of human nature make all societies the same in essence; in any society, an individual's happiness depends upon unselfishness, which by definition involves acceptance of one's given, fated social role and sphere; those relationships which may exist between citizens of different worlds are, on both sides, recognized and honored; and therefore such contacts are less meaningful as the cause of some direct expression of love, friendship, kindness, pity, etc., than as the occasion for indirect object lessons in the principles of the good life. The worlds are connected by no proper doors, but there are windows enough for the person whose object is to see and understand his neighbor's life, and to emulate its best features in his own."

**\*\* Abstract**

Mawer's dissertation examines the "cosmopolitan characters," the outsiders, in local color fiction. In Jewett's work, these often take the form of city people who encounter country people while on vacation, or generally sophisticated, educated people who encounter rural unsophisticates. Mawer examines stories from Deephaven, and The Country of the Pointed Firs, as well as "A White Heron," "The King of Folly Island," and others, and considers the outsiders role in these stories and from such an analysis attempts to draw out Jewett's social philosophy as well as her literary goals. Sometimes, as quoted above, Jewett's credo does not coalesce into successful realistic fiction, but might still produce moral lessons for readers. At other times, a dichotomy emerges between "the pace, the competitiveness, and the confusion of supposedly civilized living" and a faith in nature and a "selflessness that ennobles a man or woman who recognizes a duty and acts on it" (337). Other authors considered in the dissertation include Mary

Murfree, Hamlin Garland, and George Washington Cable. The discussion is readable and compelling.

1120. Mawer, Randall Ray. "Classical Myth in Jewett's A Marsh Island." American Notes and Queries (New Haven, CT). 14 (1976): 85-87.  
*Journal article.*

"...A Marsh Island, like Jewett's fiction in general, has been faulted for its genteel reticence, its failure to reflect the harsher side of human affairs--especially in matters sexual. Might Jewett's touching upon this explicit (and to her age no doubt disreputable) mythology be intended [sic] to intensify a conflict which is sexual, for all the innocence and propriety of the protagonists? More important, the mere dropping of a mythical name--and this paralleling of modern and classical tales amounts to little more--widens the context of the novel, encouraging the reader's awareness of the more-than-parochial significance of setting and story."

\*\* Abstract

Mawer argues that Jewett's "name-dropping" of the mythological characters Vulcan-Haephaestos, Venus-Aphrodite and Mars-Ares in A Marsh Island, although these references are "casual and imprecise," widens the context of the novel by associating the fictive love triangle with the mythological one. His own argumentative reticence to a certain degree undermines his argument.

1121. Moers, Ellen. Literary Women. Garden City, NY: Doubleday & Co., 1976. 45, 177, 250, 282, 295.  
*Book.*

"...It is only when we explore the agonizing splits in the meaning to a girl of the bird itself--freedom against sexual fulfillment, love that also means murder by the hunter--that we can respond fully to 'A White Heron,' the poignant take by Sarah Orne Jewett."

\*\* Abstract

In Jewett's mentorship with Cather, "sex easily cancelled out the distance between Nebraska and Maine." "A White Heron" demonstrates "the agonizing splits" in meaning that demonstrate the contrasts between love and freedom.

1122. Morgan, Ellen. "The Atypical Woman: Nan Prince in the Literary Transition to Feminism." Kate Chopin Newsletter (Grand Forks, ND). 2 (1976): 33-37.  
*Journal article.*

"...So far this would seem to be a story which challenges stereotyped notions about the sexes and takes a liberal view of women's potential. And it cannot be overstressed that nowhere in A Country Doctor is Jewett ever unsympathetic to or contemptuous of or patronizing toward any female character as a female. Yet the novel supports at least as much as it challenges traditional ideas about the role of women. For Jewett is not asking her readers to see Nan as Woman, and to open the professions to women. She is

asking the reader to see in Nan an exception to the rule of her kind, as a woman who should not be obliged to accept a traditional woman's role because she is atypical of her sex. Here, in this narrow plea, is Jewett the transitional writer, yielding, qualifying, making concessions."

**\*\* Abstract**

This is a good early-feminist analysis of Jewett's first novel. Morgan argues that Jewett's A Country Doctor is a transitional work to be placed on a continuum between feminism and anti-feminism. Although it challenges stereotypes of what women are capable of accomplishing, it does not claim equality as a right for all women. Instead, Nan is depicted as an exception to the rule that women should not be doctors. As such "Jewett took the transitional writer's apologetic stance before the question of equality."

1123. Toth, Susan Allen. "'The Rarest and Most Peculiar Grape': Versions of the New England Woman in 19th-Century Local Color Literature." Kate Chopin Newsletter (Grand Forks, ND). 2 (1976): 38-45.  
*Journal article.*

"...Warner Berthoff characterizes the 'primary myth' of Jewett's stories as 'the man who went out into the world and the woman who stayed behind,' and he sees this myth as having tragic implications. His choice of words is interesting: 'But for the women the only choice, the sacrifice required for survival, is to give up a woman's proper life and cover the default of the men, to be the guardians and preservers of a community with no other source of vitality and support.' Giving up a woman's proper life: to Berthoff this phrase evidently means that Jewett's women have no husbands to care for. Yet Jewett seems to find the lives that Mrs. Todd, her mother Mrs. Blackett, the narrator modeled after Jewett herself, all lead to be fruitful, though single; filled with varied interests; vibrating with quiet love and concern for relatives and friends. While Jewett is no conscious proponent of the 'new woman,' she does contribute a series of characters who illustrate the richness of life a woman can achieve even when she must build that life alone."

**\*\* Abstract**

Toth considers how the "new woman" is depicted in 19th-century local color writers such as Stowe, Cooke, Freeman, Jewett and Brown. Although Jewett is mentioned earlier, she is treated last and briefly, as Toth notes that "[a]mong these local-colorists, Jewett has received the most attention from critics of American culture and literature in recent years, and so her writing will not be discussed at length here" (43). Her main point is to refute Berthoff's 1959 comment [in "The Art of Jewett's Pointed Firs," q.v.] that a single life is a "sacrifice" and one that's by and large empty and without purpose. Toth argues instead, using the relationship between Mrs. Todd and her mother, Mrs. Blackett, as well as that of the narrator, that the single life can indeed be fulfilling. A good feminist defense.

[Note: This was reprinted in Toth's Regionalism and the Female Imagination: A Collection of Essays, 1985, q.v.]

1124. Donahue, Marie. "A Lawless Borderer." Notes: Friends of the Library (Durham, NH). No. 3 (Winter 1976): [2].

*Journal article.*

"... It is good to know that New Hampshire blood flowed in Sarah Orne Jewett's veins, that New Hampshire nurtured and inspired this 'lawless borderer,' and that the New Hampshire countryside and New Hampshire people play a role in so perfect a little story as 'Miss Tempy's Watchers.'"

**\*\* Abstract**

Donahue discusses Jewett's New Hampshire ties through her grandfather's Portsmouth lineage and discusses New Hampshire links to her stories, such as "Miss Tempy's Watchers."

1125. Forman, Joanne. "A Sense of Place." Maine Freewoman's Herald (Brunswick, ME). 3 (Feb-Mar 1976): 4-5.

*Journal article.*

"...No one wrote the feel, the times of 19th century Maine like Sarah Orne Jewett, who died in 1909, in time to miss the further inroads of WWI. You have to go a long way back into the woods now to find this Maine....That Sarah Orne Jewett is not better known is our loss."

**\*\* Abstract; includes photograph of Jewett**

Although the premise of this article is ostensibly "the frontier," it's difficult to argue that the Berwick area of Maine, one of the earliest settled townships, is such a place. Forman even recognizes as much when she says "[i]t may seem odd to speak of Sarah Orne Jewett in terms of the Frontier," and it is. The article provides a biographical sketch praising Jewett's parents (particularly her father) for her education and genteel upbringing. She even reduces "A White Heron" to "what else?" a love story. While her final sentiment might be true: "That "Sarah Orne Jewett is not better known is our loss," her article is an odd addition to a feminist newspaper, and is ultimately not of scholarly significance.

1126. Howard, Maureen. "[Review of Moers's Literary Women]." New York Times Book Review (New York, NY). Mar. 7, 1976: 2.

*Newspaper article.*

"... Sometimes [Moers] is too exclusive: what can be gained in the long run from listing Sarah Orne Jewett as Willa Cather's mentor without noting Cather's greater artistic debt to Tolstoy and Flaubert?"

**\* Complete Jewett reference**

In this unsympathetic review, Howard questions the exclusive look at women writers, particularly in terms of influence. She concludes by saying, "It is just that women, half the human race, are angry when they find they have been unfairly treated and ignored,

but it will not help for the woman literary critic to become parochial and in turn exile the other half of the human race."

- Not listed in previous bibliographies.

1127. Eppard, Philip B. "'Dan's Wife': A Newly Discovered Sarah Orne Jewett Story." Colby Library Quarterly (Waterville, ME). 12 (June 1976): 101-02.  
*Journal article.*

"...'Dan's Wife' was published in Harper's Bazar, not a particularly obscure source. It was, however, an outlet which Jewett rarely used. The pages of Harper's Bazar during the 1880's and 1890's were filled with distinguished New England stories, principally from the pen of Mary E. Wilkins, but also by Rose Terry Cooke, Annie Trumbull Slosson, and Alice Brown. Besides 'Dan's Wife,' however, there is only one other recorded appearance by Sarah Orne Jewett in Harper's Bazar."

**\*\* Abstract**

Eppard announces the discovery of an aforesaid unacknowledged story by Jewett in the pages of Harper's Bazar, "Dan's Wife," and provides a brief plot summary. The only other known story by Jewett published by Harper's was "The New-Year Guests," Harper's Bazar XXIX (11 Jan 1896), the title of which was later changed to "Aunt Cynthia Dallett" and collected in The Queen's Twin and Other Stories (1899).

1128. Mawer, Randall Ray. "Setting as Symbol in Jewett's A Marsh Island." Colby Library Quarterly (Waterville, ME). 12 (June 1976): 83-90.  
*Journal article.*

"...One local color novel which manages this blending [of setting and story] is Sarah Orne Jewett's A Marsh Island, a book little remarked and less praised even by that writer's more enthusiastic critics. In it, story and setting are integral. The plot is conventional enough, unobtrusive, and not very compelling, but it is more than an irrelevant 'thread'--to use the easy condemnatory metaphor--upon which the local materials are 'strung'; provincial life is meticulously, lovingly described, yet every scene bears directly or symbolically upon the action. Together, the events and the place (geographical and social) where these events transpire illuminate the novel's theme, the hard-won triumphs of loyalty to house and home."

**\*\* Abstract**

Mawer argues that critics, including Jewett supporter Richard Cary, have unduly neglected Jewett's novel A Marsh Island and asserts that it tightly weaves together symbol and setting. Much of the article recounts the novel's "unobtrusive" plot, but the final pages discuss the two main sets of symbols in the story, the "clock-room," in which "the 'centre' of the farm's actual and moral 'life'" are located, and allusions to the myth of Eden, which "re-emphasize the threats to virtue and happiness encroaching upon the farm's borders." Mawer's reading concludes that the characters follow "Jewett's rules and find their proper homes. For another generation, at least, the Marsh Island farm will

remain Edenic, preserved from the natural and human attacks of a less happy world." A satisfying reading.

1129. Filstrup, Jane Merrill. "Country of Worthy Cats." Cats Magazine (Port Orange, FL). 33 (July 1976): 25, 46.  
*Journal article.*

"Maine's first lady of letters, Sara [sic] Orne Jewett, understood the human-feline relationship better than many other American writers. The two-and-a-half story clapboard house on the corner of Maine and Portland Streets in South Berwick, Maine was the Jewett home. In its day, it was a wonderful place for cats[.] Sara's first short story was accepted by the Atlantic Monthly in 1868, when the author was only nineteen. While Miss Jewett was writing such novels as Deephaven, A Country Doctor, and The Country of the Pointed Firs (her best-known volume), felines had the run of the house."

**\*\* Abstract**

In this Bicentennial issue, articles are included on famous people's cats; thus, it is a tribute to Jewett's fame to be included (although the author misspells Jewett's name). In this surprisingly lengthy article, Jewett is described as having "barn cats as well as house cats, and Sara had ample occasion to observe both types." Cat appearances in her stories are considered. A must read for any cat-fan....

1130. Anon. "Sarah Orne Jewett." Maine Sunday Telegram (Portland, ME). Jul 4, 1976: 6, 38.  
*Newspaper article.*

"....Jewett preferred to ignore the more dismal aspects of life, addressing herself to those matters which afforded some measure of optimism and joy. Even when writing of life's less-than-glowing facets, she managed to imbue her tales with a lightness born of hope and happiness.

"In 1901, eight years prior to her death, Bowdoin College awarded Jewett a Doctor of Letters degree. Several major literary figures protested, claiming that the accolade came too late, just as Tory Lover, one of her least accomplished works, was being published. No one protested the validity of the honor, merely its belatedness."

**\*\* Abstract; includes photograph of Jewett.**

The Maine Sunday Telegram presents a brief biographical sketch of Jewett and notes her honorary doctorate from Bowdoin.

1131. King, Don. "Jewett Novel Republished." Portland Press Herald (Portland, ME). Jul 25, 1976: 7D.  
*Newspaper article.*

"...Miss Jewett's strength was in the local color short story; her deephaven [sic] and The Country of the Pointed Firs rank among the best of their kind. But like many an author who goes beyond his or her limits she ventured into the longer narrative form

where her weakness for plot development became quickly evident. The Tory Lover shows this fatal defect.

"....Nevertheless, for anyone searching for a Maine memento of the War of Independence, The Tory Lover is something to keep after the tasteless and often expensive Bicentennial objects are relegated to garage sales."

**\*\* Abstract**

King announces the republication of The Tory Lover as a memento of the Bicentennial celebration. Duly noting, but forgiving the book's weaknesses, he argues that "[i]f one dismisses the awkward plot--it depends too much on coincidence--one can savor the color that Miss Jewett absorbed in her travels with her doctor-father around the tip of York county."

1132. Donahue, Marie. "Celia Thaxter's Island World." Down East (Camden, ME). 23: 1 (Aug 1976): 72-75, 98-99.  
*Journal article.*

"...In Celia's parlor, people talented in many fields found inspiration and appreciation. Visitors might hear William Mason, the boy prodigy who had toured Europe as a concert pianist, playing a Chopin prelude; or Julius Eichberg, the celebrated German violinist, a Schumann sonata; watch Childe Hassam and J. Appleton Brown painting Celia or her garden; chat with Whittier, Hawthorne, Lowell, Howells, Aldrich, and Sarah Orne Jewett."

**\*\* Abstract**

Appledore Island, one of the Isles of Shoals, was a popular resort in the late 19th century, and the home of Maine poet Celia Thaxter, whose guests ranged from literary greats, such as Jewett and Whittier, to painters, musicians, and other patrons of the arts. Jewett is mentioned as a friend thrice in passing.

1133. Banta, Martha. "They Shall Have Faces, Minds, and (One Day) Flesh: Women in Late Nineteenth-century and Early Twentieth-century American Literature." What Manner of Woman: Essays on English and American Life and Literature. Marlene Springer, ed. New York, NY: New York University Press, 1977. 235-70.  
*Book chapter.*

"...To survive a civil war is one thing; to last out the period of reconstruction is another. There were all those women who said nothing and wrote nothing: the women of New England left behind in decaying villages and collapsing farms while the young men moved on to try to make it out west, the women who went all queer, whose hidden lives Sarah Orne Jewett and, later, Robert Frost tried to fathom...."

**\* Complete Jewett reference**

Jewett wrote about the "decaying villages and collapsing farms" that men and families abandoned after the Civil War, and "the women who went all queer." Later, Frost would write about similar subjects. This is a minor reference in passing in such a promising sounding essay title, and book title.

1134. Cook, David M., and Craig G. Swauger, eds. The Small Town in American Literature. Second edition.. New York, NY: Harper & Row, Publishers, 1977. 51-60.  
*Edited book.*

"...There are no grotesques among [Jewett's] characters; instead she concentrates on the admirable figures she knew. The men and women she created, many of them shrewd and quick-witted, are genuine and realistically presented. Characterization--as well as background and atmosphere--are emphasized above plot. While essentially a realist, Jewett recorded the lives of the ordinary people with a touch of romanticism. Certainly there is nothing coarse or common in her sketches of the old-time village and farm life...."

\*\* Abstract; reprints "Miss Tempy's Watchers."

Each of the book's chapters is dedicated to a particular author, who is given a category indicating how it relates to the book's main theme, the small town in American literature. Jewett's category is "Men and Women of Old New England." Mary E. Wilkins Freeman's category, in comparison, is "Puritan Restraints" ("Two Old Lovers" is reprinted). The editors stress in their introduction that Jewett's writing focused on "the decline of her own town," and "how glorious the past had been" (51). This may be an appropriate perspective from the standpoint of the 1970s, although Jewett's work from a contemporary standpoint dealt with the recent past, or a nostalgia-tinged present.

[Note: Originally published in 1969 by Dodd, Mead, New York, NY.]

1135. Desaulniers, Louise, ed. 119 Years of the Atlantic. Boston, MA: Little, Brown & Co., 1977. x, 115-25.  
*Edited book.*

"Sarah Orne Jewett's stories of her native Maine attracted wide attention when she was in her early twenties. Her The Country of the Pointed Firs went on to become a classic."

\*\* Abstract; reprints "Tom's Husband."

Jewett is a contributor in this anthology of representative work published in the Atlantic Monthly between its founding in 1857 and 1976. The choice of selection is unusual considering all the stories Jewett published in the Atlantic.

1136. Reit, Ann, ed. The World Outside: Collected Short Fiction About Women at Work. New York, NY: Four Winds Press, 1977. ix, 2-25, 213.  
*Edited book.*

"...Martha in 'Martha's Lady' and Miss Meadows in 'The Singing Lesson' are totally different women. Martha, at the beginning of the story, is clumsy, slow and confused; Miss Meadows is an educated woman. Yet Martha, as the years go by, becomes an expert at her work; her work becomes an expression of her innate good taste. Miss



Meadows, however, uses her work badly. When she is happy, she is a loving teacher; when she is unhappy, she is a tyrant."

\*\* Abstract; includes brief biographical note, reprints "Martha's Lady."

Reit states in her introduction that "[i]t is only recently that there has been any real interest in the subject of working women" (viii). Jewett's story depicts a working woman, Martha, a housemaid, and her progress from being new and clumsy to being an expert over the course of several years. Reit compares this story to Mansfield's "The Singing Lesson," to demonstrate two women's different attitudes toward work. Other writers in the book include Alice Munro, O. Henry, Jean Rhys, and Willa Cather.

1137. Bloomer, D. E. "An Individual Response to Person, Place and Time: The Local Colour Fiction of Sarah Orne Jewett, Hamlin Garland and Willa Cather." Diss. Dissertation for M.A., University of Manchester, U.K., 1977. *Dissertation*.

[Not seen--unavailable via ILL, but I have confirmed the index listing cited above. Length of the dissertation is unknown.]

Listed in Index to Theses Accepted for Higher Degrees by the Universities of Great Britain and Ireland and the Council for National Academic Awards. Edited by Geoffrey M. Paterson and Joan E. Hardy. Vol. 27, Part 2, p. 182; item 4650. London: Aslib, 1980.

1138. Callow, James T., and Robert J. Reilly. Guide to American Literature from Emily Dickinson to the Present. New York, NY: Barnes & Noble Books, 1977. xi, 18-19, 190-91. *Book*.

"More than any of her contemporaries, Sarah Orne Jewett fulfilled the promise of local-color fiction. Her art appears artless, yet is eminently artful. She gained an impressive authenticity in her work by devoting a lifetime to studying a single region, and through localized stories, she achieved universal meanings. On page after page of her writing we find insights into humanity that generally go as deep as anything in American fiction, regional or otherwise."

\*\* Abstract; includes brief biographical sketch, synopsis of stories and The Country of the Pointed Firs; provides brief selected bibliography and list of works.

Jewett "fulfilled the promise of local-color fiction" by making the regional universal. Jewett's theme is stated as "the grandeur of simplicity" (18), and her genre as realism rather than naturalism. Although prone to nostalgia, Jewett can also be humorous. Of her stories, the authors state "the plots of her stories are slight, but numerous symbols enrich the narrative" (19). Similarly, of The Country of the Pointed Firs, the editors state, "[s]ymbolism prevails throughout the book so that the characters are far more than mere regional stereotypes, and their actions take on a timeless significance" (19). The book does not include a complete list of works.

1139. Ellis, James. "The World of Dreams: Sexual Symbolism in 'A White Heron'." Nassau Review (Garden City, NY). 3 (1977): 3-9.  
*Journal article.*

"...Jewett's choice of Sylvia as the young girl's name embraces a range of associations that goes beyond the easily arrived at 'sylvan.' Her name is suggestive of Rhea Silvia, the Vestal Virgin who was surprised asleep by Mars and became the mother of Romulus and Remus. In this connection her name is also the feminine counterpart of Silvanus, the Roman god of the Woods, and as such provides her with a religious involvement with nature beyond the merely descriptive 'sylvan.' Further, and this certainly looks forward to her identification with the white heron whose life she will save, Sylvia's name is that of a type genus of warblers of the family 'Sylviidae.' All these uses come together to establish Sylvia's close relationship with nature in general and the white heron in particular."

**\*\* Abstract**

A good, brief example of a Freudian reading that one might use in conjunction with other materials to introduce this critical theory. Ellis argues that Jewett's "A White Heron" is more complex than often recognized by critics. In particular, he asserts that "Three symbols--the white heron, the hot, strangely yellow open place with the dangerous mud beneath, and the great patriarchal pine tree--function together to bring Sylvia to her moment of mystical-sexual union with nature that she suffers when she realizes her dream of the ocean" (6). In the end, Sylvia "has chosen to preserve and maintain her ancient role of Silvanus rather than to surrender the white heron and herself to the scientific collection of the young man" (8).

1140. Leder, Priscilla Gay. "The Gifts of Peace: Sarah Orne Jewett's Vision of Romance." Gypsy Scholar (East Lansing, MI). 4 (1977): 27-39.  
*Journal article.*

"...Many male characters in Pointed Firs are prone to romanticizing and thus tend to be ineffectual. On the other hand, female characters are strong and self-sufficient even when they romanticize, and they seem somehow larger and more complex than the male characters. In fact, the character who best illustrates the confrontation with the absolute that Chase sees as characteristic of the American novel is a woman: Joanna Todd. Abandoned by a man who promised to marry her, she feels she has committed the unpardonable sin and retires to live alone on Shell-Heap Island. The island itself, rumored to be haunted by an Indian ghost and to have been 'one o' their cannibal places,' dominated by the shell heap the Indians have left behind, is the perfect setting for Joanna's typically American encounter with spiritual and physical extremity."

**\*\* Abstract**

In a carefully considered feminist analysis, Leder examines the difference between American novels written by men and by women to assess Richard Chase's claim that "The American novel tends to rest in contradictions and among extreme ranges of experience," which is exemplified in its "incorporating an element of romance" (27). Leder's prime example of a woman's novel is Jewett's The Country of the Pointed Firs, which critics have often dismissed as "unified only by the narrator's vision." She argues

that Firs challenges Chase's definition of the American novel in that "what has emerged is a pattern of assimilated romantic elements which differs from those of some other American novels because it is guided by a particular overall conception: idealizations, adventures, dreams, and unlikely events are presented in relation to the community and are an integral and perhaps indispensable part of its functioning. Jewett reinforces the protective quality of the shared life by taking a narrative view that evokes a 'far, forgotten childhood'" (37). A compelling reading.

1141. Manley, Seon, and Gogo Lewis. Ghostly Gentlewomen: Two Centuries of Spectral Stories by the Gentle Sex. New York, NY: Lothrop, Lee & Shepard, Co., 1977. 71-94, 235.  
*Book.*

"The Country of the Pointed Firs, a loosely arranged collection of stories which includes 'The Queen's Twin,' is not only her masterpiece, but *the* great American masterpiece of regional literature in the considered opinion of our finest critics."

\*\* Abstract; includes biographical sketch, reprints "The Queen's Twin."

The two editors collected together a number of spooky story anthologies appended by the title "by the Gentle Sex," including this one featuring twelve ghost stories by women authors. Jewett's "The Queen's Twin" is placed fourth. The tone of the book is indicated in the first paragraph quoted above. Although others might question the interpretation of "The Queen's Twin" as a ghost story, the reading is an interesting one. Jewett's The Country of the Pointed Firs is pointed to as "*the* great American masterpiece of regional literature in the considered opinion of our finest critics." Other authors included in the collection include Elizabeth Stuart Phelps Ward, Violent Hunt, Virginia Woolf, and Eleanor Farjeon.

1142. Ostroff, Susan. A Woman's Place... The Maine Point of View. Augusta, ME: The Maine State Museum, 1977. 22.  
*Book.*

"... There were many female writers who would make extensive use of the Maine countryside as a backdrop for their stories; but few would come to be recognized as were the first two women to be honored with a Litt. D. degree from Bowdoin College-- Kate Douglas Wiggin and Sarah Orne Jewett."

\*\* Abstract

Ostroff's forty-four page book details the accomplishments of women from Maine, from the abolitionist, temperance, and suffragist movements, to their achievements in literature, music, scholarship, and seafaring, among other occupations. Jewett is listed among Maine's prominent writers, who along with Kate Douglas Wiggin has been awarded an honorary degree from Bowdoin College.

• Not listed in previous bibliographies.

1143. Romines, Marjorie Ann. "House, Procession, River: Domestic Ritual in the Fiction of Seven American Women, 1877-1972." Diss. George Washington University, 1977. *Dissertation*.

[Not Seen. Unavailable via ILL.]

"In The Country of the Pointed Firs, Jewett's writer-narrator views, from a cautious distance, the fragile domestic processions of a Maine village. Only once, at a family reunion, can she 'see and take part.' Returning to Boston, she acknowledges the permanent part of domestic ritual, and the private ceremonies of memory which must supplement it. We last see her sailing away, still seeing, but taking part only through distanced remembrance" (DAI 38 [no. 09A, 1977]: 5467).

\*\* Abstract

Romines states in The Home Plot (1992), q.v., that this dissertation was the early basis for the book. Jewett and The Country of the Pointed Firs is discussed, as well as fiction by Mary Wilkins Freeman, Kate Chopin, Ellen Glasgow, Willa Cather, Jean Stafford, and Eudora Welty.

- Not listed in previous bibliographies.

1144. Wolff, Cynthia Griffin. A Feast of Words: The Triumph of Edith Wharton. New York, NY: Oxford University Press, 1977. 182. *Book*.

"...Ethan Frome introduces us to terrible contingencies of the human condition; it also compels us to examine a nightmare that inheres in the deluding allurements of all literary embodiments of the Romantic vision. If we remove the accidents from the work of a writer like Sarah Orne Jewett (even one with such mastery), what will we find? What is the subject of her loving attention? In social terms, we must speak of a diminished world where all pleasure, all hope, all energy have been focused into the simplest acts of subsistence....The disruptions in such a world are few (and they often come as unwelcome invasions from the world outside), but peace has been purchased at the price of passion."

\* Complete Jewett reference

Although mentioned as a writer with "mastery," Wolff reduces Jewett's work--by removing the "accidents"--to a world without passion where energies must be focused on subsistence, an example of "the deluding allurements of all literary embodiments of the Romantic vision."

1145. Burke, Judith. "A Step Back in Time into the Sarah Orne Jewett House." Coast Pilot Jul 6, 1977: 4-5, 20. *Newspaper article*.

"... Miss Jewett had many friends. She was outgoing, independent and witty. Her home became a gathering place for many now famous poets and authors. The walls of the

house are covered with photographs of many of her contemporaries who were guests there--Longfellow, Hawthorne, Emerson, Henry James, Julia Ward Howe. There are poems from Rudyard Kipling and Celia Thaxter."

\*\* Abstract; includes photographs of the Jewett house, Elizabeth Hayes Goodwin

This article in a short-lived newspaper covering southern coastal Maine and New Hampshire, introduces readers to Elizabeth Hayes Goodwin, caretaker of the Jewett Memorial, and details the tours she gives of the house. Architectural details are provided, as well as Goodwin's childhood memories of Jewett.

1146. Donahue, Marie. "Sarah Orne Jewett's 'Dear Old House and Home'." Down East (Camden, ME). 24: 1 (Aug 1977): 62-67.  
*Journal article.*

"...The parlor was elegant in Sarah's day, and it was here, or in the library, that she entertained her many friends. Annie Fields was a frequent guest, as was Celia Thaxter. John Greenleaf Whittier sometimes drove over from Amesbury or Hampton Falls. As fond of Sarah as of a daughter, he was proud to have been one of the first to recognize her talent. When she and Annie Fields left on their first trip to Europe, he saw them off with a sonnet, 'Godspeed,' referring to Sarah as 'her for whom New England's by-ways bloom.' William Dean Howells, who in 1869 bought Sarah's first story for the Atlantic Monthly, often rode up from Kittery Point on the electric cars on summer afternoons. On the day he and Henry James arrived together, the gentlemen ate so much cake, Sarah observed, that they puffed a little as they got up to leave" (65).

\*\* Abstract; includes brief biographical sketch and photographs of Jewett and her home.

Donahue's article provides an introduction to the Jewett House in South Berwick, which had just been added to the National Register of Historic Places. She describes the history of the house, Jewett's life in it, the friends she entertained, and the historic items the house contains. Little about Jewett's writing is mentioned.

1147. Hess, M. Whitcomb. "The Art of Sarah Orne Jewett." Maine Life (Freedom, ME). (Sept 1977): 60-63.  
*Journal article.*

"...The humor brightening her stories is delightful. For example, we read of the villagers trying vainly to learn the secrets of the sick and dying from the doctor's housekeeper whose close mouth made her 'like a dictionary written in some foreign language--immensely valuable but of no practical use to themselves.' Or we visit the once-elegant home of Miss Chauncey to find that it has become a chicken-roost--but its mistress presides over it with all her original dignity and pride of place undiminished. Her sketches abound in appreciation of the human comedy."

\*\* Abstract; includes photograph of Jewett.

This is largely an article of local appreciation. Hess provides a general introduction to Jewett and her work, using quotations from writers such as William and Henry James

and Rudyard Kipling, and critics including Edward Garnett, Willa Cather, and F. O. Matthiessen, among others. Hess also outlines some of Jewett's main themes, such as her humor, quoted above, and her love of nature and appreciation for Maine.

1148. Auerbach, Nina. Communities of Women: An Idea in Fiction. Cambridge, MA: Harvard University Press, 1978. 9-11, 90-91.  
*Book.*

"...In the course of the story, Miss Binson and Mrs. Crowe do for Tempy's 'outworn body' as Tempy has done for the tree: they 'kind of expect the old thorny thing into bloomin',' and bloom she does, for them and for us. Like the communities of Greek women, the women of 'Miss Tempy's Watchers' possess a power of quasi-magical self-sustainment that blooms out of apparent death. The bonds of hospitality and sympathy between women that pervade the isolated landscapes in Jewett's volume are more potent than men's railroad tracks in keeping alive the human world and knitting it together."

**\*\* Abstract**

Auerbach, in sure feminist fashion, gives readings of "Miss Tempy's Watchers" and "The Dulham Ladies" to exemplify the qualities of communities of women. Using terms such as "code" and "contract," Auerbach argues that "the community Miss Tempy and her watchers create is the quiet fruition of its own completeness, which incorporates apparent death into its life" (11). Of "The Dulham Ladies," she says "the isolated Dobins, like the March sisters in *Little Women*, stubbornly cling to a perishable world of their own and find a certain ironic immortality by remaining girls till time devours them. Gaskell's Amazons absorb a society, while Jewett's sisters spin one for themselves unsustainable" (91). A good example of how Jewett's work can be read in a feminist context.

1149. Cahill, Susan, ed. Women and Fiction 2: Short Stories by and About Women. New York, NY: New American Library, 1978. xi, xiii, 1-16.  
*Edited book.*

"...The experience of personal authenticity is recreated most convincingly in the relatively old-fashioned narratives of Dorothy Canfield Fisher ("The Bedquilt"), of Sarah Orne Jewett ("The Courting of Sister Wisby"), and of Selma Lagerlof ("Eclipse"). These three worlds with their sense of timelessness and interior harmony seem antique when read amidst the urgent cacophony of our times. Yet there is a freedom of voice and action in each that gives them an amazing contemporary relevance."

**\*\* Abstract; reprints "The Courting of Sister Wisby."**

Jewett's story leads the book as the author who was born earliest. Her story "The Courting of Sister Wisby" is one said to have "amazing contemporary relevance" for expressing "[t]he experience of personal authenticity." Other included authors include Isak Dinesen, Jean Rhys, Elizabeth Bowen, Zora Neale Hurston, Shirley Jackson, and Nadine Gordimer, again placing Jewett in a much wider group of women than she has been associated with previously.

1150. Hyde, Louis, ed. Rat & the Devil: Journal Letters of F. O. Matthiessen and Russell Cheney. Hamden, CT: Archon Books, 1978. 143-44, 168, 197, 210.  
*Edited book.*

"...Yesterday was pay day and the young man picked up some \$700 dollars: three hundred from Harvard and Radcliffe, and \$411 as my first royalty check from Houghton Mifflin, with a statement that 1378 copies of the book [Sarah Orne Jewett] had sold. No enormous number, God knows, but a fair beginning. As so you will have a check for my Indian things as soon as I can remember to enclose it...."

**\*\* Abstract**

Provides several references to Matthiessen's 1929 Sarah Orne Jewett biography, including the above-quoted note from Matthiessen to Cheney regarding his first royalty check. A later letter asks Cheney whether he had seen "the snooty notice of my SOJ [Sarah Orne Jewett] in the Yale Review" (210).

1151. Cameron, Kenneth Walter. Lowell, Whittier, Very and the Alcotts Among Their Contemporaries. Hartford, CT: Transcendental Books, 1978. 436.  
*Book.*

Reprints comments from Whittier in Annie Fields's Authors and Friends 1897 (q.v.).

- Not listed in previous bibliographies.

1152. Kraus, Sister Mary Conrad. "The Unifying Vision of Sarah Orne Jewett." Diss. University of Notre Dame, 1978.  
*Dissertation.*

"...[Jewett's] humanistic religious vision functions as a unifying principle both artistically and thematically. It unifies time and space by subsuming temporal and spatial limitations and, by so doing, linking the past with the present and man with his setting. If one of the essential tasks of the critic is to 'discern the total meaning of a writer's work by paying attention to his sense of temporality and place,' as Elliott Coleman writes, then Miss Jewett's work offers an excellent opportunity for discerning her meaning, for the two most striking aspects of her writing are her fascination with the past and her facile use of setting, her sense of 'temporality and place.' An analysis of these two elements in light of her unifying vision illuminates the 'total meaning' of her work."

**\*\* Abstract**

Sister Kraus argues that in Jewett's work one can see not only the world unified both temporally and spatially, but unified in a larger sense "between itself and 'the world beyond' which it reveals" (185). The Country of the Pointed Firs exemplifies this idea. Kraus states that "The orderly and purposeful world in which these characters live...and their participation in and contribution to its order and purpose, affirm the existence of an ultimate, purposeful, and transcendent world beyond, of which their own is the reflection (184). The work as a whole "constitutes both a recognition of order and purpose in the

world, and a revelation of the power of Miss Jewett's language to recreate, in a way at once moving yet not sentimental, such a world" (185).

1153. Masteller, Jean Carwile. "Marriage or Career, 1880-1914: A Dilemma for American Women Writers and Their Culture." Diss. University of Minnesota, 1978.  
*Dissertation.*

"...Nan is more than a symbol of the future; she is also, as the novel stresses, a special being with a 'gift' or 'talent' from God. Thus she is not defying the traditional woman's place in society, but instead fulfilling her own God-given possibilities. As she rejects Gerry's proposal, she stresses that she is accepting God's will: 'It isn't for us to choose again, or wonder and dispute, but just work in our own places, and leave the rest to God.' She is not selfishly choosing her own direction; she is following God's plan. Such a justification for a woman's career very much resembles that of mid-nineteenth-century women authors who insisted they were not intruding on man's activities but were following God's inspiration and transcribing God's messages. Such an argument lends powerful support for an otherwise potentially deviant act."

**\*\* Abstract**

Masteller's dissertation considers a woman's choice between marriage and career, particularly in the case of women doctors. Jewett's A Country Doctor, in which Nan's choice to become a doctor over society's traditional preference that she marry, is examined in part, and Masteller concludes that Nan's choice of career is less subversive because she is described as "special" with a God-given talent for medicine. Novels by Howells and Phelps are also considered. For a similar article with a different interpretation of Nan's choice, see Ellen Morgan's 1976 article in The Kate Chopin Newsletter, "The Atypical Woman: Nan Prince in the Literary Transition to Feminism."

1154. Morrison, Jane. The White Heron, A Maine Story. New York, NY: Learning Corp. of America, 1978.  
*Audiovisual material.*

This beautiful, quiet, slow-paced film, written, produced, and directed by Jane Morrison, and filmed in South Berwick, Maine, tells Jewett's story of "A White Heron," narrated by Mary Stuart. The film stars Ruth Rogers as Sylvy, Gary Stine as The Hunter, and Mary Pike as Mrs. Tilley.

See also Morrison's film Master Smart Woman, 1984, based on Jewett's life and stories.

1155. Nagel, Gwen Lindberg, and James T. Nagel. Sarah Orne Jewett: A Reference Guide. Boston, MA: G. K. Hall & Co., 1978. 178 pp..  
*Book.*

"...The most important previous list of secondary scholarship, and one which provided a starting point for our own volume, has been Clayton L. Eichelberger's 'Sarah Orne Jewett (1849-1909): A Critical Bibliography of Secondary Comment' (1969). This listing is especially useful in that it is broad in its coverage, judiciously annotated (by



Eichelberger and other contributing scholars), and divided into sections on books, periodicals, and newspapers. Our own secondary bibliography owes a good deal to the extensive research behind the Eichelberger inventory, which is generally, but not always, reliable in its data. We have been able to correct many of his items and to substantially expand the coverage of Jewett scholarship both before and after 1969."

\*\* Abstract

The Nagels' 1978 Sarah Orne Jewett: A Reference Guide is the last full-length published bibliography of secondary comment on Jewett. As such, it has been of extraordinary value to this author in the production of the current bibliography. The work is notable both for its strengths and its weaknesses. The fourteen-page introduction is excellent as map of previous Jewett scholarship, tracing critical trends from Jewett's contemporary reviews through the most recent appearance of feminist criticism in the Kate Chopin Newsletter. The Nagels judiciously identify many of the most significant critics and items of critical comment, and outline both previous bibliographies and what remains lacking in Jewett studies, notably a critical biography, and critical editions of Jewett's works. The Nagels' introduction alone is a must-read and a significant contribution to Jewett scholarship. The Nagels admit that the starting point for their bibliography was Eichelberger's 1969 "Bibliography of Critical Comment," and their major task was in reorganizing that bibliography to align the items chronologically. Approximately 120 items have been added through 1969, beginning with the 1884 Spectator review of A Country Doctor, q.v., notably dissertations and Japanese items; of course, everything from 1969 to 1976 was accounted for by the Nagels for the first time. There are, however, a number of errors, ambiguities, omissions and inconsistencies in the bibliography: duplicate entries, double entries listed under different authors, volume number omissions and errors, and author and title misspellings are the most significant. Journal article pages are sometimes only listed for those on which Jewett references appear, and sometimes for the whole article without indicating the extent of the Jewett reference. Reprinted books are occasionally listed wherein no Jewett reference appears. Reviews and articles in such well-indexed sources as the New York Times and Book Review Digest have not been included. While no bibliography can claim to be exhaustive or error-free, these omissions and errors damage the Nagels' otherwise established authority.

- Not listed in previous bibliographies.

1156. Neinstein, Raymond L. "Neo-Regionalism in America." Diss. State University of New York at Buffalo, 1978.  
*Dissertation.*

"...neo-regionalism' owes a great debt to the work of those local colorists whose vision was, as Jay Martin puts it, 'double.' The Country of the Pointed Firs, for example, is capable of sustaining a close critical reading which finds it to be not simply the tale of a modern young girl's gradual initiation into an old-fashioned, ordered community, but an often ironic examination of the attempt to get to know a place. Looking at the novel in this light, we immediately notice that in choosing as her narrator an outsider, a summer tourist enchanted by the 'quaintness' and 'remoteness' of Dunnet Landing, Jewett is perhaps undermining her credibility. Jewett, herself a native and life-long resident of South Berwick, Maine, could easily have written of small-town life from the inside, as she

does in her short stories. It is, then, quite an intentional strategy, this choice of narrator, and one that must constantly be kept in mind as one reads the novel. Our narrator is 'naive,' and the story of her attempt to 'know' Dunnet Landing is capable of being read in two ways at once--as a story of success and also as a story of failure, a failure the narrator herself is not fully aware of."

**\*\* Abstract**

Neinstein's evaluation of contemporary neo-realism begins with an assessment of strategies nineteenth-century local colorists used to mediate between accuracy in depicting place and the their--and their audiences'--desire for nostalgia. Jewett clearly exemplifies these strategies in The Country of the Pointed Firs where the narrator is depicted as both an outsider, a summer tourist visiting Dunnet Landing, and an insider, one to whom the Dunnet natives confide and let into their world. Jewett, and other writers, thereby complicate ideas of place and time, as well as narrator, writer, and audience. Jewett did so admirably, but other writers were less successful.

1157. Pry, Elmer. "Folk-Literary Aesthetics in The Country of the Pointed Firs." Tennessee Folklore Society Bulletin (Maryville, TN). 44 (1978): 7-12.  
*Journal article.*

"...Perhaps the most interesting and revealing folk aesthetic in the entire book is the role that folk festivals or rites of passage play in suggesting the meaning of the story. All but three narrative episodes are retrospective accounts from the lives of the characters the narrator comes to know; she functions primarily as a catalyst in that the people whom she visits feel sufficiently close to her to want to tell about their pasts....The funeral suggests a natural and mortal end; the symbolic gingerbread house breaks down, just as the Bowden family, the largest in the Dunnet Landing community, appears to be breaking down; and the marriage, normally a continuity of tradition and community, is between two people well into their sixties, two unable to bring more children into the fading life of Dunnet Landing. The folk festivals thus become a literary device, a structural frame revealing meaning: timeless art itself, Country of the Pointed Firs is a book about how time and change destroy."

**\*\* Abstract**

Pry examines the folk-literary aesthetic in Jewett's The Country of the Pointed Firs to show "how folk materials may complement a serious aesthetic purpose" (7), specifically here to indicate the death of the community. The village of Dunnet Landing is inhabited mainly by the old, and "[e]ven nature herself is ready to desert the once prosperous and active town" (9). Local speech is used to suggest "the collective wisdom of the community," and regional foods and eating patterns and specific mention of herbs and plants help to indicate setting and establish local traditions. The folk festivals mentioned in the quote above specifically exemplify the gradual death of Dunnet Landing society.

**\*\* Abstract**

1158. Pugh, Charles Scott. "The Meditative Art of Sarah Orne Jewett." Diss. University of North Carolina at Chapel Hill, 1978.

*Dissertation.*

"...Sarah Jewett's life and work were inextricably entwined in an attempt to perfect her meditative artistry. Biography, letters, poetry, and lesser known stories all show a Christian impetus and a pervasive concern with the afterlife, which ultimately lead to the double-edged narrative of Pointed Firs, both realistic and symbolic. Although Sarah Jewett is probably not a major author, The Country of the Pointed Firs is a work of great value which deserves broader attention. The work captures at its best the popular Christian vision of Victorian America and also exemplifies a meditative prose style; not only a work of intrinsic merit, it also offers material for interesting historical and stylistic comparisons."

**\*\* Abstract**

Pugh argues that Jewett's work "is best approached not simply as 'local color' but as religious meditation subtly fused with realistic description and characterization" (n.p.). As such, Captain Littlepage "exists in a spiritual state of death in the midst of life," and as such establishes the work's "thematic focus on death and the afterlife" and allows for a Christian symbolic reading submerged beneath the realistic overlay. Other episodes, particularly the funeral procession and the Bowden reunion suggest similar readings, while at the same time the narrator shows a progression toward Christ (n.p.). The local experiences thus translate into a much broader universal message that enriches the reading of the work (220-21).

1159. Hovet, Theodore R. "'Once Upon A Time': Sarah Orne Jewett's 'A White Heron' As A Fairy Tale." Studies in Short Fiction (Newberry, SC). 15 (Winter 1978): 63-68.  
*Journal article.*

"...In the fairy tale, then, Jewett found the form which allied her to explore parabolically the social and sexual tensions in nineteenth-century America. It also enabled her to convert regional materials into universal themes that illuminated the significance of modern cultural change. 'A White Heron' is one of those rare tales which captures that almost imperceptible moment at which the human consciousness has to deal with the encroachment of the new upon traditional modes of thought and action. Once upon a time, the author tells us in her story, there yet existed a world in which a small girl could choose the nurturing power of nature rather than the materialistic exploitation of industrial America. Sarah Orne Jewett was one of the few nineteenth-century Americans who had the knowledge and sensitivity to cherish and depict that vanishing world."

**\*\* Abstract**

Hovet uses Vladimir Propp's structural analysis of fairy tales to read Jewett's "A White Heron," through which he asserts that "Jewett's fairy tale' permits her to explore sexual conflict in a way that a more explicit short story could not" (67). He specifically examines the structural points of the fairy tale and how Jewett's story exemplifies each. Ultimately, however, the reading is more psychoanalytical than structural. Read in conjunction with his Freudian analysis of "A White Heron" in Colby Library Quarterly 14 (1978).

1160. Brenzo, Richard. "Free Heron or Dead Sparrow: Sylvia's Choice in Sarah Orne Jewett's 'A White Heron'." Colby Library Quarterly (Waterville, ME). 14 (Mar 1978): 36-41.

*Journal article.*

"...Perhaps the union of the two herons can only symbolize an inner harmony (which Sylvia lacks at the end of the story), not an actual marriage, which may mean a choice between a charming young hunter or a violent 'red-faced boy.' Her association with the woodlands cannot entirely replace heterosexual, human love, even when the relationship with the woodlands has sexual undertones. At the same time, Sylvia's vision from the top of the pine tree has literally broadened her horizons by showing the vastness of nature and its juxtaposition with human society. Perhaps she will not always have to lead an isolated life in a small area of the forest. The young man's haunting whistle is a constant reminder to Sylvia of the amorous mysteries of the adult world."

**\*\* Abstract**

Brenzo provides a Freudian, symbolic reading of Jewett's "A White Heron," which examines Sylvia's transition from childhood to adulthood and her sexual associations with the hunter, the heron, and nature generally (not excepting the giant pine tree). His conclusion is that Sylvia finds that "[h]er only choice is to allow herself to be caught, raped, killed, stuffed, and put on display in a man's house, a provocative satirical image of the condition of late nineteenth century wives. Who can blame Sylvia, if, like Jewett, she makes the painful decision to reject this role and preserve her integrity and independence" (41). Such a Freudian reading, then, becomes also, to a certain extent, feminist, although the viewpoint is not always a positive one.

1161. Levin, Harry. "The Private Life of F. O. Matthiessen [Review of Hyde's Rat & the Devil: Journal Letters of F. O. Matthiessen and Russell Cheney]." New York Review of Books (New York, NY). 25 (Jul 20, 1978): 42-46.

*Journal article.*

"...It was Cheney who first set Matthiessen to re-reading Whitman, even while the young Rhodes scholar was visiting Eton and Windsor, and who suggested and illustrated Matthiessen's first book: a study of Sarah Orne Jewett, his mother's relative, the accomplished storyteller of the region into which they had just settled down."

**\* Complete Jewett reference**

Matthiessen's lover, the painter Russell Cheney, influenced Matthiessen by suggesting and illustrating his first book on Sarah Orne Jewett.

1162. Rogers, Bruce. "Girl From Gardiner Makes Good." Portland Press Herald (Portland, ME). Jul 30, 1978: 7D.

*Newspaper article.*

"...'The White Heron,' Jane Morrison's fourth major filmmaking venture, is an adaptation of a short story by Maine's Victorian novelist Sara [sic] Orne Jewett. The film is a brief,

absorbing work striking an harmonic chord between the filmmaker's own vision and Jewett's."

\*\* Abstract; includes photograph of Morrison and a still from the film.

Gardiner, Maine native Jane Morrison's 26-minute adaptation of Jewett's "A White Heron" "soared into the top 10 this spring of the American Film Festival's American literature adaptation category." The film was shot in South Berwick, Jewett's hometown. Morrison was currently raising an estimated \$600,000 to make an adaptation of Jewett's The Country of the Pointed Firs.

1163. Cary, Richard. "[Review of the Nagels' Sarah Orne Jewett: A Reference Guide]." American Literary Realism (Arlington, TX). 11 (Autumn 1978): 325-27.  
*Journal article.*

"... it sadly befalls Jewett that all three pioneer volumes on the cardinal aspects of her life and work, though riddled with gaps and inaccuracies, continue to be cited routinely by most as 'standard.'"

\*\* Abstract

Cary, arguably Jewett's most avid and prolific scholar, critiques the Nagels' Sarah Orne Jewett: A Research Guide, and provides a valid critique of this latest assembly of secondary comment. Cary admirably recognizes the book's strengths, particularly the fourteen-page introduction, but also provides a list of errors and ambiguities from which the bibliography suffers, including errors in an author's initials and journal volumes, as well as more structural problems, such as alphabetizing within each annual span, and the listing of Loring Williams's poem as a book. Cary admits that this book represents a leap forward for Jewett scholarship, but finally laments the continued lack of a critical biography, collection of letters, and comprehensive listing of her major works.

1164. Hovet, Theodore R. "America's 'Lonely Country Child': The Theme of Separation in Sarah Orne Jewett's 'A White Heron'." Colby Library Quarterly (Waterville, ME). 14 (Sept 1978): 166-71.  
*Journal article.*

"...in some profound depth in herself, Jewett understood the child and adult in her were writ large in the pockets of wilderness left in rural America and in the 'unsatisfactory activity,' as she once put it, of the cities. She also felt that the history of modern America was being increasingly determined by the failure to unite the meaning of the child and the adult. The story ends with the young man journeying off engaged in an endless and destructive quest for the lost world of childhood; Sylvia has the last words of the story, remains in the woodland, a 'lonely country child,' a haunting reminder of the forgotten world of union with nature which nestles in the heart of the American behemoth."

\*\* Abstract

Hovet provides a(nother) Freudian psychoanalytical reading of Jewett's "A White Heron" to argue that the message of the story represents the failure of man to unite with nature,

even as both Sylvia and the young hunter each endeavors to retain or recover their childhoods. Hovet suggests that Jewett also suffered from this apparent psychological split as on her forty-eighth birthday she reportedly said, "This is my birthday and I am always nine years old" (166). Joseph Campbell's and Norman O. Brown's theories are also briefly considered.

1165. Weinstein, Sharon. "[Review of the Nagels' Sarah Orne Jewett: A Reference Guide and others]." Resources for American Literary Study (Richmond, VA). 8 (Autumn 1978): 215-18.  
*Journal article.*

"...A reference guide should be a work whose time has come; that is, an apparent gap in scholarship on Jewett should necessitate this study. The Nagels' reference guide on Jewett aptly fills that function, but a successful reference guide is more than the acquisition and organization of accurate data. When the annotations are as beautifully written as they are in the Jewett reference guide, when the previous scholarship is placed in such skillful balance and in an accessible design, then the true merits of a reference guide are fulfilled."

**\*\* Abstract**

Weinstein's review of the Nagels' Reference Guide is appreciative rather than critical, and acts more as an introduction to the work rather than an assessment of its strengths and weaknesses. For a more critical review, see Cary's in American Literary Realism 11 (1978).

1166. Cary, Richard. "[Review of the Nagels' Sarah Orne Jewett: A Reference Guide]." Phaedrux (Boston, MA). 6 (1979): 26.  
*Journal article.*

"... Jewett students and scholars are infinitely in their debt. This is not to say that the Nagels have contrived no errors or omissions of their own; they have. Their lapses, however, lie mainly in the areas of inconsistent notation and ambiguous classification, some of the latter attributable to rigidities in the overall plan of this series of reference guides. The editors are further to be congratulated for their provocative Introduction, a marked contribution to Jewett scholarship."

**\* Complete**

This is a shorter, more positive review of the Nagels' Reference Guide than Cary provided for American Literary Realism 11 (1978), q.v. Here, while recognizing that the Reference Guide is not error-free, he stresses the significance of the compilation. This might be attributed to the different intended audiences for each journal, or perhaps Cary has come to terms with the Nagels' achievement.

1167. Hoffman, Nancy, and Florence Howe, eds. Women Working: An Anthology of Stories and Poems. Old Westbury, NY: The Feminist Press, 1979. xv, xviii, xxix, 50-65, 92.

*Edited book.*

"...While recognized in her time as a fine 'local colorist' or 'regional' writer, Jewett has not, either in her own time or since, received the critical appreciation she merits. She is interesting today partly because she wrote about strong relationships between women. While 'Tom's Husband' does not reflect that thematic interest, it is an unusual story for 1884, the year it appeared in a volume called The Mate of the Daylight, and Friends Ashore."

\*\* Abstract; includes biographical sketch, photograph of Jewett, reprints "Tom's Husband."

The anthology explores a variety of classes of work "Oppressive Work," "Satisfying Work," "Family Work," and "Transforming Work." Authors represented include "[s]ome of them, like Sarah Orne Jewett, Zora Neale Hurston, and Anzia Yezierska, achieved recognition in their own day, then were lost from view until the current revival of interest in women writers" (xv), others are more well known, such as Margaret Walker, Adrienne Rich, and Tillie Olsen.

1168. Kasegawa, Koh, Chitoshi Motoyama, and Kazushige Sagawa, eds. Classic American Short Stories. Tokyo: Bunri, 1979. N. pag..  
*Edited book.*

[Not seen--not available via ILL.]

From Nagel 1978: 1979B.8: "[Reprints 'The Hiltons' Holiday']"

1169. Yamagishi, Katsuei, Chiaki Yamazaki, and Tsuyoshi Chiba, eds. Five American Short Stories. Tokyo: Kibian-shobo, 1979. N. pag..  
*Edited book.*

[Not seen--unavailable via ILL.]

From Nagel 1978: 1979B.15: "[Reprints 'Miss Tempy's Watchers']"

1170. Donahue, Marie. "Two Jewett Favorites, An Introduction." A White Heron and A Hilton's Holiday. By Sarah Orne Jewett. South Berwick, ME: Old Berwick Historical Society, 1979. 3-5.  
*Book chapter.*

"...How delighted Sarah Jewett would be to know that now her 'White Heron,' rejected by the Atlantic editor, has been made into a film--a medium unknown to her--by a young Maine woman, Jane Morrison, who shows in her art Miss Jewett's own perception, delicacy, and restraint!

"...Sarah Orne Jewett was unendingly pleased when English critic and essayist Edward Garnett wrote that 'The Hilton's Holiday' was 'an epitome of universal family life.' And in January 1909 in her last public appearance she chose from all her stories 'The

Hilton's Holiday' to read to an audience of one hundred and fifty girls at Simmons College. Clearly it was her favorite."

**\*\* Abstract**

Jewett's "A White Heron" has been widely anthologized, translated into French and Spanish, and is often found in college and high school American Literature books. Although rejected by the Atlantic, the story has "worn well" and has even been made into a film. It remains popular as an early conservation tract. Edward Garnett called "The Hilton's Holiday" "the epitome of universal family life," and Jewett selected it to read to an audience at Simmons College in her last public appearance in 1909.

1171. Howe, Irving. Celebrations and Attacks: Thirty Years of Literary and Cultural Commentary. New York, NY: Horizon Press, 1979. 132-34.  
*Book.*

Reprints Howe's 1954 comments on Jewett's Country of the Pointed Firs from New Republic, q.v.

- Not listed in previous bibliographies.

1172. Johns, Barbara A. "The Spinster in Five New England Women Regionalists." Diss. University of Detroit, 1979.  
*Dissertation.*

"Stowe, Cooke, Slosson, Jewett, and Freeman began to erode an entire culture's pieties about woman's place. While apparently staying within the bounds of their societies, they quietly and simply offered a sympathetic portrait of one of the nineteenth century's outsiders, of the single woman. But by juxtaposing their fictional spinster against her married sister, all five writers offered their readers a criticism of the debilitating myth that kept woman in her place, and they suggested other qualities that could equally well define 'true womanhood.' They were, in their way, cultural subversives."

**\*\* Abstract**

Johns's dissertation contains an introduction, chapters on "The Unmarried Woman," "The Odd Woman," "The Grim Virgin" and a conclusion to treat the character of the spinster in the works of Stowe, Cooke, Slosson, Jewett and Freeman. Kate Lancaster of Deephaven is considered "the young aristocratic woman for whom spinsterhood may be viewed as a traditional way of graceful living" (55), and Johns asserts that "[i]n Deephaven, at least, true womanhood has more to do with 'clinging to the old ways of living and behaving' than with piety or purity or domesticity or maternity...And in the old dispensation, single women who honor the tradition have no less honored a place than the matrons and ministers. There is no need to construct a new ideal. For Jewett, too, the decline of Maine could not be blamed on the women, married or unmarried" (168). Although Jewett's works are treated sporadically throughout the work, this remains a thoughtful, compelling analysis of the spinster character.



1173. Jorgensen, Karen Lox. "Kate Chopin's 'At Fault': A Search for the Influence of Guy de Maupassant, Sarah Orne Jewett, and Mary E. Wilkins Freeman." Diss. Dissertation for M.A., Pan American University, 1979.  
*Dissertation.*

"...Several conclusions become apparent in the search for Jewett's influence in Chopin's novel, At Fault. Chopin and Jewett possessed similar unusual talents for listening to language and observing life. Their dialects and landscapes are remarkably lucid and, for many readers, have been retained in their memories long after the plots and characters have been forgotten. Similarly, Chopin's use of humor parallels Jewett's subtle humorous remarks, with both authors revealing their characters' personalities through humorous dialogue."

**\*\* Abstract**

Jorgensen's thesis "attempts to detect the influence of three authors on Chopin's At Fault: Guy de Maupassant, Sarah Orne Jewett, and Mary E. Wilkins Freeman" (n.p.). With regard to Jewett, Jorgensen argues that a diary entry made by Chopin indicates that Chopin admired Jewett's skills. Jorgensen studies both authors' techniques to further suggest such influence, but similarities don't prove influence, and no other conclusive evidence exists.

1174. Nagel, Gwen Lindberg. "Women and Preservation in the Works of Sarah Orne Jewett." Diss. Tufts University, 1979.  
*Dissertation.*

"...Two of the significant elements of a woman's world in Jewett's works are the house and the garden, and they are the most frequent objects of women's efforts in preservation. A house is a repository of family treasures, a garden a preserve for plants brought from the old country. More significantly, however, to many of Jewett's women who are powerless in other areas, the house and the garden are dominions where they are able to exercise some authority and to experience both self-esteem and independence. Any threat to a house or garden may thus be seen as a direct threat to a woman's sense of self-worth. The garden, broadly conceived, is also a symbol of a natural world often threatened by men."

**\*\* Abstract**

Nagel's dissertation considers the theme of preservation, particularly as it pertains to women, in Jewett's works, from her stories to The Country of the Pointed Firs. Her chapters consider "Methods of Preservation for Jewett's Women," Jewett's women and old houses, the "Garden as Feminine Domain," women rebels, and issues of "Tranquility and Turbulence" in The Country of the Pointed Firs. Nagel reminds us in her conclusion that "[a]ny act of preservation is ultimately an expression of value, a sign of an estimation of worth. Jewett's women who confront change or the threat of change in many guises demonstrate their esteem for a wide variety of things through the medium of preservation. Through careful guarding of possessions--homes, gardens, artifacts--that are sacred to them....they stand as guardians of a valuable but vulnerable heritage bequeathed to them from their ancestor or as guardians of their own dignity and autonomy" (293-94). A solid, readable, compelling examination. Nagel refers readers to

her 1978 Sarah Orne Jewett: A Reference Guide, q.v. for the bibliography for this dissertation.

1175. Petry, Alice Hall. "Local Color Fiction 1870-1900." Diss. Brown University, 1979. *Dissertation*.

"...In The Country of the Pointed Firs, we read how in seafaring families there is often 'a look of anticipation and joy' in their eyes because 'At sea there is nothing to be seen close by, and this has its counterpart in a sailor's character, in the large and brave and patient traits that are developed, the hopeful pleasantness that one loves so in a seafarer.'

"What Jewett is acknowledging in this passage is what many local colorists acknowledged (so frequently, in fact, that I see it as an identifying characteristic of local color fiction): that living in a certain place and/or time affects not only physical appearance, but also character."

**\*\* Abstract**

Petry considers 29 authors, including Jewett, to examine the nature and extent of the local color phenomenon. Chapters include "Local Colorists in Their Context: Conditions and Motives," and "Where Did Local Color Go?" So many authors, texts, and themes are examined that it's difficult to locate specifics on any one author (no index is included). The Country of the Pointed Firs is the main text by Jewett examined, but neither it, nor Jewett, is treated specifically in any one section. Rather, elements of the text and pertinent themes are considered piecemeal as necessary for Petry to present her analysis. Petry concludes that the writings of these authors "do not deserve the neglect and scorn they heretofore have received, and that the term 'local color' does not merit being used almost exclusively in a pejorative sense" (abstract). Authors examined include: James Lane Allen, Sherwood Bonner [Katherine Sherwood Bonner MacDowell], Alice Brown, G. W. Cable, Margaret Deland, Eggleston, Sarah Barnwell Elliot, Mary Wilkins Freeman, Alice French [Octave Thanet], Hamlin Garland, among others.

1176. Solomon, Barbara H. "Introduction." Short Fiction of Sarah Orne Jewett and Mary Wilkins Freeman. Barbara H. Solomon, ed. New York, NY: New American Library, Inc., 1979. 1-19. *Book chapter*.

"...Although the reputations of both Jewett and Freeman declined in the 1920s, and their fiction went virtually unread in the 1930s and 1940s, a rediscovered enthusiasm for these New England writers has emerged. A significant number of critics attracted to the contributions of regional writers have re-evaluated their literature. Feminists have found a surprising modernity in the roles dramatized by Jewett and Freeman. For, strange as it may seem, their reticent heroines, dressed in sprigged muslin and carrying silk shawls, were women who valued their identity and who contributed meaningful work, women who had not yet been relieved of household chores to become the leisured but despised 'just a housewife' of the decades to come."

**\*\* Abstract;** includes biographical sketch and selected bibliography; pages 43-298 reprints The Country of the Pointed Firs and Four Related Stories, as well as five

additional stories, "Miss Peck's Promotion," "The Town Poor," "The Passing of Sister Barsett," "Miss Esther's Guest," and "Aunt Cynthia Dallett."

Solomon claims that The Country of the Pointed Firs is "America's least-read masterpiece, probably because of problems of both genre and subject matter" (3). Referencing earlier critics inability to determine whether the work is a novel or a series of sketches, she argues that Firs "certainly *is* a novel, a stylistic precursor of such works as John Dos Passos' Manhattan Transfer," in which lives are drawn together by their mutual interactions within a collective sense of place (3). The "problem" recurs when critics address the additional four stories included after the original edition was published in 1896. Again, Solomon argues that stories such as "William's Wedding" clearly indicate a return to Dunnet Landing, and Jewett might even have written a sequel to Firs had her accident in 1902, which led to her death, not prevented her from writing (4-5). But another reason the Firs "has been so undeservedly neglected" is that the book "is so thoroughly a woman's book about the world of women--old women at that" (5). She reminds us that "[m]ost male critics who comment on the novel emphasize the deterioration of shipping activity which has ended much of the prosperity once enjoyed by Dunnet Landing. They are not so much impressed by the vital domestic activities of the women as depressed by the town's lack of an outlet for traditional masculine activities which might provide more interesting and exciting roles for the men of Dunnet Landing" (5-6). As in much of Jewett's fiction, "there is no masculine leadership or authority." The result has been that Firs has been invariably classified as a "'minor' masterpiece or a 'quaint' classic" (6). Further, Jewett's depiction of elderly characters can alienate youthful readers; but "Jewett does not romanticize old age, nor does she suggest that longevity confers admirable traits on the elderly" (7). Just as she portrays the wisdom and grace of Almiry Todd, she depicts the dependency of Captain Littlepage, who must be cared for by the housekeeper. The stories Solomon included to supplement Firs were selected because they are among her best, and are rarely anthologized. Significantly, they also depict issues of aging. As can be said of much of Jewett's work, "The lives of the characters are never lived out on a grand scale. Yet there is much that we recognize and enjoy of enduring human nature, which the author so meticulously and tenderly renders to us" (15). This is a significant introduction for understanding the new upturn in interest in Jewett.

1177. Westbrook, Perry D. "Sarah Orne Jewett." Great Writers of the English Language: Novelists and Prose Writers. James Vinson and D. L. Kirkpatrick, eds. New York, NY: St. Martin's Press, 1979. 653-55.  
*Book chapter.*

"...Jewett's prose is notable for its purity and variety. Her descriptions of land and sea are lyrically evocative. Her narrative style is direct and flowing. In her dialogue she succeeds better than any other New England writer in reproducing the accents and, especially, the rhythms of speech of her region. Unlike many local-colorists, she does not strive for phonetic renderings of dialect--efforts that usually result in grotesque and nearly unintelligible manglings of spelling. Jewett emphasizes regional diction, idiom, and cadence with only minor alterations of spelling. The result is not only readable but authentic."

\*\* Abstract, includes brief biographical sketch, list of works

This brief three-page entry is a thorough, if condensed, introduction to Jewett, her life, her works, and their major themes. Beginning with Cather's remark on The Country of the Pointed Firs's likely endurance, Westbrook provides an overview of Deephaven and the reduction in Maine shipping traffic which accounts for Jewett's nostalgic tone in many of her works. The Country of the Pointed Firs is further recognized for Jewett's portrayal of strong women characters, and later mentions Jewett's comparison between the native women she portrays and their classical counterparts, such as Antigone and Medea. He praises Jewett's use of dialect, as quoted above, and her mentions novels A Marsh Island and A Country Doctor, and some of her more famous short-story collections, and concludes by remarking on Jewett's broad experience outside of Maine, while emphasizing her loyalty for her home state. Westbrook argues that "[e]ventually [Jewett] became recognized as the author who carried local color, or regionalism, to the highest artistic level it has attained in America. Her writing has served as a model for other American authors, not all of them local -colorists, especially women of her and later generations."

1178. Diperna, Paula. "Good Children's Films Aren't Child's Play." New York Times (New York, NY). Jan. 7, 1979: D-10.  
*Newspaper article.*

"... Jane Morrison, a young independent, scraped up funds to produce 'The White Heron,' based on a short story by Sarah Orne Jewett. The film, beautifully photographed, is about a young girl and her developing friendship with a young man, who shoots birds in order to study them.

"The film is not only concerned with protecting wildlife, but with the adolescent problems of shyness, how to make decisions, the pressures of puberty. Learning Corporation, to its credit, has taken the film on for distribution."

\* Complete Jewett reference; includes photograph of the cast of "A White Heron."

Diperna praises Jane Morrison's film of Jewett's "A White Heron," called "beautifully photographed," in the New York Times.

- Not listed in previous bibliographies.

1179. Petry, Alice Hall. "Universal and Particular: The Local-Color Phenomenon Reconsidered." American Literary Realism (Arlington, TX). 12 (Spring 1979): 111-26.  
*Journal article.*

"...The rarity of references to historical figures suggests a counter-use of time in local-color writings: the technique of universalizing a piece of writing by avoiding dates, or even textual clues, which would particularize it in a certain time period. For example, we have no way of determining when the action of Jewett's The Country of the Pointed Firs takes place. We know that it occurs after the depression in New England shipping, but beyond this there is simply no precise information which would particularize it temporally."

\*\* Abstract

Stemming from her 1979 doctoral dissertation, q.v., Petry asserts that it's time to reassess the local colorists, who have come to be largely dismissed as "sub-literary, petty, cute, hokey--a rather bizarre flash in the literary pan." Instead she argues that the local colorists express values that Americans, and indeed all humans, find "vital for human existence" (111). These values are enumerated and Petry demonstrates their use in a variety of local color stories from writers ranging from Bret Harte, Mary E. Wilkins Freeman, and Jewett, to George Washington Cable and Kate Chopin. Jewett's The Country of the Pointed Firs is used to exemplify how local colorists often use "interlopers to particularize their stories," as when the narrator moves to Dunnet Landing for the summer and provides a lens through which readers can sympathetically view and assess the inhabitants. Jewett is further referenced for the way she avoids specifying the historical time in which her stories are set, thereby universalizing them, as quoted above, and for the way she uses Classical references for similar purposes. Finally, Jewett is noted for her occasional narrative intrusions which emphasize the universality of situations and characters to show that "'Dunnet Landing' is a superficial label: the events and people of which one reads are both timeless and placeless" (125). An approachable and appropriate consideration.

1180. Reid, J. Courtney. "Sarah Orne Jewett: September 3, 1849-June 24, 1909." Maine Life (Freedom, ME). (June 1979): 14-15.  
*Journal article.*

"The spirit and purity of Sarah Orne Jewett comes through her novels on New England life as if she were in a room telling a story, letting you in on a pleasurable observation of hers. There is a peacefulness in her style that allows the reader to sit back, relax and 'listen'. In her sketches, as she called them, one gets a sense of something more than an exploration of the complexities of a simple life; there is a gradual acknowledgement of reading the words of someone with a deep intuitive vision."

**\*\* Abstract**

Basically an appreciation and introduction to Jewett and her work, the contributor's note for the author says that "Reid wishes everyone's introduction to Maine could be through Sarah Orne Jewett's eyes."

1181. Kenney, Zelda. "Students Focus on Sarah Orne Jewett in History Lesson." Foster's Daily Democrat (Dover, NH). Jun 4, 1979: 8.  
*Newspaper article.*

"The students in Diane Parent's class at the private country day school here have drawn pictures, written poems, made a diorama and created a collage to illustrate their impression of life in South Berwick a century ago.

"They read such Jewett stories as 'A White Heron,' which was recently made into a feature movie, [Betty Leicester:] A Story for Girls and Play Days."

**\*\* Abstract**

Kenney's article presents one way in which Jewett's work is incorporated into elementary school lessons in the Berwick area. Combining history with literature, third and fourth graders learn about life in 19th-century Berwick.

1182. Donahue, Marie. "Historical Society Plans Tour of Sarah Orne Jewett Country Canterbury of Maine." Maine Sunday Telegram (Portland, ME). Jul 29, 1979: C-3. *Newspaper article.*

"Coffin would not be surprised to learn that, as readers of Sarah Orne Jewett's Country of the Pointed Firs have proliferated, South Berwick has indeed become the Canterbury of Maine. More and more Jewett devotees wend their way to this Piscataqua River town on literary pilgrimages."

\*\* Abstract; includes photographs of Jewett and the Jewett House.

Similar in nature, length and scope to Virginia Bohlin's article for the Boston Sunday Globe (Aug 5, 1979, q.v.), Donahue's article highlights features of the tour of Jewett Country sponsored by the Old Berwick Historical Society. Her focus is on the Jewett House (also called the Jewett Memorial), but also mentions, Hamilton House, the setting for The Tory Lover, as well as buildings at Berwick Academy and the Counting House, home of the Old Berwick Historical Society itself.

1183. Donahue, Marie. "House Tour in Sarah Orne Jewett Country (South Berwick) Aug. 11." York County Coast Star (Kennebunk, ME). Aug 1, 1979: 1, 4. *Newspaper article.*

"For Sarah Orne Jewett lovers, all roads will lead to South Berwick Saturday, August 11, where a tour of Sarah Orne Jewett country, sponsored by the Old Berwick Historical Society, will feature nine buildings associated with the life and work of this outstanding 19th century writer."

\*\* Abstract

Similar in nature, length and scope to Donahue's article in the Maine Sunday Telegram (Jul 29, 1979, q.v.), this article highlights features of the tour of Jewett Country sponsored by the Old Berwick Historical Society, but is markedly different from her earlier piece. Her focus remains on the Jewett House (also called the Jewett Memorial), and mentions, Hamilton House, the setting for The Tory Lover, Berwick Academy and the Counting House, home of the Old Berwick Historical Society, but further announces the showing of Jane Morrison's film adaptation of Jewett's "A White Heron," and details more of the open buildings at Berwick Academy. The differences could be attributed to the paper's readership being closer to the Berwick area than the broader readership of the Maine Sunday Telegram.

[Note: This article repeats with minor changes the text of Mona Haron's Aug 1, 1979 article in the Portland Press Herald, q.v. Perhaps they were working from a press release, but one wonders how each writer could claim authorship.]

1184. Harmon, Mona. "All Roads Lead to S. Berwick for Jewitt [sic] Tour." Portland Press Herald (Portland, ME). Aug 1, 1979: 3E.  
*Newspaper article.*

This article repeats with minor changes the text of Marie Donahue's Aug 1, 1979 article in the York County Coast Star, q.v. Perhaps they were working from a press release, but one wonders how each writer could claim authorship.

1185. Bohlin, Virginia. "A Trip Into the Past to Calm Nerves." Boston Sunday Globe (Boston, MA). Aug 5, 1979: 46.  
*Newspaper article.*

"In today's rush-rush world stepping from time to time into the past can be a better bromade than a tranquilizer for slowing one's pace and calming one's nerves.

"There will be just such an opportunity Saturday when the Old Berwick Historical Society in Maine sponsors a tour of Sarah Orne Jewett country.

"Nine buildings associated with the life and work of the celebrated author, whose Country of the Pointed Firs is considered one of the great classics of New England literature, will be open to the public."

\*\* Abstract; includes photographs of Jewett House.

The article announces a nine-building tour of "Jewett country" sponsored by the Old Berwick Historical Society. The bulk of the article details the Jewett house, in which Jewett lived and wrote, but mention is also made of the Hamilton House, setting for The Tory Lover, as well as older buildings part of Berwick Academy, and the Old Berwick Historical Society itself. Jewett's Country of the Pointed Firs is mentioned as "one of the great classics of New England literature."

1186. Kenney, Zelda. "Sarah Orne Jewett Tour Saturday." Foster's Daily Democrat (Dover, NH). Aug 10, 1979: 17.  
*Newspaper article.*

This article repeats with minor changes the text of Marie Donahue's Aug 1, 1979 article in the York County Coast Star, q.v. Perhaps they were working from a press release, but one wonders how each writer could claim authorship.

1187. Donovan, Josephine. "The Unpublished Love Poems of Sarah Orne Jewett." Frontiers (Boulder, CO). 4 (Fall 1979): 26-31.  
*Journal article.*

"...The realization that Jewett's emotional orientation was lesbian should make us look at her writing in a new light. By 'lesbian' I choose to use the definition developed by Blanche Wiesen Cook: 'Women who love women, who choose women to nurture and support and to create a living environment in which to work creatively and independently, are lesbians.'"

\*\* Abstract

Donovan is the first critic to overtly call Jewett's orientation "lesbian," and in light of such a definition, she examines several of Jewett's love poems to argue that they were written for or inspired by women. Donovan asserts that the poems "together with early diaries, provide important new biographical information about this distinguished writer," and should urge a revision of "the ongoing critical image of Jewett as a passionless 'spinster'" which has been encouraged as early as 1911 with Annie Fields's edition of letters, which was heavily edited to obscure the intimacy of Jewett's and Fields's relationship. A significant article which marks a new step in feminist criticism of Jewett.

[Note: Reprinted in Gwen Nagel's 1984 Critical Essays on Sarah Orne Jewett.]

1188. Kraus, Sister Mary Conrad. "Sarah Orne Jewett and Temporal Continuity." Colby Library Quarterly (Waterville, ME). 15: 3 (Sept 1979): 157-74.  
*Journal article.*

"Sarah Orne Jewett views time as a continuum, rather than as disjunctive moments of past and present. Time, in her view, is simply permanence incomplete, still in the process of achievement. She sees the past as dependent upon the present for its significance and meaning, since only in retrospect can the past be understood and interpreted. She sees the present as dependent upon the past insofar as it is enriched and stabilized by past values which must not be repudiated. Her view of the interdependence and continuity between past and present time dictates the characterization, themes and techniques of her entire work. This view of temporal continuity differs substantially from the twentieth-century view which sees time as a series of disjunctive moments without interconnection or direction."

**\*\* Abstract**

Working initially from a religious standpoint, Kraus argues that Jewett's view of time as a continuum, rather than an accumulation of discreet moments, similar to the views of St. Augustine. Jewett's narrative strategies and use of setting indicate such a stance whereby the past lives in the present and the present is informed by the past, a position also seen in her themes of memory, aging, and loss. The cyclical forces of nature further suggest that the present and the past intermingle and suggest a form of immortality. A variety of novels and stories are read to exemplify Kraus's theory.

1189. Wolff, Cynthia Griffin, ed. Classic American Woman Writers: Sarah Orne Jewett, Kate Chopin, Edith Wharton, Willa Cather. New York, NY: Octagon Books, 1980. 2-5, 9, 10, 15-73, 401-02.  
*Edited book.*

"...Jewett had deep roots in the culture of northern New England. Her ear for native dialect was acute, and her eye for regional detail--her sense of custom and tradition--gave her stories so distinctly the flavor of the region which was her home that for many years she was known only as one of America's most skilled practitioners of 'local color' fiction. Having been categorized as a regionalist writer, she was dismissed from the mainstream of American fiction.



"Jewett herself never intended her fiction to be read so narrowly. To a large extent, the character of the people of Maine serves to represent what is best in America as a whole, most distinctive of our culture: independence, a sense of duty and courage, the capacity for hard work, and above all, integrity. These traits constitute a large portion of our national heritage."

\*\* Abstract; reprints "A White Heron," "The Only Rose," "The Hiltons' Holiday"; includes chronology and a brief critical bibliography.

Jewett is considered first alongside Kate Chopin, Edith Wharton and Willa Cather as women writers recently rediscovered and allowed into the national canon of literature as the "beginning of this tradition of great fiction by American women" (2). Wolff considers Jewett rather prophetic in the way she sensed that Midwesterners, represented by Cather, would come to typify America just as "the New England 'type'" represented America in hers (4). "A White Heron" is particularly praised for its timelessness.

1190. McClave, Heather, ed. Women Writers of the Short Story: A Collection of Critical Essays. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1980. 2, 5-7, 9, 11-31, 169.  
*Edited book.*

"...It is not surprising that most of these women focus on struggles between individuals and their families or societies, reflecting perhaps not only the ambivalence of the period toward authority but also the conflicting demands on women who would be artists. According to cultural stereotypes, women give while artists take; women *are* images, whereas artists make them. The curious absence of such struggles in Jewett seems more like displacement than achieved calm: her vision of isolated worlds controlled by older women, similar to what we find in feminist literature at the turn of the century, suggests a veneration of the female principle--women as earth mother, as witch, as sibyl, as obedient daughter, as observing consciousness--that excludes the processes of intercourse and childbirth."

\*\* Abstract; reprints Berthoff's "The Art of Jewett's Pointed Firs."

Jewett is listed with five other "outstanding short story writers from the nineteenth and twentieth centuries," Wharton, Cather, Porter, Welty and O'Connor. Jewett's work stands out as depicting "isolated worlds controlled by older women," which suggests turn-of-the-century feminist literature and evokes the "female principle" rather than the more conventional struggles between individuals and families or society. Includes a reductive three-item bibliography of Cary's Appreciation (1973), Green's World of Dunnet Landing (1962) and Matthiessen's 1929 biography.

1191. Donovan, Josephine. "Sarah Orne Jewett." American Women Writers: A Critical Reference Guide from Colonial Times to the Present. Lina Mainiero, ed. 5 vols. New York, NY: Frederick Ungar Publishing Co., 1980. II: 401-04.  
*Book chapter.*

"...In her later years J's reputation was firmly established. Younger writers sought her advice, which she generously supplied. Her face was one of the few women writers on the "Authors" card deck of the time, which is supposedly where the young Willa Cather

learned of J. Some of J's most perceptive and poignant advice may be found in her letters to Cather, who later acknowledged the influence of her mentor by dedicating O Pioneers! (1913) to J., noting that in J's 'beautiful and delicate work there is the perfection that endures.' Cather estimated J's The Country of the Pointed Firs (1896) as one of three American works guaranteed immortality."

\*\* Abstract; includes list of works, bibliography

Donovan's introduction to Jewett in this five-volume collection is decidedly (and appropriately) feminist in its slant. Jewett is described as being "sustained throughout her life by a group of intimate female friends," the most significant of whom being Annie Fields, but also including many of the important women writers of her time (401); her first novel A Country Doctor, is listed as "her most feminist work" and "semiautobiographical" (402). With regard to "A White Heron," among Jewett's themes are "that women are more in tune with life than men and are repulsed by killing, guns, and violence" (402). The Country of the Pointed Firs is "generally considered J's masterpiece," and although "difficult to classify by genre," is praised as conveying "a sense of celebration, a sense of the triumph of the human community against the forces of spiritual destruction" (402-03). Donovan argues that Jewett can be classified as a realist "only with qualifications," as she "rejected slice-of-life 'objectivity'" and "insisted that personal point of view was an essential ingredient of competent fiction" (403). She concludes by saying "[h]er mastery of style--her ability to fuse technique and content with her personality--has ensured that her work will survive" (403).

1192. Donovan, Josephine. Sarah Orne Jewett. New York, NY: Frederick Ungar Publishing Co., 1980. 165 pp..  
*Book.*

"... Her personal integration of the conflicting worlds of the country and the city is reflected in the ending of A Country Doctor (1884). In that work, Nan Prince, the protagonist, is also able to achieve a creative integration of her urban, professional self and her rural identity. The question is also a central issue in Jewett's other novel of the period, A Marsh Island (1885). The rural-urban conflict culminates in her classic story, "A White Heron," where it found its most complex and moving expression."

\*\* Abstract; includes chronology, bibliography.

Donovan's chapters consider significant periods in Jewett's life and writing career. The first, "Transfiguration through Friendship: Introduction and Biographical Sketch," provides an overview of Jewett's life and specifically examines her education, diary entries and reading habits. Chapter two, "The Artist as a Young Woman: From Play Days to Deephaven and Old Friends and New," provides brief synopses of Jewett's early stories through 1879, including her earliest published stories "Jenny Garrow's Lovers" and "Mr. Bruce," as well as the stories that comprise Deephaven. Donovan considers the character Mrs. Bonney to be "an archetypal Jewett figure, the single woman who is in tune with nature and who has an extensive knowledge of herbal and natural lore," and as such can be seen as an analogue to Mrs. Todd in The Country of the Pointed Firs. Chapter three, "City versus Country: 1880-1886," looks at the autobiographical A Country Doctor, A Marsh Island, and the stories comprising the collections published during these years, many of which consider this tension between country and city life,

including perhaps Jewett's best-known story, "A White Heron." Chapter four, "Isolation versus Community: 1886-1895," considers stories published in collections and books produced during these years, many of which demonstrate this theme, often expressed as the tension between the individual self and social conformity, often taking the form of marriage. Chapter five, "The Country of the Pointed Firs and Other Late Works: 1896-1910," continues to examine Jewett's chronological development, and considers The Country of the Pointed Firs the culminating expression of many of the themes Jewett has been exploring throughout her career. The publication history of Pointed Firs is examined, as is the theme of matriarchal community. The final chapter, "Criticism and Influence" cites several letters by Jewett to critics which discuss the philosophy behind her work, as well as evidence of her influence on other writers, particularly Willa Cather. Donovan's book is the first since Cary's 1962 Sarah Orne Jewett to closely consider Jewett's stories individually, which in itself makes this a valuable resource. The book is elegantly and simply constructed and written, which makes it eminently readable. It further reflects Donovan's feminist sensibilities, particularly her view of Jewett's spiritualism, and the sense that women are instrumental in maintaining and sustaining communities.

1193. Glenn, Ellen Walker. "The Androgynous Woman Character in the American Novel." Diss. University of Colorado at Boulder, 1980.  
*Dissertation.*

"... In Anna Prince, Jewett creates an androgynous woman, but can do so only in a novel in which the barriers and objections to Anna's denial of sex-role stereotypes are surmountable. Jewett creates such a world for the sake of the example--Anna is apparently intended to be an inspiration."

\*\* Abstract

Glenn considers the development of the androgynous women character in the American novel, focusing on Hawthorne (The Scarlet Letter, The Blithedale Romance, The Marble Faun), James's Portrait of a Lady, Chopin's The Awakening, and Glasgow's Barren Ground, but she includes a chapter entitled "Androgynous Women as Role Models: The Apologue," in which she considers Jewett's A Country Doctor and Cather's O Pioneers!, among others, as early representatives of women who break down social stereotypes. Jewett is listed with Cather as "attempting to create a heritage for a new vision of woman" (83) by encountering sex-role stereotypes but triumphing over them. Jewett's character Nan Prince is considered androgynous because she is self-reliant, confident in her ideas and abilities, courageous, and assertive, but also "maintains a high degree of sensitivity and compassion" (89).

- Not listed in previous bibliographies.

1194. Hashiguchi, Yasuo. "Sarah Orne Jewett." Amerika Joryu Sakka Gunzo [American Literary Women]. Fukuda, Rikutarō. Kyoto: Shinshindo, 1980. 56-69.  
*Book chapter.*

[Not Seen]

[In Japanese.]

1195. Kirby, David. America's Hive of Honey, or Foreign Influences on American Fiction through Henry James: Essays and Bibliographies. Metuchen, NJ: The Scarecrow Press, Inc., 1980. 146, 165.

*Book.*

"The mutual admiration between American and English writers that began in the Romantic era continued to intensify [in the Victorian age]....[Kipling], having read Sarah Orne Jewett's The Country of the Pointed Firs, wrote her that 'it's immense--it is the very life...I don't believe even you know how good that work is!'"

\*\* Abstract

Kipling, as a representative of the Victorian era, admired Jewett's work immensely, particularly The Country of the Pointed Firs, claiming that even she didn't recognize "how good that work is." Jewett's embrace of Flaubert's maxim "To write everyday life as one writes history" indicates her realist tendencies.

- Not listed in previous bibliographies.

1196. MacKethan, Lucinda Hardwick. The Dream of Arcady: Place and Time in Southern Literature. Baton Rouge, LA: Louisiana State University Press, 1980. 89.

*Book.*

"Had not the great William Dean Howells himself spoken of [Charles Chesnutt] in the same breath as 'Mr. James' and 'Miss Jewett,' and said of him, 'If he has it in him to go forward on the way he has traced for himself...one of the places at the top is open to him'?"

"In spite of these rosy predictions, the future did not yield the expected fruits...."

\*\* Abstract

In this briefly reference, MacKethan notes that in spite of Howells's pronouncements, Chesnutt did not have the career Jewett had.

- Not listed in previous bibliographies.

1197. Nail, Rebecca Wall. "Place and Setting in the Work of Sarah Orne Jewett." Diss. University of North Carolina at Greensboro, 1980.

*Dissertation.*

"Almost all of Jewett's writing implies an interest in place, since the depiction of setting is always one of her strongest abilities. She begins, often, with a real place, or rather with an imagined spot set in a real region. In spite of her inconsistency in technique, her settings on the whole grow more vivid over the years, thus becoming more and more real in the reader's mind as well as Jewett's."

**\*\* Abstract**

Nail considers Jewett's treatment of place and setting in her works across three chronological stages, her early work, including Deephaven (1877) to The Mate of the Daylight and Friends Ashore (1883), her most productive period spanning 1884 through 1895, during which she published A Country Doctor (1884) and A White Heron and Other Stories (1886), and her later years, beginning with 1896 the year The Country of the Pointed Firs was published until the effective end of her career in 1902. Nail states that "[i]n many ways, Jewett's settings are a key to her work. They express and interact with her themes, they provide a major source of interest in her stories, and they supply clues to her intellectual and emotional development" (39). Studying her evolution chronologically further provides opportunities to understand the complexity and variety of her settings and the integral role they play in her success. Thoroughly researched, with analysis that includes many lesser-known stories.

1198. Sanford, John. To Feed Their Hopes: A Book of American Women. Urbana, IL: University of Illinois Press, 1980. 69-70.  
*Book.*

"...She relished letters all her life, even those in books, Sainte-Beuve's, Thackeray's, Harriet Beecher Stowe's. She wrote to family, friend, editor, to the aspirant writer, to the unknown addressed but once--she opened her hand and from it flowed. She spoke to these of books, her own and others, of the daily round, of her lifelong love for the things of Maine, she spoke of illnesses, spoke of the lost to the one forlorn, of her dog General, of horses and the horse that threw her, killed her, really, of the tour now being taken, the visit being planned.

"...No man is mentioned--why?"

**\*\* Abstract**

In poetic diction, in the form of a stream-of-consciousness free-write, Sanford writes upon "Reading a Collection of [Jewett's] Letters." He lists the types of her correspondents, and the subjects upon which she wrote, examines the collection of letters he read (Cary's 1967 edition), and comments on Jewett's reputed beauty. He ends with a line written in Jewett's last years when her mind was not its sharpest: "Please find all that I write without ink," which also serves as the epigram for the piece.

1199. Sorbo, Linda Ricketts. "Women Writers in American Literary History." American Studies in Scandinavia (Oslo). 12 (1980): 39-47.  
*Journal article.*

"... Brooks, Lewis and Warren argue that Jewett and her fellow novelists transcend the merely regional through their concern with the larger theme of the condition of women in late nineteenth century America....In their fiction, these women dramatically recorded the victimization of women in terms which compared the state of women with that of American blacks. Yet, not all of their female characters are victims. In the characteristic work of Jewett, as well as in the work of Wharton, Brooks finds 'something stalwart, creative, enduring about the women that is notably lacking in the men.'"

**\*\* Abstract**

Sorbo considers the changes in the inclusion of women's fiction in American literature anthologies and encyclopedic American literary histories. Where even as late as the 1960s women's literature had to be defended as important, and was often presented as derivative, monotonous and trivial, significant changes have since occurred. Cleanth Brooks, R. W. B. Lewis and Robert Penn Warren's anthology American Literature: The Makers and the Making (1973, q.v.) is particularly striking for the large numbers of women authors it includes, as well as for their presentation. Jewett, for example, is freed from her regionalist bounds and released into the world as a writer who universalizes the experiences of women in nineteenth century America. Their anthology stands as a marker indicating a new, "pluralistic point of view," in which women are presented as having "a distinguished literature of their own" (46-47).

1200. Hobbs, Glenda. "Pure and Passionate Female Friendship in Sarah Orne Jewett's 'Martha's Lady'." Studies in Short Fiction (Newberry, SC). 17 (Winter 1980): 21-29. *Journal article.*

"...In many of Jewett's stories women befriend each other because loneliness or Christian charity compels them to become their sister's keeper. Frequently these stories provide blueprints of good behavior rather than dramatize the power of love; they lack the ardor, rooted in the fusion of fervent affection and high ideals, that distinguishes 'Martha's Lady.' This full-bodied transcendental attraction sustained scores of women in nineteenth-century New England. 'Martha's Lady' reveals Jewett's kinship with her compatriots: at once high-minded and passionate, she here demonstrates her assurance that female friendships merit a lifetime of devotion."

**\*\* Abstract**

Hobbs provides a close reading of Jewett's "Martha's Lady," first to assess the relationship as compared to Thoreau's definition of friendship in A Week on the Concord and Merrimack Rivers, and then to examine it as a passionate romantic attachment, refuting critics who argue that Jewett's fiction lacks depictions of passionate love.

[Note: Reprinted in Gwen Nagel's 1984 Critical Essays of Sarah Orne Jewett.]

1201. DaGue, Elizabeth. "Images of Work, Glimpses of Professionalism in Selected Nineteenth- and Twentieth-Century Novels." Frontiers (Boulder, CO). 5 (Spring 1980): 50-55. *Journal article.*

"...As the novel [A Country Doctor] progresses, the position that women should lead useful lives becomes a polemic against the traditional submissiveness and domesticity of women. Discarding domesticity for all academically talented women, Jewett replaces it with professions. The representative professional woman is Nan, who carries the force of Jewett's argument. After she is a medical student, Nan is forced to defend women in nontraditional occupations."

**\*\* Abstract**

In this short novel DaGue spends more than two pages discussing Jewett's depiction of women and work in the novels Deephaven and A Country Doctor. DaGue argues that Jewett's women are depicted as courageous, steadfast, independent and determined, as well as competent and professional. Novels by Charlotte Yonge, Elizabeth Gaskell and Louisa May Alcott are also examined.

1202. Donovan, Josephine. "A Woman's Vision of Transcendence: A New Interpretation of the Works of Sarah Orne Jewett." Massachusetts Review (Boston, MA). 21 (Summer 1980): 365-80.

*Journal article.*

"...It is her sense of the absence or failure of community that makes Jewett's tone elegiac. She is lamenting not only the lack of economic opportunity her region suffered from, and not only her own lack of political and social opportunity; perhaps most of all she is lamenting the lack of emotional possibility which cursed the world she knew. In this sense she is a modern: her theme is alienation--especially as it affected women."

**\*\* Abstract**

Donovan provides a reassessment as to why the tone of Jewett's work is elegiac. Most critics have determined it is the result of Jewett mourning the economic decline of New England; Donovan, however, argues persuasively that Jewett also recognized the isolation and alienation resulting from women's lack of social and emotional opportunities. This theme was addressed in Jewett's work in four main ways: in the depiction of the independent woman, in portraying women in community, particularly with other women; in the exploration of isolation, particularly in her later works; and in depicting a kind of "matriarchal Christianity," "a kind of women's religion; one in which the herb-gatherer-healer functions as a beneficent witch and wherein community is sustained by women and their ethos of hospitality" (367). A compelling feminist evaluation of Jewett and her work that builds on the assessment presented in Donovan's Sarah Orne Jewett (1980), q.v.

1203. Kenney, Zelda. "Free Tours Offered at Jewett House." Foster's Daily Democrat (Dover, NH). July 31, 1980: 17.

*Newspaper article.*

"The home of Sarah Orne Jewett, on Portland Street, will be open from noon until 5 p.m. Saturday, Aug. 2, free of charge to the general public. Greeting visitors at the home of the famous 19th-century Maine writer will be the new resident overseer, Yolande Veit. Mrs. Veit and her husband Robert oversee the Jewett Memorial and the Hamilton House on Vaughan's Lane here, both properties of the Society for the Preservation of New England Antiquities."

**\*\* Abstract**

Announces a free day of touring the homes associated with Jewett, including the Eastman House. The article restates some of the homes' architectural details as well as

some of the Jewett-related highlights available to be viewed, including showings of Jane Morrison's short film adaptation of Jewett's "A White Heron."

1204. Snow, Malinda. "'That One Talent': The Vocation as Theme in Sarah Orne Jewett's A Country Doctor." Colby Library Quarterly (Waterville, ME). 16 (Sept 1980): 138-47.

*Journal article.*

"...Nan Prince is neither a spoiler nor a traditional heroine who seeks and attains marriage. She is the Aeneas-like figure with special gifts, who gradually understands her vocation and attains it after a struggle. There is a potential spoiler in the novel, but he is a man. Jewett has inverted the traditional roles and led her heroine away from marriage. Thus the narrative resembles other literary treatments of the theme of the vocation more closely than it resembles the novel of manners."

**\*\* Abstract**

Rather than as a novel of manners which normally depicts a woman in search of a husband, Snow examines A Country Doctor as an inverted novel of "calling," in which Nan Prince pursues her gift as a medical doctor and evades marriage. While not a traditional local color story, ultimately Snow finds the novel unsatisfying: minor characters are left undeveloped, "[t]here are no interesting digressions," and the whole lacks cohesion and discreteness (146). Nevertheless, the novel is readable and intriguing for its unconventional treatment of the heroine.

1205. Butler, Joyce. "Maine Women Writers Collection." Maine Life (Freedom, ME). n.v. (Oct 1980): 19-23.

*Journal article.*

"...In their writings, Maine women from Sarah Orne Jewett down to the least important poet have captured the quality of Maine people--their lifestyles and their attitudes."

**\*\* Abstract**

The Maine Women Writers Collection at Westbrook College is an important collection that contains the works of well known artists, such as Jewett, as well as numbers of other women writers who are less recognized. Many of these less well known authors are emphasized in the article as the readership of Maine Life is more likely to know (and already appreciate) Jewett.

1206. Romines, Ann. "In Deephaven: Skirmishes Near the Swamp." Colby Library Quarterly (Waterville, ME). 16 (Dec 1980): 205-19.

*Journal article.*

"...Deephaven--despite its delicately elegiac tone--records a series of abrupt, abortive encounters with ritual. Again and again, the two young protagonists quietly crash into a transparent, unbreakable partition which protects them from the power, danger, and



meaning of life in the village of Deephaven--which protects them, in fact, against fully experiencing their own lives."

**\*\* Abstract**

Romines provides a reading of Deephaven, in which she demonstrates how the two protagonists, Helen and Kate, retain a girlish distance from the rituals they encounter in the stories, which prevents them from fully understanding and participating in the life of the village. The women of the village, Widow Jim and Mrs. Kew are termed "priestesses" who control the power of the village and organize or at least participate in the town's rituals: church services, sunset viewings, the circus visit, and a temperance lecture. The girls continue to reduce the stories and ceremonies to quaint events the full meaning of which eludes them. Twenty years later, Jewett's narrator in The Country of the Pointed Firs takes the opposite view of Dunnet Landing and fully participates and comes to understand the full meaning of the town's rituals.

[Note: Reprinted in Gwen Nagel's 1984 Critical Essays on Sarah Orne Jewett.]

1207. Anon. "Jewett, Sarah Orne." Encyclopedia Americana. 30 vols, International Edition. Danbury, CT: Grolier Incorporated, 1981. Vol. XVI: 59.  
*Book chapter.*

"... [Jewett's] usual theme was the New England character seen from its most attractive side; its gentler aspects given greater prominence and its harsher ones not duly emphasized."

**\*\* Abstract**

This brief entry makes Jewett out to be more novelist than short story writer, particularly in the last line, because it doesn't specifically consider the genre of even the works mentioned. Also notable for including her rather ambiguously received historical book, which was more anomaly than anything else. Overall, this gloss doesn't really do Jewett justice.

1208. Dinesen, Betzy, ed. Rediscovery: 300 Years of Stories By and About Women. London: The Women's Press, 1981. 5, 178-96.  
*Edited book.*

"...Marriage needs no idealizing (a conventional upbringing and pulp fiction have done so sufficiently for most women), nor, indeed, the realistic exposure of these stories, since marriage has been seriously treated in fiction. Old age can do with both. Sarah Orne Jewett and June Arnold emphasize concomitants of either serenity or senile decay, and they draw an enticing picture of vigour, initiative and, unexpectedly, enhanced sexuality. Sarah Orne Jewett gets near to a cosy interpretation; June Arnold writes more experimentally, and is able to break the double taboo of writing about sex, and sex between women, in old age."

**\*\* Abstract; reprints "The Flight of Betsey Lane."**

Jewett treats old age positively, which is rare in fiction. Her person is characterized as "marked by a nostalgia for the past and a Peter Pan wish not to grow up ('she never put her doll away', Annie Fields wrote of her)" (178). Authors include Aphra Behn, Kate Chopin, Mary Wilkins, Willa Cather, and Henry Handel Richardson, among others. The collection is organized around a woman's life cycle and is designed to be read in the order presented. Jewett's story appropriately comes last.

1209. Sullivan, Nancy, ed. The Treasury of American Short Stories. Garden City, NY: Doubleday & Co., 1981. xvii, 145-58.  
*Edited book.*

"...Willa Cather...looked to the Nebraska prairies of her own youth as the affirmative setting for 'Neighbor Rosicky' while writers such as Sarah Orne Jewett, John Cheever, and Shirley Jackson relied on the East to convey their comprehensive themes in particularized settings."

\*\* Abstract; reprints "The Hiltons' Holiday"

Jewett, and other included writers, "relied on the East to convey their comprehensive themes in particularized settings." The stories in this anthology are arranged chronologically by author, with Jewett coming between Henry James and Kate Chopin.

1210. Caldwell, Bill. Islands of Maine. Camden, ME: Down East Books, 1981. 72.  
*Book.*

"[Celia Thaxter] began writing poetry about the life, the plants, and the birds on the Isles of Shoals. Her poems were published and well received in the Atlantic Monthly. Celia, who at sixteen had married Levi Thaxter, attracted the lions of the literary and art worlds--the movie stars of their day--to stay at the Appledore. Soon the hotel register was signed by Nathaniel Hawthorne, James Russell Lowell, Richard Henry Dana, Harriet Beecher Stowe, Franklin Pierce, Samuel Longfellow, William Dean Howells, Sarah Orne Jewett, and Frances Burnett (of Little Lord Fauntleroy fame). Artists such as Childe Hassam, A. T. Bircher, Olaf Brauner, and William Morris Hunt came to paint."

\* Complete Jewett Reference

• Not listed in previous bibliographies.

[Note: Jewett is not listed in index.]

1211. Donahue, Marie. "'Her for Whom New England's By-Ways Bloom,' An Introduction." Country By-Ways. By Sarah Orne Jewett. South Berwick, ME: The Old Berwick Historical Society, 1981. vi-viii.  
*Book chapter.*

"...Her father taught Sarah to listen and observe, to find everything that an imaginative, sensitive child could want in the simple life about her. A naturalist, he shared with Sarah his knowledge of plants and trees, taught her the therapeutic properties of mullein and

thoroughwort, pointed out the likenesses between trees and men. With him she discovered anemones in a little glen deep in the woods, smelled the fragrance of ripe strawberries and clover, listened to bobolinks and catbirds, sometimes, toward evening, hearing the delicate song of a wood thrush."

**\*\* Abstract**

An appreciative introduction to Country-By Ways, which Jewett originally dedicated to her father in appreciation for all he taught her about observing the people and the flora and fauna around South Berwick. Country By-Ways reflects Jewett's knowledge about her native area, which is depicted authentically. Incorporates a brief biographical sketch.

1212. Durso, Nicholas. Tidewater. 1981. 50 pp.  
*Play*.

"Nothing has affected my work as a writer more than the surroundings of South Berwick and the entire coast of Maine. My thoughts always fly back to those people who taught me to observe and to know the deep pleasures of simple things and to be interested in the lives of the people about me. With its high hills and pine forests and all the ponds, brooks and distant mountain views, there are few towns in all of New England as delightful as the one in which I was born."

**\*\* Abstract**

Nicholas Durso's two-act play Tidewater, about Jewett's life and the characters in her work, was written with support from the Maine Women Writers Collection at Westbrook College, the National Endowment for the Humanities, and the Maine Council for the Humanities, and first performed on October 8, 1981 at the Norway Public Library in Norway, Maine, with a cast of three: Elizabeth Dunlap, Susan Poulin, and Millard Fillmore. At least three other performances were done in southern Maine and New Hampshire. Durso interprets some of Jewett's biographical details rather liberally adjusting them for dramatic or artistic effect. On a variety of occasions he collapses Jewett's life into her stories as if Jewett and her narrators were the same. The best parts of the play are the vignettes between characters, most of which are based loosely on or inspired by Jewett's in The Country of the Pointed Firs, and other stories, which admirably capture Jewett's rhythm of dialogue, gentle humor, and respect for the characters she created. The play as a whole is a loving tribute to Jewett and her work. A copy resides at the Maine Women Writers Collection at Westbrook College, Portland, Maine.

1213. Faderman, Lillian. Surpassing the Love of Men: Romantic Friendship and Love Between Women from the Renaissance to the Present. New York, NY: William Morrow and Co., Inc., 1981. 186, 197-203, 213, 447n.  
*Book*.

"...[Jewett] was a conscious, articulate feminist as early as the 1880's, when she argued that marriage was not good or possible for all women. Since there are a majority of women in any civilization, she wrote, some must be 'set apart by nature for other uses and conditions than marriage.' As society 'becomes more intelligent,' she continued, it

will recognize the fitness of some persons and the unfitness of others for matrimony, and it will let women who choose to remain single follow the life and pursuits which they see as being most valuable for themselves."

**\*\* Abstract**

Jewett's story "Tom's Husband" "showed heterosexual marriage to be destructive to women because they merge their identities in their husbands, lose interest in things outside the house, feel themselves growing rusty and behind the times, suspect their spouses can get along pretty well without them, regret having missed much of life, and generally believe they are failures. Jewett would have none of that in her own life" (198). Jewett participated in a "Boston marriage" with Annie Fields, a common form of relationship between women in the nineteenth century. However, with the turn of the twentieth century, and the advent of Freudianism, perceptions of such relationships changed. During the editorship of Jewett's letters, Mark DeWolf Howe advised Annie Fields to "four-fifths of the indications of affection between them," ostensibly to prevent "all sorts of people reading them wrong," but more likely in order that the extent of their relationship remain private (197). Their letters to each other, and Jewett's diary entries indicate that their friendship was indistinguishable from romantic love, "what would be called lesbian love in our times" (203).

1214. Flinn, Eugene, and Patricia Flinn. "New England." The Literary Guide to the United States. Stewart Benedict, ed. New York, NY: Facts On File, Inc., 1981. 58, 80. *Book chapter*.

"... Jewett observed with a poet's careful eye the lonely woods, the long dark forests of spruce trees and the weatherbeaten houses whose gardens were overgrown with weeds. Her first novel, Deephaven, published when she was just twenty-eight, was the result of these ramblings. The crusty talk of Captain Lant and Captain Sands are proof of her talent for capturing the New Englander's nasal twang and speech cadence. Her descriptions of Dunnet Landing, Green Island, and the sea in A Country of the Pointed Firs are paintings wrought with words. In later years, Jewett would state that she simply followed her father's advice and wrote things exactly as she saw them."

**\*\* Abstract**

A rather brief, general, and routine introduction to Jewett, who is praised for her ability to capture New England dialect and whose powers of observation created "paintings wrought with words." She is also mentioned as having been entertained at Parker House in Boston by members of the Saturday Club, including Dana, Howells, Lowell, Holmes and Emerson (80).

1215. Leder, Priscilla Gay. "'Snug Contrivances': The Classic American Novel as Reformulated by Kate Chopin, Sarah Orne Jewett, and Edith Wharton." Diss. University of California, Irvine, 1981. *Dissertation*.

"... In Pointed Firs, although the adult narrator and the adult villagers attempt to mediate wilderness and civilization by constructing imaginative spaces, they avoid the dangers of

enclosure by using the imaginative spaces they create to revitalize their everyday lives. Just as the narrator avoids isolating herself by objectifying the villagers as merely picturesque, the villagers themselves avoid isolating themselves in the imaginative spaces they create."

**\*\* Abstract**

Leder examines works by Kate Chopin, Sarah Orne Jewett, and Edith Wharton to investigate the ways that women writers both carry out and vary the pattern of the classic American (masculine) novel. In particular, Leder sees these authors as exploring the confrontation with civilization and the wilderness, which for women often involves constructing imaginative spaces that often contain elements of both. Such spaces allow characters to remove themselves from culturally determined roles to find new ways to live and communicate. Play theory is used to exemplify this process throughout the study. Leder's chapter on Jewett's The Country of the Pointed Firs posits that the village is such a space that commingles elements of both civilization and wilderness and allows for new meetings and experiences, particularly in the form of rituals. Such experiences demonstrate "that the activities of Dunnet Landing are both ancient and universal" (192). A valuable and unique exploration.

1216. Niss, Bob. Faces of Maine. Portland, ME: Guy Gannett, 1981. 61-62.  
*Book.*

"... Exercising a style characterized by unusual simplicity, [Jewett] launched her writing career with a series of articles for the Boston-based Atlantic Monthly, and magazines and newspapers would remain her principal vehicle throughout her life. Whether by image, inference or direct identification, her works were consistently set in Maine and just as consistently captured the essence of the state's rural folk and townspeople. Noted fellow Maine writer Robert P. T. Coffin said she was 'the first writer of us to get down on paper the good bedrock of Maine character and color,' and described her as 'one of the world's great realists.'"

**\*\* Abstract; includes (poor) photograph of Jewett**

Niss provides a basic biographical sketch of Jewett detailing the highlights of her writing career. Overall, the assessment is superficial, if not reductive. Other authors included in the chapter entitled "The Printed Word" include Longfellow, Stowe, E. B. White, the Gannett publishing family, Elijah Parish Lovejoy, Millay, Richards, and others.

- Not listed in previous bibliographies.

1217. Pearson, Carol, and Katherine Pope. The Female Hero In American and British Literature. New York, NY: R. R. Bowker Co., 1981. 23.  
*Book.*

"...Even in realistic literature, the attempt of the aging woman to appear young is almost always either pathetic or comic.... Sarah Orne Jewett's short story "The Durham Ladies" [sic] tells of two women who have never married; they go to town to purchase two

elaborate French wigs to make themselves look younger, but merely succeed in appearing ridiculous."

\* Complete Jewett reference

Jewett's story "The Dulham Ladies" in which two unmarried older women try to appear young with the purchase of outdated hairpieces, is indicative of how a traditional heroine "learns early that it is her destiny to gain the treasures of financial support, love, and social acceptance by pleasing others rather than by heroically acting and changing the world"; thus, in focusing on what she sees, rather than on what she does, her cage becomes a mirror, symbols "commonly used to express the limiting and oppressive effects of the traditional female role" (22).

1218. Pryse, Marjorie. "Introduction to the Norton Edition." The Country of the Pointed Firs and Other Stories. By Sarah Orne Jewett. Selected and Introduced by Mary Ellen Chase. New York, NY: W. W. Norton & Co., 1981. v-xx.  
*Book chapter.*

"...There is no indication that our century's literary giants (Faulkner, Hemingway, Fitzgerald) had ever read Jewett. Clearly, in accepting Matthiessen's early judgment of Jewett's novel, we have allowed Pointed Firs to fall into an abyss between nineteenth-century themes and twentieth-century technique. A more balanced assessment would recognize the book as a pivotal one that recalls earlier nineteenth-century themes, yet, in narrative structure and point of view, looks ahead to the century critics have come to term 'modernist.'"

\*\* Abstract

This edition of Pointed Firs reprints the 1896 edition that Jewett published, rather than later editions in which three or four other chapters were added. These supplemental stories, "A Dunnet Shepherdess," "The Queen's Twin," "William's Wedding" and "The Foreigner" are included, as are other stories, "A White Heron," "Miss Tempy's Watchers," "Martha's Lady" and "Aunt Cynthia Dallett." Mary Ellen Chase's 1968 introduction to the 1968 Norton edition, entitled "Sarah Orne Jewett and Her Coast of Maine" is also reprinted. Pryse argues that Pointed Firs has not been given adequate credit for its pivotal role in American fiction, bridging the literary gap between nineteenth-century themes and twentieth-century technique. Many (male) critics have often dismissed Jewett and other women writers from the "local color" school as merely regionalists who wrote about domestic issues rather than realist writers depicting universal experiences. Recent feminist critics have allowed such narrow readings to be broadened. Jewett's story "The Foreigner," in particular, has benefited from feminist readings, and Pryse recounts here points she later developed and published as "Women 'At Sea': Feminist Realism in Sarah Orne Jewett's 'The Foreigner,'" (American Literary Realism 1982, q.v.), including the idea that in the narrator's listening to Mrs. Todd's ghost story provides a release from tensions and anxieties concerning mothers and daughters. In Pointed Firs generally, the variety of the narrator's experiences allows her to better understand both men and women, and contribute to the growth of her identity. But it's women's experiences that prevail here, and Pryse concludes that "[t]he world of Dunnet Landing is, above all else, a world in which women learn to belong again. They cease to be foreigners. They meet, in Mrs. Todd and Mrs. Blackett, living examples of

what women might once have been and might again become....where the vision of women is not only vital, but can be shared" (xix).

1219. Stern, Frederick C. F. O. Matthiessen: Christian Socialist as Critic. Chapel Hill, NC: University of North Carolina Press, 1981. 46-62, 73, 74, 177-78, 180, 196, 202. *Book*.

"It is worthy of attention in this study of Matthiessen's critical development because it demonstrates in its concerns what will make him an important critic and in its failures what he will have to gain to achieve that stature. Its concerns are at least threefold: the American past, which so strongly informed Jewett's work; the role that the Maine landscape and the Maine population played in transforming Jewett from a 'mere' local colorist into a consummately skilled miniaturist; and the growing perception of the importance of form as the crucial ingredient in judging Jewett, from the good work in Deephaven to her little masterpiece, The Country of the Pointed Firs and Other Stories [sic]."

**\*\* Abstract**

Matthiessen's early critical work Sarah Orne Jewett was "not a great work of criticism" but remains one of the few full-length works on Jewett and one of the standard sources for Jewett scholarship. Further, it indicates Matthiessen's critical potential, stating important connections between the artist and her physical and social environment, as well as the importance of form for evaluating Jewett's work. However, he does not criticize Jewett's vision of the past, examine her alleged sentimentality, or address issues of her private life, specifically her religious and sexual natures--this latter perhaps because of his own homosexuality. Stern, however, calls for this kind of psychological examination to be attempted on Jewett, working with sources such as the relationship with her father, as well as her Puritan heritage. Further, he doesn't examine her elitism. Stern calls Matthiessen's book "first-rate criticism in its clarification of the contribution Jewett has made and something less than first-rate in its inability to see the worm of reaction and snobbery in the heart of her rose" (62).

1220. Watanabe, Kazuko. "Dunnet Landing no Sekai--Jewett no The Country of the Pointed Firs [The World of Dunnet Landing--Jewett's The Country of the Pointed Firs]." Yamakawa Kozo Kyoju Taikan Kinen Ronbunshu [Essay Presented to Professor Kozo Yamakawa on the Occasion of His Retirement From Osaka University]. Tokyo: The Eihosha Ltd., 1981. 511-24. *Book chapter*.

[Not Seen]

[In Japanese.]

1221. Watanabe, Kazuko. "Sarah Orne Jewett to Mary Wilkins Freeman--Kodoku no imi [Sarah Orne Jewett and Mary Wilkins Freeman--Meaning of Isolation]." Kansai Amerika Bungaku [Kansai American Literature] (Tokyo). 18 (1981): 18-32. *Journal article*.

[Not Seen]

[In Japanese.]

1222. Westbrook, Perry D. Acres of Flint: Sarah Orne Jewett and Her Contemporaries. Revised Edition. Metuchen, NJ: The Scarecrow Press, Inc., 1981. 42-65, 67-73, and as indexed.  
*Book.*

Westbrook's "Revised Edition" of the 1951 publication of his doctoral dissertation contains "corrections of any errors of fact or typography, occasional changes in diction and phrasing, the conforming of footnotes and bibliography to present-day practice. In content, changes have been few and for the most part minor" (viii). Page numbers have changed slightly, and the subtitle has changed to include Jewett, which reflects Westbrook's original dissertation title, q.v.

1223. Young, Linda Palmer. "'This Spot of Earth': Making Sense of Place in American Literature." Diss. University of California, Davis, 1981.  
*Dissertation.*

"... [Jewett's] attentive devotion to the detail of her setting resulted at times in ineffectual cataloguing and irrelevant description, yet provided her also with the materials for a decidedly significant symbolic use of setting. The pattern of submersion and withdrawal [sic] from the rural scene offered Jewett two images of her region, which blend in her best work to form a double vision of place, rich in tensions expressive of the complexity of man's place in his social and natural setting."

\*\* Abstract

The first two parts of Young's three-part dissertation consider the terms "local color" and "regionalism," discuss their differences and boundaries, and examine their contribution to American literature's sense of place. The third part examines the work of Jewett in particular as one who has often been neglected, or at best pigeonholed, by her "local color" label, and at the same time one who writes with a conscious perception of setting. Young argues that "[i]n some of her work [Jewett] exhibits the worst follies of provincialism, yet on other occasions she exemplifies the richest possibilities of place saturation" (102-03). Her assessment is often ambivalent. She says both that "[m]uch of her work is too slight to include her in the company of America's great 19th century writers" (103-04), while also claiming that it is her very attachment to place that gives Jewett her power. She concludes in part, however, by stating that "Jewett's writing is permeated by a response toward land and community that is perfectly consistent with the nation's historical affection for the agrarian ideal and the myth of the garden. Her literature can be seen as a clear expression of America's nostalgic identification with the land" (199).

1224. Hovet, Theodore R. "[Review of Donovan's Sarah Orne Jewett]." American Literary Realism (Arlington, TX). 14 (Spring 1981): 152-53.



*Journal article.*

"...Donovan gains much by placing Jewett within a tradition of women's literature. She convincingly demonstrates that Jewett constructed her life so as to protect herself and her literary career from the gender expectations of Victorian culture and the less congenial aspects of a rapidly developing industrial nation. Passionate friendships with women, particularly with Annie Fields, residences in both Boston and Maine, and European travel helped her to stay free of the usual restrictions on women."

**\*\* Abstract**

Hovet acknowledges Donovan's placement of Jewett at "the culmination of a new kind of 'woman's literature,'" and praises the results of such an assessment, such as finding "refreshing insights" in Jewett's stories; however, he criticizes Donovan's oversimplistic critical analyses of complex works, such as "A White Heron" and The Country of the Pointed Firs, and wonders about the "inexplicable omissions" in the bibliography. He concludes by saying that although Cary's 1962 Sarah Orne Jewett also has much to recommend it, q.v., there still hasn't been an adequate critical work that does Jewett's work justice.

1225. Mayer, Charles W. "'The Only Rose': A Central Jewett Story." Colby Library Quarterly (Waterville, ME). 17 (Mar 1981): 26-33.  
*Journal article.*

"...This central vision is present in two of the author's important stories, 'The Dulham Ladies' (1886) and 'The Hiltons' Holiday' (1893). Dissimilar in subject and tone, they are complementary in theme, the first showing the negative power of the past over those who fail to recognize time or the changes it brings, the second showing the positive power of the past when people become poignantly conscious of time and its significance to their lives."

**\*\* Abstract**

A tight, valuable reading which links one of Jewett's more overlooked stories to a larger body of work through examination of a common theme. Mayer examines Jewett's complex treatment of the theme of the past in stories ranging from The Country of the Pointed Firs to others produced in her most prolific and successful decade, 1886-1895, including 'The Only Rose.' Mayer argues that Jewett depicts some characters, such as "Poor Joanna" as being a victim of the past, refusing to accept change and thus wasting their lives, particularly a potentially rich old age. Other characters, such as Mrs. Todd, embrace the past as a connection to lost love, but move through their pain to live successfully in the present. "The Only Rose" epitomizes this theme, and is given a lengthy reading in light of it. The central conflict, to which of her three dead husbands should Mrs. Bickford give the only rose, is a decision mired in past emotions. The situation is resolved when her nephew, in whom she has placed the decision, decides to give the rose to his intended, a move toward the future and hope. Mayer compares the story to the work of D. H. Lawrence for its depiction of nature and sense of isolation, and in Mrs. Bickford's final sense of illumination.

1226. Barrette, Roy. "The Retir'd Gardener [Review of Donahue's 1981 edition of Jewett's Country By-Ways]." Ellsworth American (Ellsworth, ME). July 23, 1981: Section III: 1.

*Newspaper article.*

"...A century has passed over this country since Sarah Orne Jewett's day but it has not changed the basic character of the people. There are TV aerials and cars, and frozen foods and paved roads, but Mrs. Todd could open most kitchen doors (we never use front doors) and step into rooms usually heated at least in part by wood stoves and smell supper cooking on any winter evening in 1981 and feel right at home. She would be even more comfortable after she had listened to the conversation for ten minutes."

**\*\* Abstract**

An appreciative review of Donahue's edition of Jewett's Country By-Ways. Barrette recounts bits from Donahue's introduction, reminding readers that Jewett knew her subjects intimately, and the book "grew out of the author's happy association with her father, Dr. Jewett" through which she gained "a profound understanding of Maine coastal life." Mrs. Todd, of The Country of the Pointed Firs, is also a product of this influence, and although neighbors indistinguishable from Mrs. Todd still exist today, few visitors seek them out. Nevertheless, there are parts of Maine that Mrs. Todd (and by extension, Jewett) would still be comfortable in today.

1227. Takano, Fumi. "Sarah Orne Jewett." Eigo Seinen [The Rising Generation] (Tokyo). 127 no. 5 (Aug 1981): 49.

*Journal article.*

[Not Seen]

[In Japanese.]

1228. Donahue, Marie. "Celebrating the Birthday of Sarah Orne Jewett." Maine Sunday Telegram (Portland, ME). Aug 30, 1981: D-7.

*Newspaper article.*

"....Proud to have been made of Berwick dust, Sarah Orne Jewett would delight in the discovery that she is revered today not only by her townspeople but by thousands 'from away' who agree with Princeton's Carlos Baker that she is the best regional writer to have come out of 19th century America."

**\*\* Abstract; includes photographs of Jewett and her room in Jewett house.**

This long book review recognizes the 100th anniversary of Jewett's Country By-Ways, and also notices Deephaven, The Country of the Pointed Firs, and The Tory Lover. A brief biographical sketch is included, as is mention of the Jewett Memorial.

1229. Erisman, Fred. "Literature and Place: Varieties of Regional Experience." Journal of Regional Cultures (Bowling Green, OH). 1 (Fall-Winter 1981): 144-53.

*Journal article.*

"... One sees, for example, in Jewett's writings the effect of the maritime trade upon the population, as it not only took many of the townspeople away from their birthplace but gave them a distinctive outlook upon the world. This outlook she suggests in one of her descriptions of the Maine coast, remarking on the land- and seascapes that give 'a sudden sense of space, for nothing stopped the eye or hedged one in,--that sense of liberty in space and time which great prospects always give.'"

**\*\* Abstract**

Erismann considers the conjunctions between space and place in regional literature, using as his key texts Jewett's stories (which he dates 1896-1910), representing the East; Robert Penn Warren's All the King's Men (1946) and Harper Lee's To Kill a Mockingbird (1960), which depict the South; and Owen Wister's The Virginian (1902) and A. B. Guthrie's Arfve (1972), which portray the American West. He notes that each author's setting reflects "particular qualities that the authors choose to stress" (146), and that these include physical characteristics, and social differences as well. Jewett's society, for example, is described as stable and stratified, as are those depicted by Warren and Lee, while "the West is a place of flux" (147). The author argues that Jewett goes through three stages in creating this social outlook: a subliminal stage, the simple perception of space and place; a personal stage, in which "the experience works its effects upon the individual" (148), and a social stage, in which characters travel and return to inhabit the community. Erismann concludes that "regional writing constitutes a valuable resource for the cultural and intellectual historian" (152).

- Not listed in previous bibliographies.

1230. Hirsh, John C. "The Non-Narrative Structure of The Country of the Pointed Firs." American Literary Realism (Arlington, TX). 14 (Autumn 1981): 286-88.

*Journal article.*

"...Jewett has carefully allotted an identical number of chapter [sic] to certain incidents, and alternated between the Todds and the outsiders. The tension in the novel arises not from a continuous narrative, but from this double movement. For while the chapters concerned with the Todds delineate a growing awareness of the depth and warmth of familial attachments, those which treat the other inhabitants, whom I have called the outsiders because of their isolation from the close world of Dunnet Landing, create an opposite impression."

**\*\* Abstract**

In this brief note Hirsch argues that Jewett's original twenty-one chapter Country of the Pointed Firs purposefully moves between chapters that focus on the Todds and chapters that explore the isolated "outsiders" of Dunnet Landing, thus creating a narrative tension that sustains the whole, further linked by the use of small motifs, such as the recurring tea cup, and significant events, such as Mrs. Begg's funeral.

1231. Nagel, James T. "Sarah Orne Jewett Writes to Hamlin Garland." New England Quarterly (Boston, MA). 54 (Sept 1981): 416-23.  
*Journal article.*

"...Garland wrote to Jewett at least three times between 1888 and 1891 and, despite the fact that his letters have not been found, their general content can be inferred from her replies. From the point of view of Jewett studies these letters are of value in that they are not included in any of the published volumes of her correspondence, and one of them contains critical remarks of some significance."

\*\* Abstract; reprints three letters from Jewett to Hamlin Garland.

Hamlin Garland never met Jewett, but wrote at least three letters to her between 1888 and 1891, as indicated by the survival of her replies, letters which had not yet been published. The first letter indicates Jewett's enthusiasm for regional realism, and cites Octave Thanet's (Alice French's), Cooke's, Wilkins's and Lillie Buffam Chace Wyman's stories as models rivaling those of the European masters. Later letters refer to Garland having sent theater tickets to Jewett as a way to drum up an audience for the new realistic drama. Jewett was unable to use the tickets either time.

1232. Blake, Nick. "Country By-Ways Enjoys Revival." Foster's Daily Democrat (Dover, NH). Sept 4, 1981: Showcase section: 6.  
*Newspaper article.*

"...Like many authors, Sarah Orne Jewett's reputation went into eclipse for a time after she died, but, says Miss Donahue, in recent years her popularity has been on the upswing. With the re-issuance of Country By-Ways, the historical society has had requests for copies from as far away as California, and Miss Donahue has even aided two Japanese professors who were studying Sarah Orne Jewett on sabbatical leave."

\*\* Abstract; includes photograph of Marie Donahue

Marie Donahue is a local expert on Jewett who has taught high school and college in the area for many years. Her inspiration to republish Country By-Ways through the Old Berwick Historical Society has demonstrated Jewett's current popularity as interest in the book has come from as far away as California and Japan. Donahue perhaps overstates that Jewett "is more appreciated today than in her own times," but is correct in arguing that the conservatism found in her text makes the book "quite timely today."

1233. Watanabe, Kazuko. "Joryu Sakka ni miru Majoso--Amerika Chihoshoku Sakka no baal [Witchcraft and Women Local Colorists--S.O. Jewett and M. W. Freeman]." Joseigaku Nenpo [Annual Report of Women's Studies] (Tokyo). No. 2 (Oct. 1981): 72-81.  
*Journal article.*

[Not Seen]

[In Japanese.]

1234. Watanabe, Kazuko. "The House as an Image in American Women's Writings." Joseigaku Nenpo [Annual Report of Women's Studies] (Tokyo). No. 3 (Oct. 1982): n.p.. *Journal article.*

[Not Seen]

[In Japanese.]

1235. Allen, George. "Jewett's Feeling for Characters Comes Through." Lewiston Daily Sun (Lewiston, ME). Oct 13, 1981: 4. *Newspaper article.*

"There was a glow on the faces of the audience at the Norway [Me.] Library, caused by the words and stories of Sarah Orne Jewett spoken by three actors, on a small set of platforms decorated with hooked rugs and old-fashioned chairs.

"The performance was the premiere of Nicholas Durso's play Tidewater, a quiet set of sketches and speeches that befitted both the modesty and the clarity of the author it celebrated."

\*\* Abstract; includes photographs of actress Elizabeth Dunlap as Jewett, and the set of Tidewater.

Allen gives a balanced but overall positive review of Durso's play Tidewater, one of two plays written for the Maine Women Writers Collection of Westbrook College. The play "does not begin auspiciously," with the actress playing Jewett telling funny stories that lack the local flavor of Jewett's best pieces, but as the play continues the unevenness of the beginning mellows as the three actors finely portray some of Jewett's characters from The Country of the Pointed Firs.

1236. Drag, Wini. "Off the Shelf [Reviews of Jewett's The Country of the Pointed Firs and Other Stories and A Country Doctor]." Bittersweet (Norway, ME). 5 (Nov 1981): 20. *Journal article.*

"...The strength of Jewett's short stories lies in the razor-sharp detail of her characters and landscapes. Each word appears hand-picked and significant to the total picture. Her humor is subtle and so understated that it often escapes the casual reader. Much of the probing of characters comes through in conversation."

\*\* Abstract; includes photograph of Jewett

Drag admits to reading around the books in order to review them, searching out "everything by and about the author." She might find it personally useful, but her reviews, while positive, are largely derived from standard comments from other critics, with a few personal observations thrown in. Some comments, such as "[t]o [Jewett], the country was good and the city represented evil," are too reductive to be valuable. She does add her local experience as bookseller, however, to note that "[f]inding stories and information on Sarah Orne Jewett wasn't difficult--in fact, I couldn't read all I located, and the collection was far from complete." She also states that new editions of the works

under review can easily be purchased in bookstores, and that originals "abound in area libraries."

1237. M., N. "Goings On: Tidewater: A Review." Bittersweet (Norway, ME). 5 (Nov 1981): 30-31.

*Journal article.*

"...Jewett's characters are by far the best part of this play. It's when we get to the heart of Sarah Orne Jewett herself that we feel certain reservations with Tidewater. Part of that is inevitable, of course. This play was written under the auspices of the Maine Women Writers Collection at Westbrook College, and with support of the Maine Humanities Council and the National Endowment for Humanities, intending to speak to issues of women developing, succeeding, changing, growing. Though Sarah did do that in her life, she kept much of her own hurts to herself and the character of Sarah in the play comes off rather passionless as a result."

**\*\* Abstract**

N.M.'s review of Tidewater is largely positive, although "he" does note some flaws. Scenes in which Jewett's characters come to life are praised, but the character of Jewett herself "comes off rather passionless," and speaks too much in monologues. Nevertheless, "the play is well worth seeing" (31), particularly for the simple props and the way Durso captures Jewett's humor and clean, direct language.

1238. Foster, Pat. "Dunlap Brings Jewett to Life in Tidewater." Times Record (Brunswick, ME). Dec 4, 1981: 9.

*Newspaper article.*

"Durso's transitions from Jewett's life to vignettes of salty characters are very smooth, but the passage through stages of Jewett's life, though easy to follow to an experienced theater buff, could be confusing to an initiate as Durso pans back and forth from Jewett in old age to girlhood and middle age."

**\*\* Abstract;** includes photograph of actress Elizabeth Dunlap as Jewett.

This lengthy article, a review of Durso's Tidewater, emphasizes Elizabeth Dunlap in the role of Jewett, and notes their physical resemblance and the fact that both actress and writer are unmarried. A brief synopsis of Dunlap's life as an actor follows. Durso's play is well received, although Foster mentions the possibility for some confusion with the play's time-shifting aspects.

1239. Anon. "Jewett, Sarah Orne." Encyclopaedia Britannica. 24 vols. 15<sup>th</sup> ed, Micropaedia. Chicago, IL: Encyclopaedia Britannica, Inc., 1982. V: 553.

*Book chapter.*

"... Outstanding among her 20 volumes are Deephaven (1877) and The Country of the Pointed Firs (1896), the latter often regarded as her finest achievement. These books contain realistic sketches of aging Maine natives, whose manners, idioms, and pithiness

she recorded with pungency and humour, sympathetically but without sentimentality. The stories are connected by a tenuous plot line. Jewett's strength as a writer was in the delineation of character and atmosphere rather than in exciting incident. Her three novels--A Country Doctor (1884), a portrayal of her father; A Marsh Island (1885); and The Tory Lover (1901), a historical romance--are notably lacking in dramatic invention."

**\*\* Abstract**

A compact entry notable for not mentioning her short stories, even "A White Heron." She is portrayed as a realist in the tradition of Flaubert, and as a less-successful novelist. No list of works is provided. She is not listed in the 15th Edition Macropaedia Vol. 10, "Knowledge in Depth."

1240. Bader, Julia. "The 'Rooted' Landscape and the Woman Writer." Teaching Women's Literature from a Regional Perspective. Leonore Hoffman and Deborah Rosenfelt, eds. New York, NY: The Modern Language Association of America, 1982. 23-30.

*Book chapter.*

"...Most of these writers (particularly Jewett, Freeman, Chopin, Welty, and Cather) express condescension bordering on contempt for male figures who are in positions of authority, particularly clergymen. These men are shown to be especially deficient in using words to soothe, console, and connect people; indeed, their verbal hollowness is a sign of emotional emptiness that becomes striking at funerals, weddings, or moments of crisis."

**\*\* Abstract**

In contrast to Ann Douglas's "The Literature of Impoverishment" (Women Studies 1, 1972, q.v.), in which female local colorists are compared for similarities in the treatment of poverty, marriage, and social relationships, many of which tend toward the negative, Bader sees in the works of these women writers a sense of optimism and empowerment in spite of the often bleak surroundings in which the stories are set. Jewett's heroines tend to be older women who "affirm that the older women have the wisdom, calmness, and closeness to the ideal of a purposeful life that the middle-aged heroines are searching for" (25). Further, marriage and sexual attraction is often portrayed as being the antithesis to a life lived in harmony with nature, as exemplified in the character of Sylvia in "A White Heron." These examples indicate a sense of independence in the female characters that they struggle to maintain, even at the risk of alienation or conflict. In such a way, writers like Jewett create a literature of subversion, protest, and empowerment with characters as strong and rugged as their external landscapes.

1241. Bader, Julia. "The Dissolving Vision: Realism in Jewett, Freeman, and Gilman." American Realism: New Essays. Eric J. Sundquist, ed. Baltimore, MD: The Johns Hopkins University Press, 1982. 176-98.

*Book chapter.*

"...Much has been written about The Country of the Pointed Firs as a pastoral, and it is certainly one of the masterpieces of that genre. But I am interested in the ways in which

the pastoral and the realistic tale are fused, and imbued with elements of mystery and mental states foreign to both realism and pastoralism. I would argue that these disparate elements are necessary in part because the writer and the narrator speak from a position of femaleness. This femaleness asserts itself in the quiet dignity of everyday tasks and simple household objects seen as signposts in a fully lived life, rather than as trivial details that distract from achievement."

**\*\* Abstract**

Bader argues that in Jewett's fiction (as well as Freeman's), characters "create worlds where women are neither rewarded for their obedience to traditional expectations and conventional roles nor offered romantic love as a mirror for seeing themselves. On the contrary, the female selves that emerge in these works are given strength and particularity by the realistic settings that reflect them" (178). Their power and authority derives from controlling some aspect of this domestic setting, and when they lack independence their vision becomes distorted. This is demonstrated in Jewett's The Country of the Pointed Firs in the stable, domestic worlds of Mrs. Todd and Mrs. Blackett as contrasted by the "hazy, visionary 'waiting place'" inhabited by Captain Littlepage (180). This dichotomy between the clarity of the female characters and the ambiguity of the male characters remains fairly consistent throughout the book. Further, sight and vision are used to symbolize stability and rootedness: people, towns, and landmasses move in and out of focus with distance but also to indicate reality, clarity, sanity, and stability. What is indistinct is mysterious, what is near is clear, crisp, and understandable. A compelling reading of The Country of the Pointed Firs.

1242. Westbrook, Arlen Gilman Runzler, and Perry D. Westbrook, eds. The Writing Women of New England, 1630-1900: An Anthology. Metuchen, NJ: The Scarecrow Press, Inc., 1982. v, 221-39.  
*Edited book.*

"...Jewett is among the two or three best writers of New England local-color fiction. Her accurate observation of settings and character and her sensitive ear for dialect place her squarely and prominently in the realistic tradition of the late nineteenth century. Though she occasionally verges on the sentimental, she does not gloss over the spiritual and physical rigors and deprivations of life in the back country and along the coast. That her characters, especially her women, frequently transcend the restrictions of environment attests to her Emersonian belief in the power of self-reliance."

**\*\* Abstract; includes brief biographical sketch, list of major works, and bibliography; reprints "Marsh Rosemary."**

Jewett is squarely in the realist tradition for her accurate depiction of setting, character and dialect. She is occasionally sentimental, but recognizes the hardships associated with living in isolated communities. These qualities mark her as one of the best writers of local color fiction in New England.

1243. Ehrlich, Eugene, and Gorton Carruth. The Oxford Illustrated Literary Guide to the United States. New York, NY: Oxford University Press, 1982. 9-10.  
*Book.*



"South Berwick: This coastal town in the southern tip of the state will forever be identified with the name of Sarah Orne Jewett, whose stories and novels about Maine life place her in the first rank among American's regional authors."

\*\* Abstract; includes brief quotation from The Country of the Pointed Firs.

Jewett is recognized as being intimately identified with the town of South Berwick, Maine. A brief biography is provided, which mentions her most famous works and Willa Cather's claim that The Country of the Pointed Firs will be remembered as one of America's greatest novels.

1244. Fagan, Susan Joan Martin. "Sarah Orne Jewett's Fiction: A Reevaluation from Three Perspectives." Diss. University of Oregon, 1982.  
*Dissertation.*

"Instead of a recreation of an earlier society, Jewett writes of New England as it existed in her lifetime. Jewett portrays not the idyllic society of her childhood, but an area beset with problems brought by a changing world: industrialization, pollution, unemployment, shifting traditions, immigration, and social problems. Her use of the endurance of the New Englander, and her picture of the beauty and revitalizing abilities of the Maine countryside, can only be seen as the positive, remaining elements of the earlier society."

\*\* Abstract

Fagan examines Jewett's use of local color "as a positive aspect of her works rather than as a retrospective desire for a return to the past" (iv). Many critics portray Jewett as idealizing her past, but Fagan argues that Jewett writes about her present with all the attendant problems that existed in her time, and Jewett's "use of the endurance of the New Englander, and her picture of the beauty and revitalizing abilities of the Maine countryside, can only be seen as the positive, remaining elements of the earlier society" (v). Fagan also asserts that rather than local color, many aspects of Jewett's work are folkloric, including themes, behavior, and community worldviews, and when discussed as such these can lend understanding to Jewett's oeuvre. Finally, Fagan examines Jewett's position as a woman writer both historically and culturally, and employs feminist criticism to show the depth in Jewett's work that many critics have overlooked in the past. The folkloric perspective, in particular, adds variety and interest. The final chapter employing feminist criticism reads rather simplistically today, primarily focused as it is on male-female relationships.

1245. Graham, Margaret Ann Baker. "Realism in New England Local Color." Diss. University of North Carolina at Chapel Hill, 1982.  
*Dissertation.*

"...Critics agree that Jewett's early stories are inferior to her later ones. Richard Cary believes that her early works are hampered by contrived plots. She could write quality works only when she went to the other extreme and wrote works 'practically devoid of plot.' However, because Jewett learned to structure her tales around setting and character instead of a tightly-knit plot, her mature works are not the rambling tales Rose

Terry Cooke wrote. The year 1887 marks Jewett's emergence as a mature artist. She wrote realistic stories on either side of this date, but a comparison of some of her works shows the difference between apprentice and master."

**\*\* Abstract**

Graham examines Howells's definition of realism to evaluate the work of New England local color writers, including Rose Terry Cooke, Elizabeth Stuart Phelps, Mary Wilkins Freeman, and "the best New England writers who approached realism," Harriet Beecher Stowe and Jewett (iv). Graham argues that although "[s]ome critics unfairly dismiss local color as superficial realism" (14), many stories "fully embrace [Howells's] tenets of realism and achieve a high quality of art" (21). Graham's chapter on Jewett, which discusses her major works, her growth as a writer, and rehashes critics' views of her work, all in an effort to argue her power as a realist writer, is largely derivative.

1246. Habegger, Alfred. Gender, Fantasy, and Realism in American Fiction. New York, NY: Columbia University Press, 1982. 104-05, 172, 190, 220, 328n, 341n.  
*Book.*

"...The local colorists were well aware of their peripheral status, for they invariably dealt with regions, cultures, and vernaculars that were picturesque survivals. Certainly The Grandissimes is that rare thing, a good historical novel, Mary E. Wilkins Freeman's stories are wonderfully accurate and moving, Harriet Beecher Stowe's Oldtown Folks or Oldtown Fireside Stories preserve rural life in fine artistic form, and Sarah Orne Jewett remains one of the best American writers. A story like "The White Heron" [sic], where a country girl protects a bird from a city scientist, deals in an indirect but uncompromising way with the destructive tendencies of modern life. But can modern life, no matter how bad, be understood from a position somewhere off the map? Realism, at any rate, insists that it can't be."

**\*\* Abstract**

Working from Rene Wellek's definition of realism in Concepts of Criticism, Jewett, although "one of the best American writers," can't be considered a realist because the local colorists dealt too narrowly with themes and regions that were disappearing. Even a story like "A White Heron," deals only indirectly with the dangers of modern life. Mrs. Fosdick from The Country of The Pointed Firs is later exemplified as a "funny tomboy" for disliking her long skirt as a growing child. Jewett's work is mentioned briefly in passing elsewhere, but this is not a book that generally supports Jewett's work, in spite of the early compliment.

1247. Lecker, Robert A., and Kathleen R. Brown, eds. An Anthology of Maine Literature. Orono, ME: University of Maine at Orono Press, 1982. 117.  
*Edited book.*

"...With her keen perception Jewett was able to penetrate beneath the surface to reveal the inner natures of the laconic, independent individuals she frequently chose as subjects of her 'sketches.'"

\*\* Abstract; includes brief biographical sketch

Jewett is introduced briefly as a regionalist writer whose "craftsmanship culminated in The Country of the Pointed Firs." "A White Heron" is reprinted on pages 117-25.

- Not listed in previous bibliographies.

1248. Martin, Gloria M. "Women in the Criticism and Fiction of William Dean Howells." Diss. University of Wisconsin - Madison, 1982.  
*Dissertation.*

"Women writers like Cooke, Jewett, Wilkins and Murfree (who did write longer work), [wrote] realistically, so in that regard represent artistic maturity, but though Howells does occasionally suggest that collections of their stories have the range of novels when the individual stories are taken together, he does not often argue that point in their favor."

\*\* Abstract

The significant time span of Howells' work, from the mid-nineteenth century through the end of WWI allowed him a broad observation of the evolution of women's experience, and the recognition of significant women writers from Stowe and Cooke, Jewett and Freeman, to Gilman, Wharton, and others. Early chapters examine Howells' attitudes and perceptions of women as indicated by his many review columns on women's writing in influential journals. These include many references to reviews of Jewett's work, although she is only one of many women writers considered. This is a massive study (2 vol) the whole of which presents a picture of Howells who, while writing from an undoubtedly masculine position, shows that his attitude toward women and women's issues is generally feminist, sympathetic, and supportive. Carefully written and detailed.

1249. Mikelsen, Randi. "Sarah Orne Jewett's The Country of the Pointed Firs: A Celebration of Womanhood." Diss. Dissertation for M.A., University of Oslo, 1982.  
*Dissertation.*

[Not seen--unavailable via ILL.]

From Nagel 1978: "Pointed Firs is a story about love between two women. Jewett's knowledge of plants and flower lore creates a symbolic layer that underlines the theme of female love and friendship. Men are clearly the weaker sex in Jewett's work."

1250. Nagel, Gwen Lindberg. "Sarah Orne Jewett." Dictionary of Literary Biography. Donald Pizer and Earl N. Harbert, eds. Detroit, MI: Gale Research Company, 1982. Vol. 12: American Realists and Naturalists: 326-37.  
*Book chapter.*

"... Jewett's reputation rests securely on [The Country of the Pointed Firs], but during the course of her writing career she also wrote four other novels, nine collections of stories and sketches about village life in New England, a history of the Normans, and three books for children. Like other writers of the local-color school, she faithfully recorded the

life of rural folk whose culture and idioms were threatened by a more urban and homogenized culture. As a regionalist, Jewett will be remembered most for her depiction of New England settings, those dying coastal villages and up-country farms, the woods and shores of southeastern Maine; her nostalgia for the grand but departed past of her region; her low-key humor; her understated rendering of regional idiom; and her portraits of old women."

\*\* Abstract; includes list of major works, biographical sketch, bibliography, photographs of Jewett, cover of Deephaven, page of manuscript of A Marsh Island, title page of Country of the Pointed Firs.

Nagel, the author, with James Nagel, of Sarah Orne Jewett: A Reference Guide (1978, q.v.) and "Sarah Orne Jewett: A Reference Guide: An Update" (American Literary Realism, 1984, q.v.), writes this entry, a succinct biography of Jewett's life and work, which contains brief entries for each of Jewett's major works. Deephaven is said to be marred by "didacticism" and "girlish, occasionally saccharine" qualities (328); Play Days provides "some evidence of Jewett's interest in gender roles, in urban and country contrasts, and in relationships between the young and old, all motifs that may also be found in Jewett's fiction for adults (328). Jewett's male characters are generally described as being "often outside the community of sympathetic women and frequently either contribute to, or are the cause of, a woman's distress" (329). A Country Doctor is called "Jewett's most feminist" work, and A Marsh Island epitomizes one of Jewett's main themes, "the confrontation of urban and rural values, with the possibility of reciprocal sharing between city dwellers and country folk" (330). "A White Heron," part of A White Heron and Other Stories, is called "a young version of a type found often in Jewett's work, a woman who feels a mystical kinship with the natural world and who preserves that which is threatened" (332). And of The Country of the Pointed Firs Nagel says, "[d]espite its episodic structure, the work derives unity from its setting, sustained tone, and a variety of thematic concerns that recur throughout the novel: the character and growth of the narrator; communal rites such as funerals, visiting, and reunions; the counterpointing of isolation and community, time and eternity, or past and present; [and] the symbolic treatment of nature and its relationship with humanity," among others (336). This is a concise, significant entry in a major scholarly resource. Recommended.

1251. Vallier, Jane E. Poet On Demand: The Life, Letters and Works of Celia Thaxter. Camden, ME: Down East Books, 1982. 127.  
*Book.*

"...Glowing praise for Celia Thaxter was rekindled in 1896 when the 'Appledore Edition' of Poems was brought out. The edition was hurriedly assembled by Annie Fields, Rose Lamb, Sarah Orne Jewett and Roland Thaxter, all of whom must have had some fear that Celia would be forgotten unless this supposedly complete edition were published quickly. Unfortunately the edition is incomplete, although most of the major poems are there. In the Preface to the Appledore Edition, Miss Jewett wrote with remarkable perceptiveness about the poems...."

\*\* Abstract

Jewett helped to bring out, and wrote the Preface for the Appledore Edition of Celia Thaxter's Poems in 1896, in which she say "there was something bright in her spirit that will forever shine."

1252. Westbrook, Perry D. The New England Town in Fact and Fiction. Rutherford, NJ: Fairleigh Dickinson University Press, 1982. 56, 63, 95, 102-03, 121, 122, 125, 187-93, 220.  
*Book.*

"...Like so many of her fellow New England writers, Jewett was extremely conscious of the community aspects of the life of her region, and she liked to think that individualism could flourish within the type of community she depicts. But this happy combination of individualism and a sense of community, she seemed to think, could exist best, if at all, among a homogeneous population. Jewett was immensely proud of her own Anglo-Norman ancestry. She was, indeed, an ardent anglophile, as were many Americans in her day, a hundred years after the Revolution, during which her father's family had been Tories."

**\*\* Abstract**

Jewett's work depicts more positive aspects of village life than often seen in writers like Mary E. Wilkins Freeman or Edward Bellamy, but she was not blind to the downside of village and town life as her story "The Town Poor" illustrates. Jewett's work was largely inspired by her love for South Berwick, Maine, and surrounding towns, but she was not a sentimentalist; the accuracy demonstrated in her depictions precluded such a view. Rather, "[h]er approach was sometimes that of the folklorist, sometimes that of the social historian, sometimes that of the ethnologist" (188). She treated the inhabitants of the towns about which she wrote as people living history, and she recognized her own Anglo-Norman ancestry as well. Deephaven is a fictional representation of South Berwick and York, Maine. The Country of the Pointed Firs results from experiences derived from another real place, Tenant's Harbor, Maine, and Jewett similarly depicts the triumphs and tragedies found among the people there. Her characters are depicted with a combination of sympathy and amusement, and a tolerance even for people who are eccentric or deficient. As such, Jewett's fictional community is "a favorable place for individual fulfillment, even if occasionally the fulfillment is a bit strange" (192).

1253. Atkinson, Michael. "The Necessary Extravagance of Sarah Orne Jewett: Voices of Authority in 'A White Heron'." Studies in Short Fiction (Newberry, SC). 19 (Winter 1982): 71-74.  
*Journal article.*

"'A White Heron' seems a simple story of simple people, in a simple time. Seems. But if we look more closely, we see that Jewett has used diverse and unusual devices to give this much anthologized story the satisfying impact which puts us so at rest at its conclusion. In the next to last scene, for example, she uses authorial voice and privilege in genuinely extravagant ways: a tree's thoughts are reported and given weight, and the author not only urgently whispers counsel to the main character but later exhorts the very landscape and seasons of the year in pantheistic prayer. But these departures from 'common sense' seem perfectly natural to us as we read the story, because they

contribute so directly to the effect of the tale, the sense of which is a little uncommon. In fact, the work demands these extravagances."

**\*\* Abstract**

Atkinson argues that "A White Heron" is a story of innocence preserved, an unusual take on the innocence lost theme common to literature. As such, Jewett's task is to convince readers that the preservation of Sylvia's innocence is positive and not a regressive step away from maturity. Jewett accomplishes this in presenting Sylvia's transforming vision of transcendent nature in the penultimate scene. This vision links Sylvia with all of nature, and yet separates her from the human world, represented by the temptation of the young hunter. Jewett's authorial voice also emerges here to speak to her main character directly. As Atkinson states, "[t]he narrator's calling counsel is as unexpected as the articulated feelings of the tree. But it serves to confirm with human wisdom what the tree would show with natural intelligence. And like the consciousness of the tree, the voice of the narrator transcends other viewpoints in the story" (73). The narrator's voice expresses the reader's hopes, and verifies "the value of Sylvia's experience" (74).

1254. Merriam, Kendall. "Maine Women Writers: Westbrook Takes Two on the Road." Portland Press Herald (Portland, ME). Jan 31, 1982: 6D.  
*Newspaper article.*

"...In a brief conversation with Durso at the performance [of Tidewater], he said he had only used directly three of Jewett's own character sketches out of the dozen or more segments performed that evening. The rest were his own based on what he had researched of Jewett's character and those she wrote about.

"This raises a serious question of how far literary license should go with a writer who has a substantial body of work from which to draw a dramatic production. With Jewett's large enumber [sic] of stories and sketches, was it necessary or correct to invent most of the production?"

**\*\* Abstract;** includes photograph of Millard Fillmore and Susan Poulin in Tidewater, and sketch of Harriet Beecher Stowe.

The article announces that the play Tidewater, about Sarah Orne Jewett and her characters, will be performed at the Portland Public Library on Feb. 4, 1982. The play is called "a good introduction to [Jewett's] touch with the common people of Maine who she did so much to make world renowned," although it is also criticized for its rather overstated humor. A companion of Merriam's called the play "Marshall Dodge material," referencing the famous Maine humorist known for his "Bert and I" sketches. Merriam also notes that much of the production is invented, and not drawn from Jewett's work directly. Nevertheless, he enjoyed the production. The article also highlights the Maine Women Writers Collection at Westbrook College, where Jewett is listed as "the star of the collection." Dr. Bradford Daziel is also mentioned as giving a lecture on Jewett, "Liberation and Aging in the Works of Sarah Orne Jewett and May Sarton" at the Portland Library on Feb. 11, 1982.

1255. Folsom, Marcia McClintock. "'Tact Is a Kind of Mind-Reading': Empathic Style in Sarah Orne Jewett's The Country of the Pointed Firs." Colby Library Quarterly (Waterville, ME). 18 (Mar 1982): 66-78.  
*Journal article.*

"A chief source of the enduring appeal of Sarah Orne Jewett's The Country of the Pointed Firs is its presentation of a world which seems to us touchingly coherent. Unlike the fragmented, incongruous worlds we find in modern literature (and in our own experience), in this work Jewett presents a world which seems mythic in its stability, integration, and consequent warmth. However, the book does not seem sentimental, because of Jewett's unflinching presentation of decay, loss, and imminent death in the coastal Maine town she calls Dunnet Landing."

**\*\* Abstract**

Folsom argues that in The Country of the Pointed Firs Jewett can present a coherent, stable world without sentiment by implementing a pattern of narrative and dialogue which can be called "empathic style." The narrator and Mrs. Todd both are able to "read nature," and "are able to reconstruct the whole through active interpretation of details" (66). The ability to understand the feelings of others, and the tact to enter into the lives of others further engender a responsiveness that makes the narrative successful. This is demonstrated in episodes such as "Shell-Heap Island" when the narrator empathizes with Poor Joanna, and in "Along Shore" when she recognizes Elijah Tilley's grief in his reminiscences of his dead wife. Folsom contrasts such a treatment to Jane Austen's approach to death and grief in Persuasion to argue that rather than enter in to Benwick's experiences, Anne Elliot remains apart and distinct from him. Folsom concludes "Jewett's empathic style, though it tends away from action, change, and the future, through the power of imagination can bring the dead to life, preserve forever moments of deep and comprehensible feeling, and make powerful connections across water and time, between the present and a past which only seemed to be irretrievably lost" (78).

[Note: Reprinted in Gwen Nagel's 1984 Critical Essays on Sarah Orne Jewett.]

1256. Held, George. "Heart to Heart with Nature: Ways of Looking at 'A White Heron'." Colby Library Quarterly (Waterville, ME). 18 (Mar 1982): 55-65.  
*Journal article.*

"...For Sylvia, to surrender the bird would be to surrender her integrity with the natural world as well as with herself, since the heron has come to represent anything precious that a girl might yield for the sake of a man, but only at her peril. Resistant to masculine allure, and the offer of monetary profit, Sylvia can grow into a woman like Nan Prince or Sarah Jewett, a woman committed to values that will allow her to be her natural self and lead a life heart to heart with her own nature."

**\*\* Abstract**

Held argues that while "A White Heron" has always been one of Jewett's most admired stories, it is even more relevant today in light of the feminist perspective as the story depicts a girl coming to terms with her own nature as well as mankind's need "to resist the erosion of our integrity with the natural world" (55). Once considered too "romantic,"

the story "reflects some of the tough-minded independence that Sarah Jewett had developed from childhood and displayed particularly in the years following her father's death" (56). Sylvia is in the same vein as Nan Prince in A Country Doctor, a child of nature more at home in the woods than in town. Similarly, both girls suffer the loss of parents and grow up with grandmothers. With the arrival of the ornithologist, with a gun that signifies not only Freudian masculinity but a real physical threat, Sylvia is confronted with both monetary and sexual temptation. The two assume traditional gender roles as the man leads while Sylvia follows, but she could resist. Held states, "Jewett implies that if the girl would, she could take the lead; she could speak up and say she's seen the heron and will show the way to it. But her socialization as a girl, ironically, saves her from revealing the bird and therefore betraying her world to this intruder. For if Sylvia were a boy or if the element of romantic attraction were eliminated, she could quite readily speak up and take the lead" (62). Instead, Sylvia cannot give up the bird, or give up her independence for the man. Her life becomes equivalent to the heron's, and she remains true to her natural self, a child of nature.

[Note: Reprinted in Gwen Nagel's 1984 Critical Essays on Sarah Orne Jewett.]

1257. Tarr, Rodger L., and Carol Anita Clayton. "'Carlyle in America': An Unpublished Short Story by Sarah Orne Jewett." American Literature (Durham, NC). 54 (Mar 1982): 101-15.  
*Journal article.*

"... Fiction is fantasy, to be sure; yet her account of Carlyle's clandestine journey to America is remarkable for its verisimilitude. Nuances, including the Scots accent, are preserved with an uncommon sense of faithfulness. Jewett exhibits here what Willa Cather has called her 'gift of sympathy.'"

\*\* Abstract; prints Jewett's story "Carlyle in America."

It is increasingly becoming clear that Carlyle was influential on legions of American writers and thinkers, including Emerson, Thoreau, Melville, Whitman, Dickinson and Alcott. Jewett read Carlyle's Reminiscences, and wrote an unpublished short story the plot of which involves a secret visit by Carlyle to America. The story is transcribed from manuscript pages held at Harvard's Houghton Library, and is thought to be from the period between 1884 and 1890.

1258. Hashiguchi, Yasuo. "Sarah Orne Jewett's The Country of the Pointed Firs: The Widening and Deepening Circle of Fellowship." Kyushu American Literature (Fukuoka-Shi). No. 23 (May 1982): 60-63.  
*Journal article.*

"...the Boston-based observer-narrator of the story spends a summer in the fictional seacoast town of Dunnet Landing, in the course of which she comes to appreciate 'country people.' Her fellowship begins with Mrs. Todd, the landlady, and widens to include Mrs. Blackett and William, Mrs. Todd's mother and brother, and finally the Bowden family. The quantitative widening circle of fellowship matches the qualitative deepening to such an extent as to include the 'handicapped.'"



**\*\* Abstract**

Although they all have a place in Dunnet Landing society, many of the characters in Pointed Firs can be construed broadly as 'handicapped': old people, women, and "country people," such as Captain Littlepage, Poor Joanna, and Elijah Tilley, as contrasted with "normal" people, such as Mrs. Todd and Mrs. Blackett, who help the narrator to find the intrinsic value of these often neglected people. Hashiguchi argues that Jewett's Christianity helped form such a philosophy and depict such characters.

1259. Anon. "Tidewater Stirs Memories." Foster's Daily Democrat (Dover, NH). May 25, 1982: 11.

*Newspaper article.*

"When there were specific references to South Berwick the comment was felt dearly by the audience and actors alike. When there was a reference to the lilacs, the lilac in view was one from the garden at the Jewett house in the village. The actors seemed to respond to the setting and put on a marvelous performance."

**\*\* Abstract; includes photograph of Dunlap as Jewett**

A positive review of Durso's Tidewater, in the production staged at South Berwick's Berwick Academy, the final production of the play's original run. Elizabeth Dunlap, who played Jewett, was especially praised for returning the spirit of Berwick's most illustrious citizens to her alma mater. As part of his research, playwright Durso is said to have spoken with Elizabeth Goodwin, long-time caretaker of the Jewett Memorial, who knew Jewett as a young girl.

1260. Mellen, Peter. "Tidewater Was Enlightening for Downeast Theater Group." Foster's Daily Democrat (Dover, NH). May 25, 1982: 11.

*Newspaper article.*

"I hadn't read anything by Sarah, but I came to South Berwick in August and September and visited her house. I asked Beth [Dunlap] to play Sarah and she agreed even before I had the script written,' Durso recalled, taking a break from assembling the set. 'There was a lot of dream time, and a lot of research, and then I typed it up in about four or five weeks.'"

**\*\* Abstract; includes photograph of Durso and Tidewater cast.**

The article announces that the production of Durso's Tidewater, a two-act play based on Jewett's life and characters, was performed this week at South Berwick's Berwick Academy, Jewett's alma mater. Durso recounts aspects of the play's creation and credits the play's success to lead actress Elizabeth Dunlap, who plays Jewett. This performance marked the end of the play's original run. Dunlap thought it was appropriate to end the production in Jewett's hometown.

1261. Pollard, Derek A. M. "[Review of Donovan's Sarah Orne Jewett]." Journal of American Studies . 16 (Aug 1982): 259-60.

*Journal article.*

"Josephine Donovan has missed her opportunity and produced a very minor biography of a not so minor writer. Given that the book is one of an introductory series, I still find it incomprehensible that the first chapter contains an unannotated list of people with whom Sarah Orne Jewett corresponded. Should we wish to learn of her personal life and, especially, her relationship with Annie Fields, no chance is afforded us...."

**\*\* Abstract**

Pollard is disappointed with Donovan's biography of Jewett. He argues that the stories are given little more than plot outlines, and "Alas, there is little analysis" (259), which means Donovan misses "the delicacy of style which Willa Cather so much admired" (259). Altogether scathing.

1262. Barrett, Hilma D. "Maine Homes Inspired Jewett." Lewiston Evening Journal (Lewiston, ME). Aug 21, 1982: Magazine Section: 4A.  
*Newspaper article.*

"I am not sure I agree with Ferman Bishop who wrote one of the chapters in the compilation Appreciation of Sarah Orne Jewett [Richard Cary, 1973, q.v.]. He felt that [Jewett] found it difficult to live imaginatively in the masculine world of action. I presume he referred to the section halfway through the book having to do with the 'Ranger's' attack on the English town of Whitehaven, setting fires among its vessels and harrying the Coast. However, authorities agree that the author was historically accurate."

**\*\* Abstract;** includes photographs of Jewett, Hamilton House, the Jewett House, J. G. Whittier, and Berwick Academy.

This lengthy article largely details the historic houses associated with Jewett in South Berwick, and recounts her biography; however, it also serves as a venue for the author to comment on Jewett's writing, particularly on The Tory Lover, the setting of which is South Berwick, as quoted above. F. O. Matthiessen's biography of Jewett is also referred to. This is the latest in the list of Lewiston Evening Journal Magazine articles to introduce Jewett and her work, and to keep her name in the minds of Maine readers.

1263. Barrette, Roy. "The Tranquil Art." Down East (Camden, ME). 29: 2 (Sept 1982): 79-84.  
*Journal article.*

"...It should come as no surprise to learn that the shrub most frequently mentioned by Sarah Orne Jewett is the lilac. In her story 'By the Morning Boat' that can be found in her book Strangers and Wayfarers, she says: '...on the lonely coast of Maine stood a small gray house facing the morning light. All the weather-beaten houses of that region face the sea apprehensively, like the women who live in them.' She goes on: 'There were some cinnamon rose bushes under the window at one side of the door, and a stunted lilac at the other side.'"

**\*\* Abstract;** includes photographs of gardens by Davis Thomas.

Barrette reads Jewett's works, particularly the more neglected volumes, but also the popular Country of the Pointed Firs, to discover what Jewett says about gardens. He recognizes the gardening abilities of Jewett's character Mrs. Todd, and discusses the herbs in her fictional garden, considers Jewett's favorite, lilacs, and ponders the differences between country, suburban, and city gardens. His main advice: follow the land and nurture what grows naturally in the New England environment.

1264. Pryse, Marjorie. "Women 'At Sea': Feminist Realism in Sarah Orne Jewett's 'The Foreigner'." American Literary Realism (Arlington, TX). 15 (Autumn 1982): 244-52. *Journal article*.

"...Jewett's story is foreign to us, perhaps, because we are unaccustomed to fiction which transforms into art not simply the lives of women but their inner lives. If Jewett's reader happens to be female, the experience of reading her fiction can be revolutionary. The process--described by Judith Fetterley in her book The Resisting Reader--by which women have to defeminize themselves in order to read most of American fiction's portraits of women without wincing at their unreality, is not necessary in Jewett. Like Jewett's own narrator, her female readers are permitted to think as we have not thought before 'of such anxieties.' What appears initially foreign turns out to be familiar; what seems terrifying becomes a consolation; and what seems to be beyond human experience becomes, in Mrs. Todd's phrase, 'all natural.'"

**\*\* Abstract**

A dramatic feminist reading of one of Jewett's less recognized stories. Jewett's "The Foreigner" was published in 1900, but only became widely available in David Bonnell Green's The World of Dunnet Landing (1962, later published in Cary's 1971 Uncollected Stories, q.v.). The story's main character, Mrs. Todd, links it to stories in The Country of the Pointed Firs and can serve as an introduction to that work, but can be appreciated independently. Pryse states that "[w]hat is ultimately 'foreign' for the reader about this story may be that Mrs. Todd's 'sea voyage' has no real ship, and that her 'news' is so well disguised as ghost story that we miss its greater import....It is her anxieties, her fears and her memories, which are tossed about as she and the narrator sit indoors while the season's first 'nor'easter' rages outside" (248). Mrs. Todd's telling of her ghost story relieves her anxieties about her own aged mother; "no one is frightened" (247). Women are allowed to recognize such anxieties as being part of their own feminine experience, and can read the story uniquely as women, not as "unfeminized" readers of male depictions of women often encountered in American literature. Instead, it is male readers who "feel themselves to be the ultimate foreigners in the story" (250).

[Note: Reprinted in Gwen Nagel's 1984 Critical Essays on Sarah Orne Jewett.]

1265. Donahue, Marie. "Keeping Alive the Spirit of the Past." Lewiston Evening Journal (Lewiston, ME). Nov 27, 1982: Magazine Section: 4A. *Newspaper article*.

"...As a child Betty had known Sarah Jewett, had sometimes enjoyed breakfast with her in the old-fashioned garden, and still remembers vividly how delicious the orange marmalade tasted.

"The leisurely breakfasts sometimes made Betty late to class at Miss Rayne's School, just up Portland Street a piece, 'But a note from Miss Sarah always smoothed Miss Rayne's ruffled feathers,' Betty recalls."

\*\* Abstract; includes photographs of Betty Goodwin and Goodwin House

This lengthy article introduces Betty Goodwin, caretaker of the Jewett Memorial. As a child, Goodwin knew Jewett and visited with her often. Goodwin grew up in the General Ichabod Goodwin House, another old mansion in Berwick, and the article largely details the history and architectural details of the Goodwin House. Betty Goodwin used to give tours of Goodwin House, then joined the staff at Hamilton House before becoming the long-term resident caretaker of the Jewett Memorial; a plaque dedicated to her service resides in the house.

1266. Portales, Marco A. "History of a Text: Jewett's The Country of the Pointed Firs." New England Quarterly (Boston, MA). 55 (Dec 1982): 586-92.  
*Journal article.*

"...That no written communication from Jewett exists indicating that she intended to insert the three additional sketches into Pointed Firs should not itself preclude the possibility of such an intention. Such information may simply be missing. But that Jewett was definitely aware, which we know even if we have to rely mainly on [Charles Miner] Thompson's review, that the sketches might have been included in Pointed Firs and from all evidence did nothing about it is not easily dismissed. Had she informed her sister [Mary R. Jewett], the editors at Houghton Mifflin, or, later, Willa Cather of such an intention, someone undoubtedly would have said so somewhere in the prefaces and introductions to the various edition of Pointed Firs or instructions would have surfaced in the correspondence of the parties concerned."

\*\* Abstract

Portales considers the history of including three additional stories, "A Dunnet Shepherdess," "The Queen's Twin" and "William's Wedding" to editions of The Country of the Pointed Firs published after 1896. He argues that David Bonnell Green's 1962 edition, The World of Dunnet Landing, which reprinted the 1896 Pointed Firs with the extra sketches appended "seems the best text that has been published" because it doesn't make assumptions about how or whether the sketches are connected to the original collection (591).

1267. Becknell, Thomas Ira. "Added Dimensions: Studies in American Literary Realism." Diss. University of Iowa, 1983.  
*Dissertation.*

[Not seen--unavailable via ILL.]

"... Together, these various essays--'Hamlin Garland's Response to Whitman,' 'The Country of the Pointed Firs as a Field for Meditation,' 'William Dean Howells and the Dilemma of Determinism,' and 'Theron Ware's Damnation'--provide an aesthetic dimension to our concept of 'realism,' bearing witness both to the hints and clues furnished by the text, and to the hidden yearnings and vitality revealed by engaging the reader of these books" (DAI 44 [No. 08A, 1983]: 2471).

**\*\* Abstract**

Becknell treats Jewett's The Country of the Pointed Firs as part of his assessment of "how the reader is led to participate in the fiction" of realist writers. Works by Garland, Howells and Frederic are also considered.

1268. Bicksler, Marith Reinertsen. "Women in the Fiction of Sarah Orne Jewett." Diss. Ball State University, 1983.  
*Dissertation.*

"Jewett's forte, the spinsters and widows who often live and function alone, are usually self-reliant and optimistic. They may create imaginary audiences or alter egos for companionship. Overcoming occasional temptations to selfishness, they maintain the family home with dignity and fortitude, even when the social and economic problems of a passing era become overwhelming. Jewett's women are strong and resourceful, optimistic and resilient. Her success in character portrayal lies in the ability to blend specific homey detail with universality of thought and feeling."

**\*\* Abstract**

Bicksler examines fifty-seven of Jewett's stories and classifies women according to marital or social groups. She examines Jewett's depiction of courtships, for example, and shows that the women tend to be more pragmatic than passionate: they "settle for a man who they realize is less than perfect because companionship is preferable to solitude on the long winter nights" (342). Rites of passage allow women in small groups to transcend social distinctions and nurture each other because isolation "causes a shriveling intellect, a spiritual decay, and ultimately hastens physical death" (346). Groups of younger women, sisters, and spinsters and widows are sequentially examined to show that the "ability to accept life and to meet optimistically the challenges as they come is probably the outstanding characteristic of the women" in Jewett's work, as opposed to Mary Wilkins Freeman's, which is more morbid and fatalistic (352-53). This is a woman's powerful study of women in a famously feminine author's work.

1269. Maeno, Shigeru, Kaneaki Inazumi, and Mayumi Morimoto, eds. Introduction. Tokyo: Kaibunsha, 1983. iii-v.  
*Edited book.*

[In Japanese]

Jewett is listed as one of the notable 'local color' authors. "The White Rose Road" from Strangers and Wayfarers is reprinted on pages 61-82. Edith Wharton's "All Souls" and Kate Chopin's "After the Winter" are also reprinted.

1270. Donahue, Marie. "Sarah Orne Jewett: An Appreciation." A Neighbor's Landmark, by Sarah Orne Jewett. Somersworth, NH: New England History Press, 1983. [i-ii]. *Book chapter*.

"... Sarah Orne Jewett aimed in her work to interpret her corner of New England to the rest of the world, to show the resourcefulness, the wry humor, the simple goodness of her neighbors and townspeople. From Deephaven (1877), to The Tory Lover (1901) she held fast to this aim, delineating the fundamental truths of small-town American life with insight and sensitivity."

**\*\* Abstract**

Donahue provides a brief biographical sketch and overview of Jewett's life and works before introducing "A Neighbor's Landmark," a story in which Jewett presented "a poignant conflict, its emphasis on the communion between man and nature, and its condemnation of the desecration of our forests" [ii].

[Note: title is misspelled "Neigbor's" on front cover.]

1271. Donovan, Josephine. New England Local Color Literature: A Women's Tradition. New York, NY: Frederick Ungar Publishing Co., 1983. 99-118, and as indexed. *Book*.

"...Sarah Orne Jewett created a symbolic universe which expressed the longing of late-nineteenth-century women that the matriarchal world of the mothers be sustained. By her use of 'imaginative realism' she carried the themes of the earlier local colorists to a powerful and complex conclusion. Hers is perhaps the last fully female-identified vision in women's literature. For later women writers such as Wharton, Cather, and Gertrude Stein, the world of men was too much with them for this kind of imaginative construction. Jewett's vision, therefore, remains a powerful response to the transitions that were happening in women's lives at the turn of the century."

**\*\* Abstract**

Jewett's theory of literature was informed by Swedenborgian spiritualism, which added an element of symbolism to her work. Her literary model, Flaubert, also hovered between symbolism and realism; Jewett herself termed her approach 'imaginative realism.' Donovan states that "the idea is that too much realism can block the flights of imagination Jewett wishes art to precipitate" (103). The two fundamental themes in Jewett's work are the tension between the city and country life, and that between individualism and community life. The rural world is more conducive to "the development of one's psychic powers and one's sensitivity to spiritual realities," and is the place "closest to the 'beyond'...where spiritual realities are most likely to be sensed" (104). But Jewett also recognizes the drawbacks of rural life, particularly the isolation, boredom and spiritual poverty such a life can induce. Both aspects are explored in The Country of the Pointed Firs. Strong single women who take control and assert their will exemplify Jewett's second theme, as depicted in A Country Doctor and a variety of short stories. After the mid-1880s, Jewett tended to examine such independence in

conjunction with community living, and the interactions between outsiders and natives were explored. Many stories further developed Jewett's sense of "matriarchal Christianity" and the "traditions of women's lore and culture" (99). Herbalists and mothers emphasize continuity and the cycles of nature, and act as mediators and comforters, exemplified most clearly by Sylvia in "A White Heron," who rejects romance in favor of living independently in harmony with nature, and in the sibyl-figure of Mrs. Todd in The Country of the Pointed Firs. Donovan states that for Jewett, "[i]t is women who are in touch with the spiritual world and who seem to be able to inject into this world something of its magic and transcendence" (118).

[Note: This was reprinted in 1988 by New York: Continuum Pub. Co.]

1272. Eppard, Philip B. "Local Colorists: Sarah Orne Jewett, Mary E. Wilkins Freeman, and Mary N. Murfree." American Women Writers: Bibliographical Essays. Maurice Duke, Jackson R. Bryer, and M. Thomas Inge, eds. Westport, CT: Greenwood Press, 1983. 21-46.  
*Book chapter.*

"The critical reputations of Sarah Orne Jewett, Mary E. Wilkins Freeman, and Mary N. Murfree have been inextricably entwined with the fate of the local color movement they have been taken to represent. At the height of the local color movement in the late nineteenth century, all three enjoyed widespread acclaim, both popular and critical. With the passage of time, however, the local color tag has become something of a hindrance to the full appreciation of their work. The term itself has acquired a slightly pejorative tone so that it is not uncommon to hear, for example, that Jewett rose above 'mere local color' in The Country of the Pointed Firs."

## \*\* Abstract

After a brief introduction to the three women writers considered, part of which is quoted above, Eppard considers Jewett's bibliographies, editions, manuscripts and letters, biography, and criticism with the latter category being the longest without surprise. The 1949 Weber bibliography is still recognized for its treatment of Jewett's periodical publications, but the 1978 Nagel Reference Guide is recognized as the current standard. Nevertheless, Eppard feels a "full descriptive bibliography of Jewett would be welcome" (23). Although no satisfactory edition of Jewett's works exists, most of her works are in print. Cather's 1925 edition of Best Stories is recognized as influential, although Eppard criticizes the decision to include the three related stories to Country of the Pointed Firs. Green's 1962 World of Dunnet Landing corrects this mistake, appending rather than incorporating these stories, and includes "The Foreigner," as well as five critical essays. Cary's 1962 edition of Deephaven and Other Stories is mentioned, and Eppard regrets that Cary's 1971 Uncollected Stories is out of print. The Tory Lover was last reissued in 1975. Colby College, Richard Cary, and John Eldridge Frost are mentioned with Annie Fields for providing lists and editions of Jewett's letters, but no comprehensive edition of Jewett letters has been published. Matthiessen, and Frost are recognized for producing Jewett biographies, as are a handful of critics who wrote articles with biographical elements. The lengthy section on Jewett criticism is the most valuable, although it contains no surprises. Cary's 1973 Appreciation is cited as providing a good overview of Jewett's critical reception, as does the Nagel's 1978 Reference Guide. Cary's and Josephine Donovan's books, both entitled Sarah Orne Jewett are noted as "[t]he two

most important books of Jewett criticism, and Berthoff's "The Art of Jewett's Pointed Firs" is called "[o]ne of the most important articles" on The Country of the Pointed Firs. Eppard then walks through the broad range of Jewett criticism through 1980. This essay is thus a valuable supplement to the introduction to Nagel's 1978 Reference Guide.

1273. Flemming, Laraine. "Women of More than Local Color." Diss. State University of New York at Buffalo, 1983.  
*Dissertation.*

"... within the following chapters, I argue for a different view of these two writers and their relationship to local color. While without question, both were engaged in an act of literary preservation, they were also saying some astonishing things about the nature of women, their relationship to men, and most importantly women's relationship to one another. Local color, with its aura of a harmless and pleasant conservatism, allowed them to defy traditional conceptions of gender on almost every count without arousing public ire."

\*\* Abstract

Flemming examines Jewett and Freeman from a biographical and psychoanalytic perspective to consider the ways in which the lives and the works of these two women intersected, the ways in which their personal experiences reemerged in their writing, and the ways in which they establish a broadened definition of local color writers as innovators in creating American women's fiction. In chapters that consider "Women vs. Men," "The Bonds of Women," and "Odd Women," Flemming argues that Jewett and Freeman "helped to revise and restructure a conception of femininity considered untouchable for almost a century. Under the guise of a simple nostalgia for the past, they challenged most existing notions about the nature of women and her role in the world" (13). An energetic and well written feminist assessment of both Jewett and Freeman.

1274. Hines, Eleanor V. "Two Maine Authors." Diss. Senior Thesis, New York University, 1983.  
*Dissertation.*

"... These two writers, Sarah Orne Jewett and Mary Ellen Chase, from the richness of their own Maine inheritance and the breadth of their own experience and knowledge of other regions of their country and the world, knew Down Easters were not merely New Englanders, but were distinctly 'made in Maine.'"

\*\* Abstract; includes color reproductions of the Jewett house and other Jewett landmarks

Hines's senior thesis provides an overview of Sarah Orne Jewett and Mary Ellen Chase and examines their work for their particular interpretation of Maine and her people.

• Not listed in previous bibliographies.

1275. Robinson, Phyllis C. Willia: The Life of Willa Cather. Garden City, NY: Doubleday & Co., 1983. 145-46, 148-53, 157, 159, 162, 201, 215, 242.



*Book.*

"... Willa never overestimated Sarah Jewett's range--'She was content to be slight if she could be true'--but she admired the sensibility that Jewett brought to bear upon her characters and the delicacy of her perceptions. Now that finely tuned and probing sensibility was turned upon Willa and the work she was doing for McClure's."

**\*\* Abstract**

Robinson considers Jewett's personal and professional influence on Cather, mentions Jewett's relationship with Annie Fields and gives a brief overview of Jewett's literary career. The Jewett information is clearly taken from standard sources.

- Not listed in previous bibliographies.

1276. Robinson, William F. Coastal New England: Its Life and Past. Boston, MA: New York Graphic Society, 1983. 164.

*Book.*

". . . In Maine, perhaps the best characterization of coastal life came from Sarah Orne Jewett."

**\*\* Abstract**

It is interesting to note that when Robinson considers "Writers," briefly on pages 164-65, he finds that Harriet Beecher Stowe has "stood the test of time" with Nathaniel Hawthorne, as its largely perceived that she is "known" but not "read." Jewett is listed as providing "the best characterization of [Maine] coastal life."

[Note: Jewett is listed as "Jewell" in the Index.]

- Not listed in previous bibliographies.

1277. Sherman, Sarah Way. "American Persephone: Sarah Orne Jewett in Context." Diss. Brown University, 1983.

*Dissertation.*

"... Jewett's secret--as Edward Garnett intuited--was this maternal power of transformation: the nurturance, release, and preservation of a sweetness at the core. Jewett's art offers a vision of transcendence so embedded in everyday use, so incarnate in the particular, that our sense of its power comes upon us suddenly, rising out of the ground, then just as suddenly fading back."

**\*\* Abstract**

Based upon the theories of Sherry Ortner, Nancy Chodorow, and J. J. Bachofen among others, Sherman's lengthy and theoretically dense dissertation is a feminist examination of Jewett's life and work from a Victorian cultural perspective, incorporating "social structures, ideologies, and symbolizations" (332). Jewett and her characters are first

analyzed from the perspective of Victorian woman's culture, particularly her "social sphere, sexual roles, and 'homosocial' networks," to examine how culture affected behavior; Jewett's themes are then examined against the background of Victorian thought, referencing in particular the belief in "the matriarchal origins of culture," and how such ideas were incorporated into fiction by "sentimentalist writers and nineteenth-century feminists"; and these prominent Victorian mythological motifs are defined, particularly from the perspective of archetypal theory as interpreted by structuralist and feminist critics, in terms of both their sources and their specific use in Victorian literature. Jewett is finally interpreted as a pastoral writer, one who is concerned with transformation of character and society through the recognition of human potential. "She tried to bring the present into sympathy with the past, the city with the country, the masculine with the feminine. Thus Jewett's art aimed at transformation: to heal her reader, and her culture, through a deepened vision of human possibilities." See also the published form of this dissertation, 1989's Sarah Orne Jewett: An American Persephone.

1278. Watanabe, Kazuko. "Heroines' Search for Vocations--Phelps, Jewett, and Cather." Acta Humanistica et Scientifica Universitatis Sangio Kyotiensis [Foreign Languages and Literature Series] (Tokyo). 14: 3 ([1983]): n.p..  
*Journal article.*

[Not seen.]

[In Japanese.]

1279. Westbrook, Perry D. "Jewett, Sarah Orne." American Writers to 1900. James Vinson, ed. Chicago, IL: St. James Press, 1983. 206-09.  
*Book chapter.*

"... Jewett's prose is notable for its purity and variety. Her descriptions of land and sea are lyrically evocative. Her narrative style is direct and flowing. In her dialogue she succeeds better than any other New England writer in reproducing the accents and, especially, the rhythms of the speech of her region. Unlike many local-colorists, she does not strive for phonetic renderings of dialect--efforts that unusually result in grotesque and nearly unintelligible manglings of spelling. The result is not only readable but authentic."

\*\* Abstract

Westbrook provides a short biography of Jewett and overview of her literary career. He notes that she was "an admired and popular writer" during her lifetime (208), and calls The Country of the Pointed Firs "at least a minor classic and will continue to be read for many years to come" (207). The reading list provided for the Jewett entry, which includes the 1929 Matthiessen and 1960 Frost biographies, and the Jewett studies by Cary (1962) and Thorp (1966) is dated.

- Not listed in previous bibliographies.

1280. Bressor, James E. "Down Memory Lane - Elizabeth Goodwin." Foster's Daily Democrat (Dover, NH). Jan 21, 1983: 6.  
*Newspaper article.*

"Sometimes I'd come up from home on the trolley and Miss Jewett would be standing at the door and ask me to come in and have breakfast with her in the garden. It was a beautiful garden; it went to where our post office now is.

"And of course I was late (for school) and Miss Jewett would write an excuse for me. And if I had just saved those, you know, but she wasn't a noted lady then. She was a friend of the family and someone I had known all my life. I just loved her and having her ask me to be with her."

**\*\* Abstract; includes photograph of Elizabeth Goodwin**

Records an interview with Elizabeth Goodwin, who as a young girl knew Jewett. Goodwin took care of the Hamilton House in Salmon Falls from 1950 to 1956, and the Jewett House from 1956 to 1978. For a more lengthy introduction to Elizabeth "Betty" Goodwin, see Marie Donahue's Nov. 27, 1982 Lewiston Evening Journal article "Keeping Alive the Spirit of the Past."

1281. Smith, Gayle L. "The Language of Transcendence in Sarah Orne Jewett's 'A White Heron'." Colby Library Quarterly (Waterville, ME). 19 (Mar 1983): 37-44.  
*Journal article.*

"...Jewett's position is radical, as radical as Emerson's when he declares in Nature, 'The greatest delight which the fields and woods minister, is the suggestion of an occult relation between man and the vegetable. I am not alone and unacknowledged. They nod to me and I to them.' Were she to make such a bold assertion early in the story, she would probably lose any reader demanding a sense of realism. In fact, there are several statements entirely comparable to Emerson's in the story, statements such as 'the tree stood still and frowned away the winds,' but Jewett builds up to them with a subtlety that deserves our attention."

**\*\* Abstract**

Smith argues that Jewett' builds a "world of equals" amongst all forms of life in her story "A White Heron," accomplished through linguistic choices that equate humans with plants, animals and birds equally, forming a unified organic whole. To achieve such a joining linking words are used, such as "together," human characters are described as "creatures," and nature is addressed as another character in the story, all of which creates a blending and a fusing of life energies to demonstrate that "nature has a logic and coherence of its own" (44).

[Note: Reprinted in Gwen Nagel's 1984 Critical Essays on Sarah Orne Jewett.]

1282. Billings, Kim. "South Berwick's Eastman House: The Selling of A Library and A Town's Story." Free Press (Somersworth, NH). Apr 5, 1983: 1, 3.  
*Newspaper article.*

"In the mid-seventies, the society did evaluations in terms of long-range plans,' said [Lynne] Spencer [director of property management at SPNEA]. 'We simply don't have the funding any longer. We want to sell the Eastman House and use the money from that sale for repairs on the Jewett House next door. The Jewett House has a strong story to tell, and we wish to put our resources into that.'"

\*\* Abstract; includes photographs of librarian and library founder, Eastman house interior.

The Society for the Prevention of New England Antiquities considers selling the Eastman House in South Berwick, a home associated with Jewett, and the current home of the South Berwick library in order to fund repairs on the Jewett House next door. Local residents are opposed to losing both the library and the historically significant Eastman House, the house in which Jewett was born.

1283. Malone, Michael. "Literary Ramblings." Washington Post (Washington, D.C.). Apr. 24, 1983: E-2, E-3.  
*Newspaper article.*

In recounting a tour of houses and landmarks associated with New England literati, Malone mentions that "in nearby South Berwick are houses open to the public that are associated with the fine regionalist Sarah Orne Jewett" (E-3).

- Not listed in previous bibliographies.

1284. Bailey, Jennifer. "Female Nature and the Nature of the Female: A Re-Vision of Sarah Orne Jewett's The Country of the Pointed Firs." Revue Francaise D'Etudes Americaines (Paris). 17 (May 1983): 283-94.  
*Journal article.*

"...The country of the pointed firs, with its landscape of curves and sweeps through cultivated pastures to distant horizons is, therefore, a female kingdom. While its men box themselves in houses, or potter in insular activity, the women minimize distinctions between inner and outer space. Their houses are not domestic realms that exclude the natural world, but dwellings that incorporate and harmonize with it....Like other female novelists who succeed her, Jewett's notion of a home is the house that merges with its surroundings."

\*\* Abstract

Using Annette Kolodny's gender analysis, Bailey presents a feminist textual reading of The Country of the Pointed Firs to demonstrate how Jewett "partakes of an then re-invents dominant literary structures." Jewett identifies with nature like Emerson, but does not "eschew community in the manner of Thoreau" (292), and instead presents a female landscape which has often been misread by male critics.

1285. Billings, Kim. "The South Berwick Library: An Update on the Eastman House." Free Press (Somersworth, NH). May 3, 1983: 8.

*Newspaper article.*

"Since the plight of the South Berwick library was broadcast on National Public Radio on April 9, the library has received letters and contributions from Sacramento, Ca; Buffalo, NY; Marshfield, MA; Bradenton, Fla; Willimantic, Conn.; Berkeley, Ca.; Normal, Ill.; Oak Lawn, Ill.; Princeton, N.J.; Midlothian, Va.; and St. Petersburg, Fla. One envelope was addressed to 'Don't Close the Library,' with no zip code, and it got there anyway."

\*\* Abstract; includes photograph of envelope with no zip code mentioned above.

After the April 9, 1983 National Public Radio broadcast in which the fate of the Eastman House and the loss of the South Berwick library were discussed, contributions have poured in from across the country.

- Not listed in previous bibliographies.

1286. Anon. "Preservation : Ou Est La Bibliotheque?." Maine Times (Topsham, ME). (May 13, 1983): 11.  
*Journal article.*

"A group of concerned citizens in South Berwick is buy tring [sic] to raise \$60,000 to save the town's 7,000-volume library from becoming homeless. The local library crisis is the result of a decision by the Society for the Preservation of New England Antiquities (SPNEA) to sell historic Eastman House, birthplace in 1849 of author Sarah Orne Jewett and home to the town library since 1971."

\*\* Abstract

The Society for the Preservation of New England Antiquities' decision to sell Eastman House, birthplace of Sarah Orne Jewett, to raise funds to maintain the Jewett House next door, puts the town library, currently located in Eastman House, at risk for eviction. Dr. Theodore Eastman, Jewett's nephew, left both historic houses to the SPNEA in 1931, but Eastman house has always played second fiddle to the Jewett house, with no set use for it. The town library has been housed in the building since 1971.

1287. Deedy, John. "A Literary Pilgrimage Through New England." Boston Sunday Globe (Boston, MA). May 15, 1983: A2, A17-A18.  
*Newspaper article.*

"...In the southern part of the state [Maine] is the Sarah Orne Jewett House at 101 Portland Street in South Berwick. Jewett wrote of a Maine whose clipper ships were being overtaken by steamships, and whose small farms were being forsaken. She was considered the most distinguished of 19th century writers of regional fiction, and her book The Country of the Pointed Firs continues to stand the test of time. The Jewett House is maintained by the Society for the Preservation of New England Antiquities, and Jewett's bedroom-study is preserved precisely as she arranged it. The central hall of the house is said to be one of the most handsome in New England."

\* Complete Jewett reference

Deedy suggests places to visit on a literary pilgrimage through the six New England states. The Jewett House in South Berwick is listed as one of two stops to make in Maine, the other being Brunswick, where Harriet Beecher Stowe lived and wrote Uncle Tom's Cabin. Jewett is "considered the most distinguished of 19th century writers of regional fiction, and her book The Country of the Pointed Firs continues to stand the test of time."

1288. Anon. [Baxter, Eric S.]. "The Tory Lover: York County Historic Homes Offer a Unique Appeal." Maine Motorist (Portland and Bangor, ME). 20 (Summer 1983): 4-5. *Journal article*.

"....For lovers of Jewett's books, the library is the focal point of the Jewett mansion, and it is here that a tour of the house begins today. Sarah's own books still fill a shelf in an old bookcase. On one wall are photographs of Sarah standing in the front doorway, working in her garden, sitting at her desk in the wide front hall upstairs where she did much of her best writing...."

\*\* Abstract; includes photographs of Jewett and Hamilton houses.

The Sarah Orne Jewett Memorial and the Hamilton House are noted as two of the significant historic homes in York County. The article includes descriptions of both houses, focusing on their architectural, historical, and literary details.

[Note: This article is unsigned; the 1978 Nagel bibliography attributes it to Eric S. Baxter.]

1289. Anon. "Memories May Save Library." Portland Press Herald (Portland, ME). June 10, 1983: 17. *Newspaper article*.

"Like other properties owned by the society, the Jewett and Eastman Houses, dating back to 1774 and 1851 respectively, are showing the effects of deferred maintenance. While library volunteers have maintained the outward appearance of Eastman, the older and more architecturally significant Jewett House is visibly down at the heels. It requires, at minimum, foundation work, structural repairs and a good coat of paint.

"....the committee emphasizes that part of its desire for wanting the library to stay put is to maintain the historic unity of the Jewett-Eastman buildings in the heart of the village."

\*\* Abstract; includes photographs of librarian Kitty Davis, and Eastman House.

The Society for the Preservation of New England Antiquities' decision to sell Eastman House, birthplace of Sarah Orne Jewett, to raise funds to maintain the Jewett House next door, puts the town library, currently located in Eastman House, at risk for eviction. Dr. Theodore Eastman, Jewett's nephew, left both historic houses to the SPNEA in 1931, but Eastman house has always played second fiddle to the Jewett house, with no set use for it. The town library has been housed in the building since 1971.

1290. Ammons, Elizabeth. "Going in Circles: The Female Geography of Jewett's Country of the Pointed Firs." Studies in the Literary Imagination (Atlanta, GA). 16 (Fall 1983): 83-92.

*Journal article.*

"...Jewett's structure in The Country of the Pointed Firs is...webbed, net-worked. Instead of being linear, it is nuclear: the narrative moves out from one base to a given point and back again, out to another point, and back again, out again, back again, and so forth, like arteries on a spider's web. Instead of building to an asymmetric height, it collects weight at the middle: the most highly charged experience of the book, the visit to Green Island, comes at the center of the book (in the eighth through eleventh of twenty-one chapters), not toward the end. And instead of being relationally exclusive, it is inclusive and accumulative: relationships do not vie with but complement each other. The narrator does not go through a series of people; she adds new friendships onto her life multidirectionally."

**\*\* Abstract**

Ammons examines the narrative structure or architecture of Jewett's Country of the Pointed Firs to show that it demonstrates a feminine pattern of the web or net rather than the linear structure exhibited by traditional (male) narratives. This structure "reflects [Jewett's] subject matter" of accumulated female friendships over the course of the summer (84), and allows her to overcome the criticism that she could not construct traditional narrative plots. In this way "Jewett made a book that locates itself formally outside the masculine mainstream....[t]hat Jewett never mastered conventional form was no loss at all" (92). A tight, compelling, feminist reading.

1291. Crumpacker, Laurie. "The Art of the Healer: Women in the Fiction of Sarah Orne Jewett." Colby Library Quarterly (Waterville, ME). 19 (Sept 1983): 155-66.

*Journal article.*

"...Jewett...reflects 1880's and 1890's realities for women. They were beginning to find useful, fulfilling professions in social work, medicine, journalism and writing; but venturing into these formerly male spheres meant denying heterosexual love, marriage and child-rearing. Of course this very denial opened whole new vistas of female friendships and lesbian relationships, which were often more satisfying than Victorian marriages. Jewett's young women therefore stand at the junction between two centuries; the past is fast fading and the future uncertain."

**\*\* Abstract**

Crumpacker examines Jewett's women healers, particularly Nan Prince from The Country Doctor, Mrs. Goodsoe in "The Courting of Sister Wisby," and Almira Todd from The Country of the Pointed Firs, to explore the woman-herbalist's role in the community. She briefly considers earlier healing women in fiction, and argues that "Jewett's descriptions of the healing arts and women healers in these works are neither quaint nor limited to a particular region. Rather her ideas are eclectic, far-reaching, and advanced for her time" (155). Jewett's women are generally depicted as being affiliated with and attuned to the rhythms of nature, and are particularly empathetic to their patients. This is

often shown in opposition to Jewett's male doctors and ministers, who tend to be less competent at connecting with the people they treat, or who favor their aloof scientific book-learning over the natural processes of the herbs and the earthly wisdom of the herbalists. Almira Todd, however, works in tandem with the local doctor: "[s]he knows her limitations and respects the work of the local doctor, as Jewett respected her own father's medical work, especially with seriously ill patients" (157). The Country Doctor's Nan Prince, in this regard, represents Jewett's vision of the future in which the healer, trained in both natural healing and scientific methods "would indeed reconcile science and art in medicine" (165).

1292. Patnode, Lynne M. "The Compensations of Solitude in the Work of Emily Dickinson and Sarah Orne Jewett." Colby Library Quarterly (Waterville, ME). 19 (Dec 1983): 206-14.  
*Journal article.*

"... Probably the most comprehensive creation of a world populated by solitary, sometimes anguished, but always triumphant women is Sarah Orne Jewett's The Country of the Pointed Firs. Jewett's gallery of valiant widows and spinsters portrays the many possible choices for the woman isolated from a powerful masculine world. Most of these characters represent attitudes which are adopted, at one time or another, by a persona, that 'supposed person' of Dickinson's poetry which, in her lyric style, comes dangerously close to revealing the poet herself. In their exploration of loss, loneliness and compensation, Jewett and Dickinson often reach the same conclusions about female spiritual survival in an uncompromising social environment."

**\*\* Abstract**

Patnode explores solitude as a thematic link between the works of Sarah Orne Jewett and Emily Dickinson. Several of Jewett's solitary characters are examined, including The Country of the Pointed Firs' Joanna Todd, Mrs. Blackett, and particularly Almira Todd, whose survival after lost love and widowhood "seem[s] to lend her insight into the sorrow and loneliness of others" (207). Several Dickinson poems are read to demonstrate similar themes. Patnode concludes that "[b]oth Jewett and Dickinson are rebelling against the sentimental tradition even as they covertly support it. Although they are suggesting useful and valid achievements for women who are forced to isolate themselves from the male world, the salvific strength of many of these women indicates an underlying acceptance of the sentimental, matriarchal values of nineteenth-century America" (214). The object of salvation for both writers, however, is the self: "[t]heir characters gain in self-knowledge, develop inner strength, and become whole through the process of loss and compensation. Although consequently they may be of help to others, their inner journey is primarily one of self-discovery" (214).

1293. Ammons, Elizabeth. "Jewett's Witches." Critical Essays on Sarah Orne Jewett. Gwen L. Nagel, ed. Boston, MA: Hall, 1984. 165-84.  
*Book chapter.*

"... A key pattern in Jewett is the initiation of one woman, usually younger and sometimes a girl, into the powerful, extrasensory, and usually ultraterrestrial female knowledge possessed by another. This initiation typically involves friendship with a



witch. Less interested in mesmerism and séances (at least in her fiction) than in witches, Sarah Orne Jewett channeled the general nineteenth-century fascination with the occult into a very specific question. What are the extraordinary powers available to women who maintain rather than forsake woman's ancient identification with the occult? What, in other words, is the living power of the witch?"

**\*\* Abstract**

Ammons studies Jewett's fascination with the occult and her depiction of women witches in her fiction, ranging from the virgin Sylvia in "A White Heron," to the haggard "witch of the waning moon," Lady Ferry (170), and to female "witch-doctors," such as Mrs. Goodsoe and Mrs. Todd (174), to which Ammons compares William James' chapter "Saintliness" in Varieties of Religious Experience (1902), to examine underlying issues of women's power. Later stories, such as "The Foreigner" (1900) and "The Green Bowl" (1901) consider women who unite with other women "in shared power rather than weakness" (181). Readable and compelling.

1294. Bair, Barbara. "'Ties of Blood and Bonds of Fortune': The Cultural Construction of Gender in American Women's Fiction -- An Interdisciplinary Analysis." Diss. Brown University, 1984.  
*Dissertation.*

"...Jewett herself voiced her sense of historical anachronism, her own identification with times past and with peoples and ways of life passed over. At first, this sense of anachronism takes a nostalgic, antiquarian form. Later in her career it would mature into a more complete cultural critique, in which she combined the norms of an anti-modernist ethos with a firm commitment to the idea of women's social worth."

**\*\* Abstract**

Bair's two-volume dissertation considers the development of an American feminist literary canon from an interdisciplinary approach that thematically examines women's writing across several fields and genres. Jewett is treated in chapters two and three, first as one who examined the changing roles of women in the medical field, not only in works such as A Country Doctor, where Nan challenges the male-dominated profession, but in terms women healers, herbalists, and lay women who help others through the processes of birth, illness and death. Bair argues that "[i]n Jewett's fiction, 'health' becomes a metaphor of self-worth and the recognition of potential--of the kind of esteem, strength and respect, that is an intangible product of her women's relations with one another" (100). Secondly, Jewett is treated in conjunction with Annie Trumbull Slosson as an example of a local color writer who considered cultural constructions of women's social worth. Here Bair states "[t]hat the growth of gender consciousness can bring about both a political conversion and a renewed sense of personal connection and of self-worth, is evidenced in Jewett's own shift toward a feminist outlook. Like the Bostonian narrator in The Country of the Pointed Firs,--who approaches her summer in Maine full of patrician assumptions about the backwardness of the rural working-class inhabitants--Jewett's increasing woman-centeredness is like the opening of a psychic door, which leads her to the appreciation of, and actual awe for, the many dimensions of working-class women's lives" (175-76). Other authors considered in the dissertation include Louisa May Alcott, Mary Wilkins Freeman, Charlotte Perkins Gilman, Kate

Chopin, Willa Cather, Toni Morrison and Alice Walker, among others. A fascinating, broadly researched and informative text.

1295. Cary, Richard. "The Literary Rubrics of Sarah Orne Jewett." Critical Essays on Sarah Orne Jewett. Gwen L. Nagel, ed. Boston, MA: Hall, 1984. 198-211.  
*Book chapter.*

"... With unaccustomed asperity Jewett decries George Eliot's turgidity in Middlemarch: 'She draws her characters so that they stand alive before you and know what they have in their pockets and then goes on for three pages analyzing them & their motives.' It can be asserted without qualm that in the main Jewett avoids the twin traps of photography and psychography, inviting recognition by the reader through salient attributes, self-relevatory speech and actions instead. The widow Almira Todd, herbalist *sans pareil* and director of her own destiny in The Country of the Pointed Firs, must be acclaimed the supreme exemplar of that subtle art in Jewett's fictive community."

\*\* Abstract

In an essay that begins, "The reputation of Sarah Orne Jewett is in bad straits" (198), Cary gleans from Jewett's heredity, her letters and her writing the aphorisms that describe her philosophy of writing to demonstrate that "Sarah Orne Jewett still stands paramount among prose expositors of the Maine scene, its people and their ways" (198). Written only as Cary could have phrased it, he concludes in part by saying that these "rubrics," are "[c]learly incompatible in several couplings, each directive is purely optional, contingent upon its singular fitness in her quickening design. She was palpably unruffled by logical discrepancy" (209); nevertheless, Jewett "reached uniqueness by unsealing and sorting out the bountiful riches within and around her, reaping the best of nurture and nature" (209). For a complementary view of Jewett's "rubrics" from a feminist perspective, see Donovan's article in the same book (pp. 212-25).

1296. Donovan, Josephine. "Sarah Orne Jewett's Critical Theory: Notes toward a Feminine Literary Mode." Critical Essays on Sarah Orne Jewett. Gwen L. Nagel, ed. Boston, MA: Hall, 1984. 212-25.  
*Book chapter.*

"... Jewett...extended her conception of authorial restraint to the point where she allowed the reader a creative role in the process. The author should not attempt to exert complete control over the reader's thoughts, but rather attempt to communicate images that 'open seed' in the reader's mind, that allow the reader to intuit meanings beyond the literal. Jewett's theory thus provides for the feminine realism that [Dorothy] Richardson envisioned--one in which the author is a relatively passive transmitter who delegates, as it were, some of her authority and control to the reader."

\*\* Abstract

In a complement to Cary's essay in the same book (pp. 198-211, q.v.), Donovan similarly examines Jewett's writings for hints of her feminist literary theory, focusing primarily on her "imaginative realism" and on "the 'plotless' structure of her short stories" (212).

Donovan concludes that Jewett's methods allowed for "an escape from the masculine time of history into transcending feminine space" (223).

1297. Eppard, Philip B. "The Lost Stories of Sarah Orne Jewett: 'A Player Queen' and 'Three Friends'." Critical Essays on Sarah Orne Jewett. Gwen L. Nagel, ed. Boston, MA: Hall, 1984. 225-48.

*Book chapter.*

"Our knowledge of the extent of Sarah Orne Jewett's publishing activities is still incomplete. American short story writers in the late nineteenth century had an extremely large number of outlets for the products of their pens. Although Jewett naturally favored the high prestige monthlies such as the Atlantic and Harper's, she was clearly not above submitting her work to lesser publications. Here are two such stories, 'A Player Queen' and 'Three Friends,' recently discovered in obscure and short-lived periodicals. Although the stories are not major works, they are not without some interest for the ways in which they show Jewett handling certain familiar themes in her fiction."

**\*\* Abstract**

Eppard comments on two newly discovered Jewett stories, "A Player Queen," "a fairly conventional love story," published in the journal America (Chicago) 28 July 1888 (226), and "Three Friends," about three friends who share a room in a boarding house, published in three parts in the journal Good Cheer (Greenfield, MA) from January to March 1886. The stories are then reprinted. Eppard admits that the stories "are not Jewett at her best" (229), but their discovery serves to underscore Jewett's productivity, her various options for publication, and the further exploration of her major themes.

1298. Johns, Barbara A. "'Mateless and Appealing': Growing into Spinsterhood in Sarah Orne Jewett." Critical Essays on Sarah Orne Jewett. Gwen L. Nagel, ed. Boston, MA: Hall, 1984. 147-65.

*Book chapter.*

"... [Jewett's] old maids resist the conventional image of the spinster: they are not angular, excessively plain, or 'sharp-set'; they do not wear black dresses or keep their hair tied up in neat buns; they are not housebound or possessed of a rage for order; they are neither cruel witches nor pitifully weak, childish figures. Rather, most of Jewett's spinsters are both 'mateless' and 'appealing' because they are able to find emotional satisfaction and integrity in nature, in each other, in their homes, and in a female tradition of productive work."

**\*\* Abstract**

Stemming in part from her 1979 dissertation, q.v., Johns's article examines Jewett's spinsters who 'transcend the limited expectations inherent in the phrase 'merely a New England old maid'" (148). In Deephaven, for example, Katharine Brandon is shown to be fulfilled by her home, her "intellectual and aesthetic life" and her female friendships (151); on the other hand, Sally Chauncey is depicted as isolated, lonely, poor and trapped in a past she cannot recapture. But Chauncey is largely an exception in Jewett's work. Sylvia from "A White Heron, Polly Finch from "Farmer Finch," and Nan Prince

from A Country Doctor are mentioned as positive examples of young single women, although they are often considered "outlaws" (157), and a variety of Jewett's older women, from Aunt Hannah of "An Every-Day Girl," Temperance Dent of "Miss Tempy's Watchers," Betsey Lane in "The Flight of Betsey Lane," Almira Todd from The Country of the Pointed Firs and others prove that these women "are not trivial, not slight, not even always proper or pious. Rather, they are complex women set apart from the conventional by their willingness to explore how they might live in the world as free women" (162).

1299. Levine, Miriam. A Guide to Writers' Homes in New England. Cambridge, MA: Apple-Wood Books, 1984. 157-63.  
*Book.*

"... In Annie, Jewett found a beautiful mother-muse who legitimized her sexual feelings by connecting them to her spiritual affinity to older people, the inspiration of much of her writing. Jewett felt Annie brought out her strongest side. She also needed to be mothered. She never gave up her childhood nicknames, and in her letters to Annie, deliberately kept the language of childhood: Sarah was 'Pinny' and Annie was 'Fuff.'"

\*\* Abstract; includes sketch of the Jewett House, photograph of Jewett, chronology, hours of operation

Levine provides a brief biographical sketch of Jewett, which emphasizes her relationship with Annie Fields as both sexually and inspirationally fulfilling. Surprisingly, her writing is largely downplayed.

1300. Masteller, Jean Carwile. "The Women Doctors of Howells, Phelps, and Jewett: The Conflict of Marriage and Career." Critical Essays on Sarah Orne Jewett. Gwen L. Nagel, ed. Boston, MA: Hall, 1984. 135-47.  
*Book chapter.*

"... Though Jewett and Phelps both support the woman doctor, they nonetheless represent two strongly opposing views toward the career woman in the late nineteenth century. To Jewett, the special, gifted woman could choose to pursue a career, and in that career she could be useful. But she must also face the reality that in her society, she could not also have a marriage and a family."

\*\* Abstract

Derived from part of her 1978 dissertation, q.v., Masteller compares the presentations of women doctors in Howells's Dr. Breen's Practice (1881), Phelps's Dr. Zay (1882), and Jewett's A Country Doctor (1884) in which each main character must choose between marriage and her career in medicine. Howells's Grace Breen is depicted unsympathetically as being unqualified for her position in terms of both education and temperament; she is a weak, dependent stereotype who chooses her career as a reaction to a failed romance (136-37). Phelps's Dr. Zay, on the other hand, reflects a reversal of typical gender roles. She is bright, skillful, dedicated and confident, in contrast to her suitor, Waldo Yorke, who is prone to nervousness and fainting. Nevertheless, Dr. Zay agrees to marry the man, and the novel shows the gender roles

reversed in the end, with Yorke strong and confident and the doctor weak from a winter of overwork (138-39). Jewett's Nan Prince depicts a third response to the "woman question": her Nan Prince is strong, confident, and appropriately educated, and refuses to marry her suitor arguing that she has God-given talents that must be utilized. Her duty to her profession mandates that she not marry so that she can focus on her calling (142-43). As such, Nan Prince is generally read ambivalently by feminists: Jewett presents her as exceptional, and in this respect is allowed to have her career, as long as she remains in the minority. See also Ellen Morgan's 1976 article in The Kate Chopin Newsletter, "The Atypical Woman: Nan Prince in the Literary Transition to Feminism," and Malinda Snow's Sept. 1980 Colby Library Quarterly article "'That One Talent': The Vocation as Theme in Sarah Orne Jewett's A Country Doctor," among others.

1301. Morrison, Jane, and Cynthia Keyworth. Master Smart Woman: A Portrait of Sarah Orne Jewett. New York, NY: Women Make Movies, 1984.  
*Audiovisual material.*

This beautiful film, directed by Jane Morrison and written by Cynthia Keyworth, comprises short anecdotes and quotes from Jewett's letters and stories performed by Frances Sternhagen. The text is juxtaposed with paintings, old photographs and reproductions by Peter Namuth, and a subtle but appropriate maritime soundtrack. The whole is a slow-paced, meditative, and nostalgic look at the time in which Jewett lived, the values she lived by, and the works she produced. A loving tribute to Jewett. The film won the American Film Festival, Red Ribbon award and the New England Film Festival Indie Award.

1302. Nail, Rebecca Wall. "'Where Every Prospect Pleases': Sarah Orne Jewett, South Berwick, and the Importance of Place." Critical Essays on Sarah Orne Jewett. Gwen L. Nagel, ed. Boston, MA: Hall, 1984. 185-98.  
*Book chapter.*

"... Seen in light of this interest in place, The Tory Lover (1901) becomes in one sense the culmination of Jewett's career rather than an unfortunate anticlimax. The only one of Jewett's longer works to be set openly in a real place, the novel depicts her native area at the time of the Revolution and gives a sympathetic picture of the difficulty many people of the time had in deciding to follow or reject the Patriot cause. Herself the descendant of both Tories and Patriots, Jewett is unusually willing to depict fairly the reasoning and suffering of the two sides. The Tory Lover becomes a novel about the choice of one's own place, and about the difficulty with which place-related affections came to center on the new country rather than the old."

**\*\* Abstract**

Stemming from Nail's 1980 dissertation, "Place and Setting in the Work of Sarah Orne Jewett," q.v., this article considers Jewett's relationship with South Berwick, her birth and death place, and the role it played in her fiction. Letters and diary entries suggest that Jewett was ambivalent toward her hometown in her early twenties, and missed her friends and activities in Boston; further, the economy of the region was not so downtrodden as critics often stress. In the typical dichotomy "Country versus City," Nail argues, "the country does not always win out and Jewett is no single-minded rural

apologist" (189). The final picture is more complex than critics and readers often recognize, particularly in A Tory Lover, which depicts both the pains and the glories of identifying oneself with place.

1303. Pennell, Melissa McFarland. "'A Language of the Heart': Spiritual Realism and the Fiction of New England." Diss. Brown University, 1984.  
*Dissertation.*

"... As a complement to her use of spiritual biography, Jewett also develops a sacramental imagery which unites with her use of 'faculty' to identify the moments of grace in common lives. This pattern of sacramental imagery becomes a symbolic vehicle for the representation of sacramental love, now a love that develops its asexual potential for fulfillment outside of marriage."

**\*\* Abstract**

Pennell's dissertation examines New England fiction from Hawthorne and Stowe to Jewett, Brown and Freeman, in order to trace the development of "spiritual realism," where the inner lives of characters are expressed outwardly in order to demonstrate the power of love and community to engender integrity and perseverance. Chapter three, "Perceiving Spiritual Reality: Toward Jewett's Dunnet Landing," considers Jewett's particular form of spiritual reality in which she "focuses upon the inner triumphs of men, and especially women, who have been limited by external elements in their lives, but who draw upon inner stores of love to turn the battle to 'good advantage'" to prove that "spiritual impoverishment is not a necessary consequence of economic poverty" (123). In Pointed Firs, scenes of female community, such as social visits, meals and the ritual of the Bowden family reunion demonstrate the power of such sacramental love to regenerate the community, whereas the dangers of isolation from the community are expressed in the story of Joanna Todd, who relied exclusively on "a patriarchal sensibility in regards to her spiritual state" (167). An adept and readable feminist assessment that relies more on the texts than external theories to prove its thesis.

1304. Renza, Louis A. "A White Heron" and the Question of Minor Literature. Madison, WI: University of Wisconsin Press, 1984. 221 pp..  
*Book.*

"... the ideological coding which 'A White Heron' explicitly invokes results in a story where Union values get rejected, albeit not without a 'haunting' sense of loss such as Sylvia experiences when the hunter goes, for the sake of regionalist values which depend on truer if less sensational unions, i.e., with birds and other 'secrets' of nature. Moreover, this rejection within the story could be said to duplicate the story's own rejection of the reader/critic who seeks to understand it as part of his or her critical or literary historical 'collection.'"

**\*\* Abstract; Jewett's "A White Heron" is reprinted as the book's preface**

Renza deconstructs Jewett's "A White Heron" as a way to consider the concept of "minor literature," which, he argues, rather than failing to be great, is consciously written to subvert the hegemony of cultural hierarchies and literary canons. Basing his approach

on that used by Deleuze and Guattari to deconstruct Kafka, as outlined as part of his introduction that considers the theoretical background of deconstructionist criticism, Renza moves to deconstruct "A White Heron" from regionalist (Ch. 1), feminist (Ch. 2), pastoral (Ch. 3), and genre (Ch. 4) perspectives (Jewett's Pointed Firs is considered in the Epilogue). Many of the readings are engaging, although one gets the tumbling sense of falling down stairs--just as he convincingly presents one reading he deconstructs it and shifts to the next. The reading is jargon-filled and dense at times, as one might expect from deconstructive criticism, but the main interpretations are often lucid. Some will question Renza's assumptions (see Ammons' 1985 review in American Literature), or the validity of his argument (see Nuttall's 1987 assessment in Modern Language Review), but Renza's cannot fail to leave one with the sense that Jewett's most anthologized short story is much richer than many early critics imagined.

1305. Roman, Judith. "A Closer Look at the Jewett-Fields Relationship." Critical Essays on Sarah Orne Jewett. Gwen L. Nagel, ed. Boston, MA: Hall, 1984. 119-34.  
*Book chapter.*

"... While [Annie] Fields was the more experienced member of their relationship in most respects, Jewett clearly had greater authority when it came to writing itself. Annie recognized her friend's superior gifts. Although Jewett sometimes looked to Annie for moral support, she was confident about her writing. Annie, however, was insecure about her writing; prior to 1881 she had published only three long poems, all privately printed, and a single volume of classically inspired poems. Annie's poetry was received with respect by her friends and the press, but she was not taken seriously as a writer. In a number of letters Jewett reassured Fields about the success of her work and urged her to new tasks. Thus, the imbalance that could have resulted from the disparity in age and social position was offset by Jewett's skill as a writer."

\*\* Abstract

Roman considers the relationship between Jewett and Annie Fields by examining Fields's life and experience and the "little language" the two used during the decades they were companions (126). Roman argues that the nicknames the two used for each other, for example, indicates a flexibility in the roles the two women established as part of their relationship: "instead of identifying each woman with one consistent role, such as parent/child or male/female, Jewett used the nicknames to create two different sets of almost diametrically opposed roles. The different names thus imply a relationship in which the women's roles were highly flexible and interchangeable" (124). An important contribution to understanding the nature of this intimate relationship. See also Faderman's "Boston Marriage" in Surpassing the Love of Men, and Donovan's 1979 Frontiers article, "The Unpublished Love Letters of Sarah Orne Jewett."

1306. Sobal, Nancy Lee. "Curing and Caring: A Literary View of Professional Medical Women." Diss. University of Cincinnati, 1984.  
*Dissertation.*

"...The second premise, that women were morally superior to men, was a cultural cliché unquestioned by all the novelists but Howells. Jewett and Phelps stated it explicitly. Sarah Orne Jewett believed in a conventional Christian God who directed human lives.

Although both Nan Prince and her guardian, Dr. Leslie, were exemplary Christians, Jewett viewed women as spiritual shepherds for men. When Nan teaches George Gerry by pious example the meaning of religiously motivated, purposeful work, he admits she healed him like a 'soul's physician.'"

**\*\* Abstract**

Sobal examines the depiction of professional medical women in American literature from the mid-nineteenth century to the present. As such, she considers Jewett's A Country Doctor and the character of Nan Prince in the chapter entitled "The Daughters of Aesculapius: Professional Medical Women in 19th Century Fiction." Other authors considered at the same time include William Dean Howells's Dr. Breen's Practice (1881), Elizabeth Stuart Phelps's Dr. Zay (1882), Louisa May Alcott's Jo's Boys (1886) and Henry James's The Bostonians (1886). Kipling's The Naulahka (1891) is used as an English comparison. With so many works treated in such a short amount of space (the chapter is 63 pages long including notes), analysis of Jewett's work is fairly brief, and is often discussed comparatively with others. Nevertheless, the discussion is valid. See also Lenarcic's 1985 dissertation "The Emergence of the Passionate Woman in American Fiction 1850-1920" for a similar discussion from a different perspective.

1307. Nagel, Gwen L., ed. Critical Essays on Sarah Orne Jewett. Boston, MA: Hall, 1984. 254 pp..  
*Edited book.*

"... This is an exciting time in Jewett studies....From the early encouraging review of Deephaven by William Dean Howells, to the wide-ranging and solid contributions made by Richard Cary, and finally, to the current resurgence of work, much of which has followed in the wake of interest in women's studies, Jewett and her works have inspired a diversity of intelligent, perceptive, and deeply humane critical attention."

**\*\* Abstract**

Nagel's book of critical essays on Jewett begins by reprinting sixteen significant reviews spanning Jewett's career, from William Dean Howells's review of Deephaven in 1877 to an anonymous review of The Tory Lover in 1901. Next she reprints eight essays separate from those included in Richard Cary's 1973 Appreciation, q.v., beginning with Ferman Bishop's 1955 American Literature article, "Henry James Criticizes The Tory Lover," and continuing with essays by Romines, Held, Smith, Folsom, Pryse, Hobbs, and Donovan, which date from 1979 to 1983. Finally, Nagel prints eight original essays by Roman, Masteller, Johns, Ammons, Nail, Cary, Donovan and Eppard. Nagel further provides a twenty-three page introduction which, like that for her and James Nagel's 1978 Sarah Orne Jewett: A Reference Guide (and initially based upon it), presents an excellent overview of Jewett scholarship from 1877 to 1983, in which themes and trends are presented and scholarly lacunae, such as the continued absence of a comprehensive edition of Jewett's letters, are noted. As such, this volume is significant for providing an updated and supplemented view of Jewett studies both past and present, and stands next to Cary's Appreciation in providing scholars a more complete assessment of critical comment on Jewett. Highly recommended.



1308. Anon. "Feature: The Country of the Pointed Firs On 'The Spider's Web'." Airplay (Orono, ME). [5] (March 1984): 4-5.  
*Journal article.*

"Ask what book most faithfully captures the soul of the state of Maine. The answer assuredly comes...The Country of the Pointed Firs. That slim novel, first published in 1896, written by a doctor's daughter, has, as Willa Cather predicted, escaped the scythe of Time and fixed forever an image of small town life on the fir-tipped coast of Maine."

\*\* Abstract; includes photograph of the cast of the radio production

Jewett's The Country of the Pointed Firs is produced for a four-part broadcast for Masterpiece Radio Theater. Significantly, three of the major performers are Maine actors, chosen so the rhythms of Maine speech can be captured. The narrator of the novel is played by Julie Harris, and the script was written by Jewett scholar Glenda Hobbs.

1309. Anon. "Symposium to Discuss Sarah Orne Jewett." Down East (Camden, ME). 31: 10 (July 1984): 154.  
*Journal article.*

"A day-long symposium to celebrate Maine author Sarah Orne Jewett and the newly restored 'dear old house and home' where she spent most of her years as a writer will be held on Wednesday, August 1, in her hometown of South Berwick." Morning session focuses on the house and recently completed \$70,000 of restorations. Afternoon session will focus on Jewett."

\*\* Abstract; includes sketch of Jewett.

A variety of Jewett scholars converge on the Jewett House in Berwick for a symposium on Jewett. Publication in the magazine about Maine would reach both natives and out-of-state fans.

1310. Carlson, Tracy. "Sarah Orne Jewett's Homestead Restored." Portland Press Herald (Portland, ME). Aug 2, 1984: 13.  
*Newspaper article.*

"About 300 Sarah Orne Jewett scholars, followers and fans turned out Wednesday for a daylong symposium on one of Maine's most celebrated writers."

\*\* Abstract

Discussion of the house renovations in detail, including the colors used on the house and barn, the construction of the dormers, and the restoration of the wallpaper.

1311. Overbey, Susan. "It's Just as Sarah Left It." Free Press (Somersworth, NH). Aug 14, 1984: 4.  
*Newspaper article.*

"The big white house on the square is just as Sarah left it--finally. After nearly six months of intensive restoration, renovation and repair work the Society for the Preservation of New England Antiquities sponsored a day-long symposium on author Sarah Orne Jewett (1849-1909) on Aug. 1 to mark the completion of their efforts on her home."

**\*\* Abstract**

The Society for the Preservation of New England Antiquities celebrates the completion of restoration of the Jewett House with a day-long Jewett symposium on August 1. Details about the restorations projects and the SPNEA are included.

1312. Mack, Tom. "A Note on Biblical Analogues in Sarah Orne Jewett's 'Miss Tempy's Watchers'." American Literary Realism (Albuquerque, NM). 17 (Autumn 1984): 225-27. *Journal article.*

"... in addition to the Christian temper of her everyday neighborly dealings, Miss Tempy's career at times verges on the miraculous. Consider how her multiplication of the quinces is not unlike the miracle of the loaves and fishes. Tempy had a quince tree 'down in the far corner of the piece,' from which she would get no more than a 'little apernful o' quinces,' but from those she derived 'every mite o' goodness.' The reader gets the impression that the subsequent quince preserves are carefully portioned out to suit many needs at many times."

**\*\* Abstract**

This brief article examines the biblical analogues in Jewett's "Miss Tempy's Watchers" to specifically demonstrate the gentle Christianity in Jewett's works so often alluded to but rarely explored by critics.

1313. Nagel, Gwen Lindberg. "Sarah Orne Jewett: A Reference Guide: An Update." American Literary Realism (Albuquerque, NM). 17 (Autumn 1984): 228-63. *Journal article.*

"... There are no startling changes in the direction of Jewett scholarship. Feminist issues have predominated in the last few years, with critics exploring both Jewett's works and biography. The Country of the Pointed Firs and 'A White Heron' persist in attracting the most critical commentary; the latter work was even the subject of a film produced by Jane Morrison."

**\*\* Abstract**

This thirty-five page article, in which 139 items from 1975 to 1983 are annotated, represents the last published bibliography of Jewett to date. The date range indicated slightly overlaps the Nagels' 1978 Sarah Orne Jewett: A Reference Guide, but while items missing from 1975 and 1976 have been included, no attempt is made to identify or correct errors in the previous bibliography. Nevertheless, this listing is largely comprehensive and accurate and remains an important addition to Jewett studies. The

number of Japanese items is interesting, but limited availability makes these items difficult for U.S. scholars to examine. Although it may have been challenging in 1984 to recognize the wide variety of feminist articles written about Jewett and her works, with more perspective we can see a variety of feminist sub-themes emerging in the criticism outlined here, including lesbian studies, women's communities, feminist structural criticism, and studies of myth and ritual. These are in addition to continuing assessments of Jewett's place in American literature with regard to realism, naturalism, and regionalism, the study of Jewett's letters, and the historical and architectural significance of buildings associated with Jewett in southern Maine.

1314. Slade, Marilyn Myers. "Collecting Memories in Writer's Maine Home." Boston Sunday Globe (Boston, MA). Sept 30, 1984: 73-74.  
*Newspaper article.*

"....Although admiring the writer's works gives added enjoyment to visitors, the house well stands on its own merits."

\*\* Abstract; includes photographs of Jewett and Jewett house.

Discusses the Jewett House restoration in detail, and includes briefer overviews of the nearby Hamilton House and Eastman House.

1315. McChesney, Charles. "Sara's [sic] First Book Lives Again." Foster's Showcase (Dover, NH). Oct 25, 1984: 5.  
*Newspaper article.*

"... During that symposium held in South Berwick in the summer of 1984], a new view of Sara Orne Jewett could be seen. No longer was the South Berwick doctor's daughter seen as only a writer of regional impact, but as a writer of national importance."

\*\* Abstract; includes photograph of Jewett

Jewett's A Country Doctor is reissued in a 500-copy centennial edition. McChesney finds Jewett's reputation indicated by the large attendance at the Jewett Symposium held the previous summer, and notes that "[l]iterary historians have compared her work favorably to Hawthorne. Feminists have taken her independent female characters to heart, and antiquarians go to great lengths to collect her books." Proceeds from the sale of the book go to the Jewett-Eastman House library fund.

[Note: Jewett's first name is misspelled "Sara" throughout.]

1316. Philips, David E. "Maine's Most Brilliant Storyteller." Down East (Camden, ME). 31: 5 (Dec. 1984): 17-18, 22.  
*Journal article.*

"The winds of critical judgment that blow sometimes hot, sometimes cold over the national literary landscape seem once more to be warming the reputation of Sarah Orne Jewett, an artist whom I have long considered not only the most brilliant storyteller yet

produced by the State of Maine but also among the very best American fiction writers of the past century. This impression of Jewett's current bullishness on the 'literary stock market' was strongly reinforced this past August when I joined some 350 other Sarahphiles in the author's hometown of South Berwick to celebrate her life and legacy in a symposium sponsored by the Society for the Preservation of New England Antiquities."

**\*\* Abstract**

Philips considers the rise and fall of Jewett's literary reputation having participated in a symposium on Jewett held to celebrate the completion of a restoration project on the Jewett House in South Berwick. He posits, for example that "[d]uring an era in which America was undergoing rapid urban and technological growth, engaging in two world wars, suffering through a crippling depression to emerge by mid-century as the leading industrial and political power in the West, the fictional world of Dunnet Landing, Maine, may have struck the arbiters of our national literature as, at best, quaintly romantic, and, at worst, irrelevant" (n.p.). However today, with her work again available to the public, and with the resurgence of women's studies, she is enjoying what Philips perceives as a literary renaissance. She appeals to those readers "who tend to reject today's superficial or materialistic values, and who find solace in a simpler, more natural, more ecologically sane past" and is significant because her work "strikes at old myths and stereotypes which these readers see as still trammeling the body politic and eating at its heart" (n.p.). A good overview of the current boom in Jewett studies for lay readers. An excerpt from The Country of the Pointed Firs is embedded in this article on pages 17, 23 and 24.

1317. Ammons, Elizabeth. "[Review of Renza's A White Heron and the Question of Minor Literature]." Centennial Review (East Lansing, MI). 29 (1985): 375-76. *Journal article*.

"... Part of the problem lies in the fact that this study, so concerned with questions of authorship and sexuality, conceives of the latter so narrowly. Renza assumes that in rejecting the hunter, Sylvia (and therefore Jewett) rejects adult sexuality. In fact, all that we can accurately infer from the pattern Jewett gives is that the child, on the brink of maturity, rejects heterosexuality. Sylvia prefers, at least for the time being, not to enter the heterosexual world. Renza may find this arrested or deviant, but that does not make it so."

**\*\* Abstract**

Although initially Ammons finds that Renza "offers some dazzling readings" of Jewett's "A White Heron," she ultimately argues that the book is flawed. Renza's assumptions about the sexuality depicted in her story fall into the same patriarchal patterns that deconstruction is supposed to break down. Ammons calls such conclusions "the 'major' interpretive mistake of this book" (376). Further, she notes that the "style very nearly renders the discussion unreadable at a number of points." Ammons review is authoritative and compelling.

1318. Azzaro, Sister Gabrielle Therese. "Sarah Orne Jewett and The Country of the Pointed Firs." Diss. Master's Thesis, Southern Connecticut State University, 1985.

*Dissertation.*

"... What is it that gives heart to these New Englanders? What is it that Miss Jewett tries to show as the essence of their being, that which gives them all their special qualities and even their peculiarities? The imposing power, force and, at the same time, gentleness,[sic] of nature has molded them and shaped them."

**\*\* Abstract**

Azzaro's thesis concerns how nature has shaped the characters of Jewett's The Country of the Pointed Firs, and how nature personifies many of the characteristics of these individuals. Specific chapters examine the unity between Nature and humanity as depicted in Jewett's work, the universality of such relationship which goes beyond perceived "local color" boundaries, and the androgynous integration of male and female characteristics in the individual. A clean and competent if conservative and uncritical assessment.

1319. Bendixen, Alfred. "Introduction." Haunted Women: The Best Supernatural Tales by American Women Writers. Alfred Bendixen, ed. New York, NY: Frederick Ungar Publishing, 1985. 1-12.  
*Book chapter.*

"... Supernatural fiction often depicts women as victims, but it can also affirm the power of women. Sarah Orne Jewett's 'The Foreigner' delicately balances a picture of a harsh and repressive world with a celebration of female friendship. Jewett dramatizes the cruelty of both nature and society, but she uses the supernatural to suggest the capacity of women to transcend loneliness and anguish."

**\*\* Abstract**

Bendixen includes Jewett's "The Foreigner" in his collection of supernatural tales by American women writers and claims that the story not only "delicately balances a picture of a harsh repressive world with a celebration of female friendship" (6), but its supernatural elements, in the references to Mrs. Tolland's and Mrs. Todd's magical knowledge of herbs and Mrs. Tolland's deathbed vision, suggest the "transcendent power to cherish and nurture life" (6). See also the headnote for Jewett's story on page 143; the story itself is reprinted on pages 143-70.

1320. Johns, Barbara A. "Some Reflections on the Spinster in New England Literature." Regionalism and the Female Imagination: A Collection of Essays. Emily Toth, ed. New York, NY: Human Sciences, 1985. 29-66.  
*Book chapter.*

"... Although the roles of the society are reversed, Joanna bears some resemblance to Hester Prynne. She carries Hester's spiritual separateness to the ultimate in physical isolation, and she takes the New England devotion to 'one love' to its logical, all-or-nothing conclusion. But in the never too severe world of Sarah Orne Jewett, Joanna is allowed her social function, her 'sort of a nun or hermit' role; the inhabitants of Dunnet Landing see to it that supplies are dropped on the island, and they even attend Joanna's

funeral. Joanna is allowed to 'fit in' as yet another modality of spinsterhood in the New England community."

**\*\* Abstract**

Stemming in part from her 1979 dissertation, q.v., and complementing her article "'Mateless and Appealing': Growing into Spinsterhood in Sarah Orne Jewett," found in Nagel's 1984 Critical Essays, q.v., Johns considers several of Jewett's spinster characters, particularly Joanna Todd from Country of the Pointed Firs and Miss Tempy in "Miss Tempy's Watchers," as part of her larger treatment of spinsters in New England literature.

1321. Lenarcic, Faye Mertine. "The Emergence of the Passionate Woman in American Fiction 1850-1920." Diss. Syracuse University, 1985.  
*Dissertation.*

"... Nan Prince. . . exemplifies Jewett's conception of the New Woman. She is talented and self-reliant, and, while she does experience romantic feelings, she is wise enough to understand her dilemma. She ultimately accepts this fact and chooses celibacy as the necessary price of her medical career."

**\*\* Abstract**

Lenarcic examines the emergence of the passionate woman in American literature, from women who are passionate and powerful (Melville, Hawthorne, Alcott), to sexually awakened women (Chopin, Wharton), to "fallen women" (Crane, Dreiser, Stowe), to the "New Woman" who is passionless by choice. Jewett is considered in this latter category, particularly the character of Nan Prince in A Country Doctor, who, although she struggles with her decision, chooses career over marriage. Phelps, Freeman, and Gilman also present similar characters who find happiness with communities of women rather than a husband and family. In the way that Lenarcic analyses several texts in the space of one chapter (including Phelps), and in her focus on Jewett's A Country Doctor, her assessment is similar to that in Sobal's 1984 dissertation, "Curing and Caring: A Literary View of Professional Medical Women," q.v.

1322. Pryse, Marjorie. "[Review of Renza's A White Heron and the Question of Minor Literature]." American Literature (Durham, NC). 57 (1985): 506-07.  
*Journal article.*

"... In offering us the most self-referential examples of the genre of nineteenth-century literary regionalism, Jewett manages to invaginate rather than to evade literary value, to create her art's own deep haven. Renza's desire to view such a motive as part of 'her project to produce a pure minor literature "in the name of the father"' may tell us a great deal about an even more deeply repressed anxiety than that of paternal influence--that women like Jewett will be found to have written beyond their condition, and capacity, as role-defined minors. 'A White Heron' and the Question of Minor Literature will in that case be as essential reading for those who undertake the task of the deconstruction of current deconstructionist theory as it is, now, for anyone intrigued by that theory."

**\*\* Abstract**

Pryse finds that Renza's book adequately challenges the traditional appellation of "minor literature" to show that Jewett constructed a space for herself "wherein she can produce texts somehow excused from the question of literary value." Gender itself is treated as a "minor" consideration and Jewett can be seen less as a "woman writer" than as a "writer." Accordingly, Pryse finds that Renza's work poses many new questions about writers and their motivations, and she recommends the work.

1323. Sargent, Ruth Sexton. Always Nine Years Old: Sarah Orne Jewett's Childhood. Scarborough, ME: Graphics Communications, 1985. 51 pp..  
*Book.*

"... Yet even in the garden, Sarah got into mischief. It was filled with Grandmother's special flowers--cinnamon roses, French pinks, Canterbury bells, London pride, Ladies delight, and larkspur. She remembered discovering the most beautiful blue flower she had ever seen, growing way back behind all the others. She was only four then and wanted to show the lovely blossom to her mother."

**\*\* Abstract**

Sargent fictionalizes an account of Sarah Orne Jewett's childhood around the time of her ninth birthday, the time that Jewett always recalled as her happiest. Details of the Jewett houses in Berwick, Jewett's ancestry and family life, her illnesses, and adventures with her father are all given space alongside descriptions of visits in the countryside and the flora and fauna of southern Maine. An epilogue brings the story to the historical present, and even mentions Elizabeth Goodwin who as a child ate breakfasts with Jewett and grew up to become the caretaker at the Jewett Memorial. A brief bibliography concludes. A wonderful story for children and Jewett scholars alike.

1324. Shapiro, Ann R. "A Separate Sphere: The Woman Question in Selected Fiction by Nineteenth-Century American Women, 1852-1899." Diss. New York University, 1985.  
*Dissertation.*

"... In Dunport Nan has been exposed to the equally unsatisfactory traditional life patterns expected of upper-middle class women--the childlike spinster who wastes life entirely, or the wife who is expected to give up her own interests to serve those of her husband. The need for women to have greater options is above all emphasized.....Jewett's argument is not against marriage but against the notion that all women must choose the same option."

**\*\* Abstract**

Shapiro considers the Woman Question in six nineteenth-century American novels, each considered under a different theme, including Stowe's Uncle Tom's Cabin ("The True Woman and the New Woman"), Elizabeth Stuart Phelps Ward's The Silent Partner ("Work and the Bridging of Social Class"), Louisa May Alcott's Work ("Sisterhood and the Adamless Eden"), Jewett's A Country Doctor ("The Professional Woman and an Independent Life"), Freeman's Pembroke ("Matriarchy"), and Chopin's The Awakening

("Death and Rebellion"). An introduction that specifies the methodology is followed by a chapter that examines and defines the Woman Question more closely. Each novel is then considered in turn, with space dedicated to each author's biography, which is followed by a literary analysis appropriate to the work under consideration. A brief analysis with regard to the Woman Question follows, paying particular attention to such themes as marriage, career, sexuality, education, family, and religion. Relying as she does on Matthiessen's biography for her understanding of Jewett, Shapiro too closely connects Jewett's life to that of her character Nan Prince. As both exhibit a close relationship to their respective father figures, Shapiro then reads A Country Doctor through Bettelheim's fairy tale theory as a way to psychologically examine these paternal relationships, as well as Nan's relationship with other women. However, Shapiro recognizes that the main issues in the novel are "not resolved magically" and she considers the Woman Question without a critical viewpoint. A review of Jewett criticism follows. Although Shapiro mentions more recent criticism by Donovan, the overall impression is that the reading is disjunctive and largely critically outdated. This was published as Unlikely Heroines: American Women Writers and the Woman Question, q.v.

1325. Smith, Susan Belasco. "[Reviews of Nagel's Critical Essays on Sarah Orne Jewett and Renza's 'A White Heron' and The Question of Minor Literature]." American Literary Realism . 18 (1985): 253-56.  
*Journal article.*

"... If deconstruction has a value, it is certainly in its skepticism about critical bias. But having disposed of each critical perspective, Renza offers us little in the way of a tool to understand what Jewett called the 'unwritable things that the story holds in its heart.' Perpetual deconstruction of a text may be interesting theory, but it lacks the pragmatism on which most readers (and certainly the authors of Nagel's Critical Essays) depend."

\*\* Abstract

Smith praises Nagel's Critical Essays of Sarah Orne Jewett both for its introductory overview of Jewett criticism and for the selection of essays included within, which, taken with Cary's 1973 Appreciation of Sarah Orne Jewett (q.v.) "are comprehensive surveys of the history of critical approaches to Jewett from 1877 to 1984" (254). Renza's work, however, receives a less positive critique. Smith provides an overview of Renza's deconstructionist take on minor literature generally, and "A White Heron" particularly, but finds not only that the language of deconstruction is "obscure and sometimes ambiguous" (256) but that "Renza's particular deconstructive reading of 'A White Heron' insists on the text in continual subversion of itself in a way that can sometimes be no less dogmatic than the strict feminist or regionalist interpretations he criticizes" (255). Perhaps Smith's final word is actually part of her opening sortie: "... These two books ... derive from strikingly different philosophical positions. Nagel and the authors of Critical Essays assume that a communicable truth can be conveyed through language, and that there is a tacitly conventional way of talking about the world, while Renza believes that there is a fundamental paradox between language and reality, which results in a text that 'deconstructs' itself" (253). She clearly prefers the former to the latter.



1326. Smith-Rosenberg, Carroll. Disorderly Conduct: Visions of Gender in Victorian America. New York, NY: Alfred A. Knopf, 1985. 177, 273-74.  
*Book.*

"... Who, specifically, were the New Women? Women associated with the settlement-house movement, women educational reformers, physicians, and public-health experts, women writers and artists were the most visible. Jane Addams, Lillian Wald, Alice and Edith Hamilton, Florence Kelley, M. Carey Thomas, Vida Scudder, Mary Woolley leap instantly to mind, as do Sarah Orne Jewett and Willa Cather. The term should incorporate, as well, a host of less visible women who worked as teachers, social workers, physicians, nurses, business women--provided these women lived economically and socially autonomous lives. The New Woman did not have to be a star."

**\*\* Abstract**

Jewett is mentioned briefly as a quintessential "New Woman" in this influential feminist work, as being one of the more visible and influential woman writers. Later she is mentioned as a proto-lesbian, who "praised the feminine qualities of the women [she] loved," as set apart from Krafft-Ebing and the early sexologists' notions of sexual perversion (273-74).

1327. Toth, Susan Allen. "'The Rarest and Most Peculiar Grape': Versions of the New England Woman in 19th-Century Local Color Literature." Regionalism and the Female Imagination: A Collection of Essays. Emily Toth, ed. New York, NY: Human Sciences, 1985. 15-28.  
*Book chapter.*

This is a reprint of Toth's article that originally appeared in The Kate Chopin Newsletter, 1976, q.v. for annotation.

1328. Ackmann, Martha. "Legacy Guide to American Women Writers' Homes (II)." Legacy: A Journal of Nineteenth-Century Women Writers (Amherst, MA). 2: 1 (Spring 1985): 10-12.  
*Journal article.*

"... Although the date is uncertain, sometime after the deaths of her grandfather and father, Jewett and her sister moved back into the main house. This house, always considered by Jewett her true home, was her primary residence for the rest of her life. 'This dear old house and home,' she wrote, never failed 'to puts its arms around me.'"

**\*\* Abstract; includes photographs of the interior of the Jewett House.**

Jewett's house, it's historical heritage and its literary significance are detailed in this brief article, as are the houses of Louisa May Alcott and Susan and Anna Warner.

[Note: Part I of this series, published in Legacy vol. 1: 2 (Fall 1984): 10-12 treated the homes of Alice and Phoebe Cary, Willa Cather, Emily Dickinson and Harriet Beecher Stowe.]

1329. Griffith, Kelley, Jr. "Sylvia as Hero in Sarah Orne Jewett's 'A White Heron'." Colby Library Quarterly (Waterville, ME). 21 (Mar 1985): 22-27.

*Journal article.*

"... Sylvia is anyone who unselfishly quests for knowledge, receives a stunning revelation, and resists any cheapening of it. The hero, someone has said, does what normal people are not brave enough or strong enough to do. Most of us would have taken the ten dollars, if only to retain the warm approval and appreciation of those we love. But Sylvia does not, and she pays the penalty. This is her heroism. We admire her for it and would strive to do likewise."

**\*\* Abstract**

This brief article reads Jewett's "A White Heron" through Joseph Campbell's hero archetype as expressed in The Hero with a Thousand Faces, in which the hero departs from home, crosses a threshold and undergoes trials, is victorious and often receives a vision of all existence, and returns home. Griffith argues that "A White Heron" fits this pattern perfectly. Griffith further examines the story's "love motif," which is a strange element considering that Sylvia is only nine years old. He suggests that this motif is not to be read literally but symbolically, and is perhaps a parallel to Jewett's own life story in which she chooses to live in a world independent of men. A readable, compelling mythological reading.

1330. Johnson, Robert. "Jewett's The Flight of Betsy Lane." Explicator . 43 (Spring 1985): 22.

*Journal article.*

"... Jewett's point seems to be that 'women's work,' properly executed, and in the hands of someone as bright as Betsy Lane, is not to be dismissed as wholly ineffectual. In Betsy Lane's case, it is the source of her freedom."

**\*\* Abstract**

This brief, one-paragraph article outlines "a kind of joke about the true nature of so-called 'women's work.'" Johnson argues that Betsy Lane's skillful sewing of buttons for a group of train operators, by which she earns free passage, allows her to escape those sent to return her to the poor house, and thereby proves that "women's work" is not to be so easily dismissed, that it can be the source of a woman's freedom and not just a task by which to be imprisoned.

1331. Caldwell, Bill. "Maine Roots Go Deep." Portland Press Herald (Portland, ME). April 9, 1985: 4.

*Newspaper article.*

"... The first railroad lunch counter in the United States was started here in North Berwick by a handicapped man and his wife, whose sponge cake won international fame. Charles Dickens supposedly stopped to buy some of that famous Berwick sponge cake.

And North Berwick [sic] was the hometown to Maine's famous novelist, Sarah Orne Jewett."

**\*\* Abstract**

Caldwell confuses South Berwick with North Berwick in listing it as Sarah Orne Jewett's hometown. See his article for April 16, 1985 for the penance he had to pay for his error. The article itself focuses on the Hussey family of North Berwick, whose family business has been in operation for more than 150 years.

1332. Caldwell, Bill. "Legacy is South Berwick's." Portland Press Herald (Portland, ME). Apr 16, 1985: 12.  
*Newspaper article.*

"Well, this is the kind of apology a columnist gets into when he mixes South Berwick with North Berwick. But it has been a mistake with a useful outcome if it helps to spotlight the efforts to make the one-time home of Sarah Orne Jewett into the library of her hometown."

**\*\* Abstract**

Caldwell confused South and North Berwick as Jewett's hometown in his column of Apr. 9, 1985, q.v. In penance, after hearing from readers, he prints this apology in which he encourages people to buy the centennial edition of Jewett's A Country Doctor, published as a fund-raising effort to buy the Jewett-Eastman house to serve as the town library.

1333. Deedy, John. "Preserving Old New England." New York Times (New York, NY). May 19, 1985: XX15, 36.  
*Newspaper article.*

"... The Sarah Orne Jewett House in South Berwick, Me., for instance, has been refurbished inside and out, and the superb, hipped-roof Georgian residence that was 'dear old house and home' to one of the nation's most important regional novelists is as fresh and white as it was when it got its first coat of paint in 1774."

**\*\* Abstract**

In discussing houses preserved by the Society for the Preservation of New England Antiquities, Jewett is named as "one of the nation's most important regional novelists."

1334. Piacentino, Edward J. "Local Color and Beyond: The Artistic Dimension of Sarah Orne Jewett's 'The Foreigner'." Colby Library Quarterly (Waterville, ME). 21 (June 1985): 92-98.  
*Journal article.*

"... Sarah Orne Jewett's 'The Foreigner' displays an impressive mastery of the art of short fiction. While it may be conveniently classified as regional realism, the story may be considered more profitably as a well-designed work of art whose carefully crafted

texture and suggestiveness have been enhanced by mood-inducing and character-delineating motifs, the most prominent being sea and storm, light, and childhood imagery."

**\*\* Abstract**

Piacentino provides a reading of Jewett's "The Foreigner" to demonstrate how it breaks away from "the formulaic mode of regional realism" (92) to reach "a higher plane of artistry than one usually discovers in the typical tale of local color" (93). A competent assessment if not elegantly written.

1335. White, Betsy. "Admirer: Jewett Workshop Draws Japanese." Portland Press Herald (Portland, ME). June 18, 1985: 1, 14.  
*Newspaper article.*

"Yasuo Hashiguchi and his students at Fukuoka University in Japan share a quiet passion for the work of Maine author Sarah Orne Jewett.

"... That admiration prompted Hashiguchi to travel over 8,000 miles to join 100 other Jewett scholars and admirers for a four-day conference on Jewett's works at Westbrook College this week" (1).

**\*\* Abstract; includes photographs of Jewett and Hashiguchi**

The Jewett conference at Westbrook College, entitled "A Writer For Our Time," draws over 100 participants from as far away as Japan. The author notes that "[t]he large attendance figure, as well as the new Jewett scholarship scheduled to be presented, shows that Jewett has transcended her reputation as a polite and genteel 'local color' writer" (1).

1336. Donahue, Joseph J. "Her Works Still Relevant: South Berwick Author Honored." Portsmouth Herald (Portsmouth, NH). June 22, 1985: 3.  
*Newspaper article.*

"Scholars and laypersons from as far away as Japan and Hong Kong last week toured the home of local author Sarah Orne Jewett (1849-1909).

"The event was part of this week's 'National Conference on Sarah Orne Jewett, 'A Writer for our times,' hosted by Westbrook College."

**\*\* Abstract; includes photographs of Hashiguchi with Elizabeth Hayes Goodwin and conference participants**

Participants of the Westbrook College-sponsored Jewett Conference toured Jewett's home in South Berwick, her gravesite, and nearby Hamilton House. Jewett dignitaries in attendance included Yasuo Hashiguchi, Karin Woodruff Jackson, Gwen Nagel, Elizabeth Hayes Goodwin, and Marie Donahue.

1337. Carson, Richard G. "Nature and Circles of Initiation in The Country of the Pointed Firs." Colby Library Quarterly (Waterville, ME). 21 (Sept 1985): 154-60.

*Journal article.*

"... The narrator of [The Country of the Pointed Firs] travels to the Maine coastal town of Dunnet Landing and, in a most profound sense, discovers her 'rustic antecedents.' As she studies the curious folk of the village and the natural surroundings they inhabit, the narrator achieves a 'mystical communion' of sorts with the tiny community's present secrets and mythological past."

**\*\* Abstract**

Carson presents a mythological reading of The Country of the Pointed Firs in which he traces the narrator through "five distinct circular enclosures which the narrator, carefully guided, must pass through to reach the 'secret center' she desires to transcend" (154). Nature is represented in various ways in these circles, ranging from "ominous and mysterious" (154) to representing part of "'sacred and mystic rites'" (155) which weave a spell around the narrator and help draw her further into the community. Travels and visits are treated as trials and mystical encounters during which rituals are enacted that help the narrator reconnect with the communal family of Dunnet Landing and, by association, her larger mythological heritage. Like Kelly Griffith, Jr.'s March 1985 Colby Library Quarterly article on "A White Heron," and Theodore Hovet's Winter 1978 article in Studies in Short Fiction, q.v., such mythological readings demonstrate the richness of Jewett's work and the range of critical approaches her stories can withstand.

1338. Apthorp, Elaine Sargent. "The Artist at the Family Reunion: Visions of the Creative Life in the Narrative Technique of Willa Cather, Sarah Orne Jewett, Mary Wilkins Freeman, and Dorothy Canfield Fisher." Diss. University of California, Berkeley, 1986. *Dissertation*.

[Not seen--unavailable via ILL.]

"The study defines 'sympathetic discernment' as the characteristic narrative stance adopted by Jewett, Cather, Freeman, and Fisher, and sees in their work a common yearning to dissolve boundaries between doer and teller; in their narrative technique, they describe and exemplify an intimate relationship among reader, author, and material, which in turn suggests a harmonious relation between the artist and her community." (DAI 47 [no. 07A, 1986]: 2582).

**\*\* Abstract**

Apthorp's first chapter defines her key term, "sympathetic discernment" primarily through an analysis of Jewett's Country of the Pointed Firs. Wilkins Freeman's technique is compared to Jewett's in the second chapter. Later chapters on Cather also reference Jewett in the way they drew the "artist as sympathetic listener."

1339. Baum, Rosalie Murphy. The Parkman Dexter Howe Library: A Descriptive Catalogue of the Sarah Orne Jewett Collection. Gainesville, FL: University of Florida, 1986. 26 pp..  
*Book*.

"... The Howe Library contains all except two of the works of Sarah Orne Jewett published during her lifetime--her history of the Normans and the collection entitled Strangers and Wayfarers--in addition to her contributions to The Atlantic Monthly. There is a poignancy to these books from a world now gone, books which, in turn, describe an even earlier world which in her day Jewett saw fading. The evocative, elegiac nature of the world themselves is echoed in Jewett's dedications and in the inscriptions for those dear to her."

**\*\* Abstract**

This brief catalogue outlines the forty-eight items and an autographed letter, written by Jewett and held in the Parkman Dexter Howe Library at the University of Florida, Gainesville. The 1949 Weber bibliography was used as the main list from which to collect items, with recognition given to the bibliographic work of Cary, Frost, Green, and publications in the Colby Library Quarterly. As such, the collection is strong but contains no unique or newly-identified items. The vast majority of the items are primary texts, the individual stories and collections published by Jewett in her lifetime, but also contains the Berwick Academy memorial book published in 1892, the 1911 Fields edition of Jewett letters, the 1916 edition of Jewett's Verses, and the 1925 edition of Best Stories. The autographed letter is to "Mr. Garrison," of Houghton-Mifflin, c. 1901.

1340. Boyum, Joy Gould, and Ann R. Shapiro. "Introduction." A Country Doctor, by Sarah Orne Jewett. New York, NY: New American Library, 1986. vii-xix.  
*Book chapter.*

"... And more yet of value in Jewett waits to be discovered. Despite the recognition recently received for The Country of the Pointed Firs and some of her shorter fiction, particularly 'The White Heron' [sic], the rest of Jewett's works remain largely unread and unknown. Among these is the work that was her own particular favorite: her early novel, A Country Doctor."

**\*\* Abstract**

Stemming in part from Shapiro's 1985 dissertation, q.v., this introduction to Jewett's A Country Doctor suffers from the same faults, mainly that it relies too heavily on outdated criticism to provide historical perspective to Jewett's work, and neglects the wide body of work on Jewett and A Country Doctor done in the 1960s and 1970s. Boyum and Shapiro recognize that feminist literary criticism and scholarship has done much to revitalize Jewett studies, so to insist in 1986 on the "recent revival of interest" in Jewett seems antithetical. Their discussion of the novel itself is better, although even here they remark that the book is "surprisingly modern" (ix). Early emphasis on Krafft-Ebing's sexology studies over the use of fairy tale criticism (which is still included later) in discussing the Woman Question presents a more congruous and sophisticated critical and historical awareness.

1341. Brodhead, Richard H. The School of Hawthorne. New York, NY: Oxford University Press, 1986. 13, 16, 50, 64, 66.  
*Book.*

"... Hawthorne's fiction appears as an organizing presence throughout their writing--in their lesser, frankly derivative works, to be sure; but even more forcefully in their strongest works, the ones (in many of their cases, the one) by which they have been remembered: works like Cable's Creoleization of The House of the Seven Gables, The Grandissimes; or Frederic's witty updating of The Scarlet Letter, The Damnation of Theron Ware; or Jewett's beautiful fusion of Hawthorne's fictions of New England as backwater and his fables of monomania, The Country of the Pointed Firs."

**\*\* Abstract**

Jewett is mentioned variously but briefly--at times parenthetically-- as being a literary descendant of Hawthorne. The Country of the Pointed Firs is called "Jewett's beautiful fusion of Hawthorne's fictions of New England as backwater and his fables of monomania."

1342. Buell, Lawrence. New England Literary Culture: From Revolution Through Renaissance. Cambridge: Cambridge University Press, 1986. 49, 53, 296, 297, 298, 299, 316, 337-38, 345, 369.  
*Book.*

"... The fact that local color writing was largely a woman's genre suggests that gender might have been a more significant common bond among its practitioners than either religion or rural themes, an impression reinforced by the correspondence of Jewett, Stowe, Harriet Prescott Spofford, and others. In their work, a more overt emphasis is often placed on female culture than on religious culture; and one might argue, at least on biographical grounds, that the ruralism of these authors was in part related to gender also."

**\*\* Abstract**

Jewett is mentioned several times, but briefly, in this rather conservative view of New England literary culture. At one point, Buell notes that "[t]he major local colorists of the mid- and late nineteenth century--Rose Terry Cooke, Sarah Orne Jewett, Mary Wilkins Freeman, and Rowland Robinson being the greatest--were writers of microanalyses rather than major synthetic overviews" (296).

1343. Busch, Beverly Gail. "The Nature and Extent of the Influence of Sarah Orne Jewett on Willa Sibert Cather." Diss. Drew University, 1986.  
*Dissertation.*

"... Jewett's 'plotless' or episodic structure is appropriate to the theory of authorial restraint because by it the author attempts to suggest, to make one dream, to 'open seed' in the reader's mind, to intuit meanings beyond the literal. The writer's job, then, by means of images, is to make the reader go beyond the literal realism to envision a transcendent realm. For this reason, Cather, following Jewett, chose to forego plot and drama and authorial intrusion so as to put her readers immediately in touch with a sacred space, frozen in time, a transcendent reality."

**\*\* Abstract**

Busch examines the extent of Jewett's influence on Cather and finds it to be pervasive. As such, she compares the biographical, thematic and stylistic affinities the two writers shared. Both had close families, genteel upbringings and aristocratic sensibilities (15); both enjoyed observing life and "the joys of the simple folk about whom [each] wrote with so much empathy" (44), and both had long-term relationships with women. They both loved their native landscapes, expressed their love for the past, and enjoyed travel and the support of artistic communities (103). Cather's reading of Jewett's stories influenced her use of themes such as "city vs. country, past vs. present and future, stasis vs. progress, art vs. life, privacy vs. companionship, and the ideal vs. the real" (158). Their similar solutions to these problems stem from the spiritual connection between God and humanity, and people and nature (158), of finding Jewett's "quiet centre" from which to write, and in realizing the full integration of the self (187). Finally, these affinities emerge in Cather's and Jewett's similar styles, including their use of pastoral forms, realism, elegiac and romantic moods all of which aim to connect the theme of the integration of self with an integration and authenticity of art (190). This emerges in the form of Jewett's "imaginative realism," in which the author aims to "make one aware of another dimension beyond the real," and is suggestive of the symbolists of the nineteenth century where context and intuition were prefaced over form (286-87). Jewett mastered this "plotless" structure in her masterwork, The Country of the Pointed Firs, and is best seen in Cather's Death Comes to the Archbishop, where her style surpasses that of her mentor. Influence is difficult to prove, as Cather expresses her debt to Jewett time and again; but, Busch does an admirable job detailing where such influence would arise both in literary and biographical form, and makes a provocative case for her argument.

1344. Dobriner, Jill. "Bound by Expansion: 19th-Century American Fiction and Social Change." Diss. Brandeis University, 1986.  
*Dissertation.*

"... With a lucidity that perceives the breaking points or deadlocks in a culture's attitude toward its development, Jewett recognizes the pastoral tradition in New England but also senses a deep-rooted indifference toward what the pastoral sacrifices. Unlike the pathetic [Captain] Littlepage or the narrator of [Gilman's] 'The Yellow Wallpaper' the writer paradoxically maintains her equilibrium by exercising a psychological flexibility towards understanding and managing society's conventions."

\*\* Abstract

Dobriner considers Jewett's Deephaven, The Country of the Pointed Firs and a couple of shorter stories in the fourth chapter of her dissertation (pp. 135-64), which also examines Rebecca Harding Davis's Life in the Iron Mills, as part of her larger examination of social change in 19th-century American fiction. Dobriner asserts that Jewett's "anachronistic New England pastorals are drawn as contemporary realities that cannot be evaded and to which concrete 'inlets' need to be created to assuage the internal destructiveness coming to characterize their activity" (135-36); in other words, because the communities Jewett depicts are isolated and their existence is threatened by larger social and economic changes, the inhabitants must develop coping strategies by which to survive. As such, Dobriner feels that Jewett "portrays oppressiveness as a condition characteristic of rural life" (148), and characters must use "magical or marginal ways of being" in order to cope (149). Almira Todd and her rituals of healing is one positive



example, which is tempered by the depiction of Joanna Todd and her isolated hermitage. This is a darker reading of Jewett's work, but convincing as coming out of a difficult period in Maine's social history.

1345. Fryer, Judith. Felicitous Space: The Imaginative Structures of Edith Wharton and Willa Cather. Chapel Hill and London: University of North Carolina Press, 1986. xiii, 178-80, 189, 195, 240, 321, 322.  
*Book.*

"... Jewett and Freeman write of a relationship to the land that is very different from either the classical harmony and balance of Wharton's estate or the wildness and horror of the Mountain. . . The young girl in 'A White Heron' senses a kinship with the bird that is more important than men and money. 'Poor Joanna,' in The Country of the Pointed Firs, goes off to live by herself on an island, secure in the knowledge that the land will be good to her."

\*\* Abstract

Jewett is mentioned variously in contrast to Wharton and her works. Jewett, for example, writes of characters' kinship to the land, or of kitchens full of warmth and community; Wharton specifically writes against such themes, which she once called writing about New England through "rose-coloured spectacles" (178). Later, Jewett is briefly mentioned as being an influence on Cather.

1346. Nylander, Richard C., Elizabeth Redmond, and Penny J. Sander. Wallpaper in New England. Boston, MA: Society for the Preservation of New England Antiquities, 1986. 43, 175, 233, 255, 268, 277.  
*Book.*

"... A design of swags and cherubs alternating with an urn is marked in the selvedge 'Fr. B. & Co., for Frederick Beck and Company of New York. The word SANITARY is also clearly printed in the selvedge before the manufacturer's name. The paper was used in the breakfast room of the Sarah Orne Jewett House in South Berwick, Maine, and appears in photographs taken at about 1900."

\*\* Abstract; includes black and white plates of the Jewett wallpapers

A remarkable catalogue of the history and uses of wallpapers in the historical houses owned by the SPNEA. The Jewett House in South Berwick contains a number of historically important wallpapers, one from as early as the 1780s. The wallpaper in the dining room is an example of "sanitary" wallpaper, which could be cleaned without smudging the painted designs. The authors feel that because Jewett's father was a doctor she was more aware than most about the importance of cleanliness, as indicated by the use of such paper and of varnished woodwork in the dining room, both of which could be washed. Wallpaper from the Hamilton House is also considered, and Jewett's The Tory Lover is mentioned in passing.

1347. Donahue, Marie. "The Jewett Album." Notes: Friends of the University of New Hampshire Library (Durham, NH). No. 12 (Winter 1985/1986): [2].  
*Journal article.*

"... The photographs of Sarah, one of them showing her in the garden of her neighbors, the Nealleys, in her native South Berwick, help us understand why Whittier once asked her: "Sarah, was thee ever in love?"

\*\* Abstract; includes five photographs of Jewett and her parents.

This brief article announces the acquisition of an album of Jewett photographs by Special Collections for its Sarah Orne Jewett archive. A photograph of Donahue standing in front of the Jewett exhibit appears on page [5].

1348. Donovan, Josephine. "Silence or Capitulation: Prepatriarchal 'Mothers' Gardens' in Jewett and Freeman." Studies in Short Fiction (Newberry, SC). 23 (Winter 1986): 43-48.  
*Journal article.*

"... It has been pointed out that 'A White Heron' is a kind of reverse fairy tale in which 'Cinderella' rejects the handsome prince in order to preserve her woodland sanctuary. Significantly, in Grimm's version of the legend, with which Jewett would have been familiar, the Cinderella figure had planted twigs on her mother's grave out of which, 'nourished by her tears of lamentation,' grew a tree from which emerged a 'white bird that [was] her mother's spirit.' The heron in Jewett's story is a similar representation. That the ornithologist wishes to kill it, to colonize it, is a symbolic expression of the confrontation that is occurring during this historical period between patriarchal civilization and the preliterate world of the 'mothers' generation."

\*\* Abstract

Donovan argues that the years surrounding the turn of the twentieth century, a time in which women's roles were changing dramatically, produced a generation gap between mothers, who remained largely bound by the traditional gender roles of wife and mother in the private sphere of the home, and daughters, who were beginning to gain "entrance into the patriarchal world of the public sphere, and toward the experience of male-dominated heterosexuality" (43). Jewett's fiction depicts these changing roles, particularly "A White Heron," in which Sylvia represents women who must choose between "the prepatriarchal world of the Mother (the world of nature), which means they remain silent, or they enter the patriarchal world of language (culture) and are forced to submit to its misogynist exigencies" (44). In the end, Sylvia chooses silence, "she chooses feminine nature over patriarchal culture" (45). Donovan similarly treats Mary E. Wilkins Freeman's "Evelina's Garden," and mentions that the narrator in Jewett's The Country of the Pointed Firs faces a similar situation in returning from the patriarchal world to reconnect with women's rituals and culture through the community of Dunnet Landing. Donovan concludes by arguing that in such depictions "literature is seen not as a simple *mimesis* but as a mediated reflection of historically-induced psychological events" (48). Donovan's feminist criticism is always readable and compelling.

1349. Ammons, Elizabeth. "The Shape of Violence in Jewett's 'A White Heron'." Colby Library Quarterly (Waterville, ME). 22 (Mar 1986): 6-16.  
*Journal article.*

"... Sylvia is expected to offer her freedom, her true nature, indeed life itself to a predator, who will pierce, stuff, and then own and admire the beautiful corpse. (Ornithology as a metaphor for male heterosexual predation is one of the brilliant strokes of 'A White Heron.' The combination of violence, voyeurism, and commercialism contained in the gun-wielding science, the goal of which is to create living death, is chilling.) Tempted--and Jewett *does* make the hunter with his money and charm and social privilege tempting--Sylvia says no."

**\*\* Abstract**

Ammons ably reads Jewett's "A White Heron" through the lens of mythological and fairy tale criticism to argue that Sylvia's choice is to refuse to enter the world of adulthood, of society, and significantly heterosexuality, and remain identified with the juvenile world of the woods. As such, Jewett has written an anti-bildungsroman: "[i]t is a rite of passage story in which the heroine refuses to make the passage" (10); but more so, the story historically argues against the social integration beginning to be experienced by women at the turn of the twentieth century. Sylvia chooses the world of women over the world of men. Ammons further argues Jewett accomplishes this via the traditionally masculine form of the story: "[w]hen [Sylvia] climbs the tree she actually scales the story's climax: content and form coalesce completely. Jewett makes Sylvia the protagonist of a plot classically masculine in its tight linear, climax-oriented structure" (15).

1350. DeVito, Susan. "Hamilton House, South Berwick, Maine." Antiques (1971) (New York). 129 (Mar 1986): 652-55.  
*Journal article.*

"... Jewett herself had known and loved the Hamilton House since her childhood, and discovering that it was in jeopardy she had encouraged Boston acquaintances to buy it for a summer residence and restore it to its former elegance."

**\*\* Abstract; includes photographs of Hamilton House by J. David Bohl and others**

DeVito, at the time the site administrator of Hamilton House, details the home's historical and architectural significance, accompanied by color photographs by J. David Bohl and reproductions of photographs taken during the home's many renovations. Jewett was influential in saving the house by convincing an acquaintance to purchase it before it fell further into disrepair. This article is part of an issue dedicated to the buildings owned by the Society for the Protection of New England Antiquities.

1351. Donovan, Josephine. "Nan Prince and the Golden Apples." Colby Library Quarterly (Waterville, ME). 22 (Mar 1986): 17-27.  
*Journal article.*

"... The motif of the golden apples provides us with a useful thread by which to reanalyze this important Jewett story [A Country Doctor], which expresses so directly the central

theme of late nineteenth-century women's literature: whether to leave the mother's garden, the female world of love and ritual, for the new realms of patriarchal knowledge that are opening up to women, thanks largely to the gains made by the nineteenth-century women's rights movement."

**\*\* Abstract**

Donovan analyzes Jewett's A Country Doctor from a mythological perspective to argue that the motif of the golden apples symbolizes a feminine world of nature and sympathy as opposed to the patriarchal urban world of society. Nan Prince's mother returns to this feminized world after failing to successfully integrate herself into masculine society; Nan, however, grows up to become more fully integrated. She thrives in the natural world, but strives for success in the masculine world as symbolized by the medical profession. Donovan says "Nan Prince like her author wished to have access to male-dominated culture because such entrance lent one authority and gave one power; it gave one a cultural voice. To avoid such entrance, to remain in the wild zone, in those matriarchal pockets of rural New England, meant to remain silent, meant that one's experience would never be inscribed in history" (22). Donovan argues that this theme is exemplified further in Jewett's "A White Heron," but Sylvia chooses to remain silent, unlike the narrator of The Country of the Pointed Firs who, like Jewett "chose to seek patriarchal status and to have cultural authority" (22). Read this article alongside similar ones by Donovan (Winter 1986 Studies in Short Fiction), Ammons (Mar 1986 Colby Library Quarterly), Carson (Sept 1985 Colby Library Quarterly), and others for a further understanding of the use of myth and fairy tale to understand Jewett's work.

1352. Hohmann, Marti. "Sarah Orne Jewett to Lillian M. Munger: Twenty-Three Letters." Colby Library Quarterly (Waterville, ME). 22 (Mar 1986): 28-35.  
*Journal article.*

"... When William Dean Howells insists that 'people now call a spade an agricultural implement,' and that 'a faithful record of life...could be made to the exclusion of guilty love and all its circumstances and consequences,' we can't help but smile a little at the distance between our respective critical theories. Reading the Munger letters with the balance of Jewett's correspondence, though, has made me think about how seriously we fail to serve her with that smile."

**\*\* Abstract**

Hohmann edited the University of Virginia's collection of one hundred-eight unpublished Jewett letters, but was particularly intrigued by "twenty-three Jewett wrote from 1876 to 1882 to a woman thirteen years her junior, Lillian M. Munger" (31). Not only do these letters emphasize the significance of Jewett's correspondence and friendships with women, but they demonstrate that Munger, the daughter of a minister, "sought spiritual counsel" from Jewett, and in other ways encouraged her friend in such a way "to support the notion that the transmission of religious knowledge during this period was as much the province of a network of Christian women as of a select body of male ministers" (32). Other letters between Jewett and her female friends suggests that she was often put in this role of moral guide. Hohmann further emphasizes the chauvinistic bias often found in earlier editions of Jewett's letters and calls emphatically for an edition that collects correspondence from the wide range of institutions across the country, thereby

presenting a complete view of Jewett, "the woman of a fairly conventional Victorian morality bent on passing it on to others" (35), a woman's guide and friend, integrated rather than fragmented.

1353. Hughes, Carolyn. "Sarah Orne Jewett House, South Berwick, Maine." Antiques (1971) (New York). 129 (Mar 1986): 648-51.  
*Journal article.*

"... It is not surprising that Sarah Orne Jewett harbored so ingrained a sympathy for the old houses and the traditions they represented, for she was born in one of South Berwick's finest mansions, surrounded by exotic and cherished furnishings 'brought from all over the globe by seafaring ancestors.'"

\*\* Abstract; includes photographs of the Jewett house by J. David Bohl, and a photo of Sarah Orne and Mary Rice Jewett.

Hughes details the historical and architectural details of the Sarah Orne Jewett House in South Berwick, Maine, with text that is accompanied by glorious full-color photographs by J. David Bohl, the captions for which contain quotes about the house written by Jewett. Hughes concludes by reminding readers that "Sarah Orne Jewett's personal and artistic values are indelibly stamped on the house, and as such it remains a mecca for those in search of New England's literary heritage" (651). This article is part of an issue dedicated to the buildings owned by the Society for the Protection of New England Antiquities.

1354. Jackson, Karin Woodruff. "Sarah Orne Jewett: A Writer for Our Time - Papers Given at the Sarah Orne Jewett Conference." Colby Library Quarterly (Waterville, ME). 22 (Mar 1986): 3-4.  
*Journal article.*

"From June 16 to 19, 1985, at the Westbrook College campus in Portland, Maine, over 100 scholars and admirers of Sarah Orne Jewett gathered to celebrate the life, the writing, and the spirit of the Maine author. The diversity of the participants from over fifty institutions around the country and as far away as Japan and Hong Kong confirms that Jewett is 'A Writer for Our Time.'"

\*\* Abstract

Karin Woodruff Jackson, of Westbrook College, and Guest Editor of this issue of Colby Library Quarterly, introduces the seven essays reprinted in this issue that were originally given as papers at the June 1985 Sarah Orne Jewett Conference at Westbrook College. In recalling the conference, Jackson finds that "[t]he pleasure, joy, and delight so reminiscent of Jewett's characters and their experiences permeated the conference and set its tone" (3).

1355. Mobley, Marilyn Elaine. "Rituals of Flight and Return: The Ironic Journeys of Sarah Orne Jewett's Female Characters." Colby Library Quarterly (Waterville, ME). 22 (Mar 1986): 36-42.

*Journal article.*

"... Challenging the notion that range is masculine and confinement feminine, Jewett portrays women who continually contemplate and/or embark on journeys outside the confines of their rural domestic communities. While a different form of flight predominates in each text, certain patterns emerge in her numerous references to birds, holidays and excursions that signify Jewett's attempt to acquaint her readers with the range of experience available to her New England women."

**\*\* Abstract**

Mobley examines the metaphor of flight and return in Jewett's work and posits that such journeys often represent "a rewarding flight to a greater range of experience" (37), as they do for Sylvia in "A White Heron," where her "ritual of flight and return is not so much a 'coming of age' as it is a growing into consciousness" (37-38). Other stories, including "The Hiltons' Holiday" and "The Flight of Betsey Lane" are examined to demonstrate that in each, "[t]he circularity of the journey does not signify the impoverishment that some have suggested; instead, [they signify] the ritualistic pattern of desire, expectation, fulfillment and desire that characterizes the cycle of human experience" (38-39). Finally, The Country of the Pointed Firs is considered, where Mobley asserts that Mrs. Todd's comparison to Antigone allows us to recognize "the universality and complexity of country people and commonplace experience that the narrator grows to comprehend and respect" (41). For further discussion, see Mobley's 1987 dissertation, "Roots and Wings: The Folk Aesthetic, Mythic Impulse and Cultural Function of Narrative in the Fiction of Sarah Orne Jewett and Toni Morrison," of which this paper is the second chapter (renamed "The Cyclical Journey's of Jewett's Female Characters"), and the 1991 published version, Folk Roots and Mythic Wings in Sarah Orne Jewett and Toni Morrison: The Cultural Function of Narrative.

1356. Nagel, Gwen Lindberg. "'This Prim Corner of Land Where She Was Queen': Sarah Orne Jewett's New England Gardens." Colby Library Quarterly (Waterville, ME). 22 (Mar 1986): 43-62.

*Journal article.*

"... In many ways the garden in Jewett is a paradox: the garden is a landscape of loss and death, of the ruins of culture and of childhood innocence. It is a landscape of life and continuance in a mutable world. Her women--widows, spinsters, mateless, solitary, almost always past childbearing--manifest fecundity in their gardens and find renewal in the perpetuation of the cherished seeds of their mothers."

**\*\* Abstract**

Nagel presents a feminist reading of the gardens depicted in Jewett's works, which reflect not only the Biblical Eden, and a cultural connection to the Old World, but act as "a means of preserving [Jewett's] treasured ancient women, their houses and their gardens, and the values associated with them" (61). Several Jewett stories are examined for their depiction of gardens, categories of which are identified by Nagel as "the garden lost, the garden under siege, and the garden possessed" (45). Lost gardens reflect the loss of Eden, the loss of fecundity, and death to people, lifestyles, or cultures; ruined gardens suggest broken bonds between people and nature or culture, particularly

with the past, although some are salvageable. Gardens in this sense can reflect the health of the gardener or the society. Because gardens have traditionally been women's territory, gardens comment on women's heritage and their nurturing tendencies, and express "the idea of jurisdiction and rule as well as the limitations of a woman's domain" (53). Flourishing gardens reflect the power of otherwise powerless women, allow women choice in what is planted and how it's used, can express a woman's repressed spirit or her freedom when imprisoned. As such, Jewett links the decline in gardens and gardening with social change and the rise in women's rights (45-46). A carefully researched and crafted examination.

1357. Sherman, Sarah Way. "Victorians and the Matriarchal Mythology: A Source for Mrs. Todd." Colby Library Quarterly (Waterville, ME). 22 (Mar 1986): 63-74. *Journal article*.

"... Pater's influence can be seen most clearly in the close connection between his analysis of Demeter and Jewett's characterization of Mrs. Todd. Descended from even more ancient fertility goddesses, Demeter is still 'the goddess of the dark caves, and not wholly free from monstrous form.... She knows the magic powers of certain plants, cut from her bosom, to bane or bless...and herself presides over the springs, as also coming from the secret places of the earth.'"

**\*\* Abstract**

Sherman provides a historical account of how the goddess Demeter re-emerged as a significant feminine religious symbol in the Victorian era and argues that based on Walter Pater's 1876 essay Jewett based the character of Mrs. Todd on Demeter as a representative of the prepatriarchal maternal earth goddess. Passages from The Country of the Pointed Firs are examined to prove Sherman's claim, and consider not only Almira Todd's appearance, her connection to her mother, Mrs. Blackett, and to the community, as well as the dates of the Bowden family reunion and their link to ancient religious festivals to Demeter and her Roman counterpart, Diana. As such, Jewett takes her place among a number of other Victorian writers who evoke the feminine deity as a symbol of female empowerment. Sherman concludes by pointing out "it wouldn't be quite right to say that Pointed Firs brought the goddess back to life. Jewett showed her readers, ever so quietly, that the goddess never died, she never even went away--they simply lacked the words to see her" (74).

1358. Singley, Carol J. "Reaching Lonely Heights: Sarah Orne Jewett, Emily Dickinson, and Female Initiation." Colby Library Quarterly (Waterville, ME). 22 (Mar 1986): 75-82. *Journal article*.

"... The female initiate in Jewett's and Dickinson's writing can not reconcile her own values and desires with those of the external male world. Her spiritual transcendence thus results in social isolation; she undergoes her initiation alone and remains alone at its conclusion, selecting silence and solitude rather than a compromise of her integrity. In Dickinson's own words, the female 'Soul selects her own Society / Then--shuts the door.' The privileged 'One' selected by the soul in this poem is most likely oneself, or as much oneself as any significant other."

**\*\* Abstract**

Singley examines Dickinson's poems and Jewett's "A White Heron" to consider the parallels between the two writers' views of female initiation. Poems by Dickinson are shown to reflect the flight from masculine industrialization and the retreat back to nature. Jewett's "A White Heron" similarly shows Sylvia refusing to lose her integrity in giving the bird's location away, and instead embraces silence and communion with nature. Singley concludes that "[i]n the work of both writers, the inner awareness is most important, and the crucial question is whether the gain in consciousness is worth the price" (81). Pointing out the significance for both writers of silence and isolation, and the self's resultant rise in consciousness, Singley's analysis and conclusion parallels that of Lynne Patnode in her 1983 Colby Library Quarterly article "Reaching Lonely Heights," q.v.

1359. Anon. "Maine's Own Divine Sarah." Free Press (Rockland, ME). Jul 21, 1986: 1-2. *Newspaper article*.

"....Miss Jewett's recent popularity gives evidence to the timelessness of her stories. They transcend the ages and focus on the unchanging dreams and desires of us all. They speak to us of simpler times unencumbered by the materialism of modern society. The places she wrote of and loved are the places in which we live. And if we scrape away at the superficial layer of twentieth century progress that blankets our towns we'll soon discover the world of Sarah Orne Jewett."

**\*\* Abstract;** includes photographs of Jewett and of a group of Martinsville schoolchildren.

Jewett's regained popularity is attributed to "the timelessness of her stories. They transcend the ages and focus on the unchanging dreams and desires of us all."

1360. Bassett, John E. "[Review of Renza's 'A White Heron' and the Question of Minor Literature]." Criticism (Detroit, MI). 28: 4 (Fall 1986): 474-76. *Journal article*.

"... Renza is good at analyzing the unresolvable tensions and equivocations beneath the apparently placid text, the ways in which allusions and images and characterizations induce their own misreadings, and Jewett's deferral of social meaning through, for example, use of a child protagonist."

**\*\* Abstract**

Bassett's review of Renza's work is often ambivalent, accusing the author of self-consciousness, cleverness, eclecticism and of finding a text to fit his theory, but ultimately Bassett finds the book "a useful paradigm for remapping relationships between canonicity and marginal texts in America" (476).

1361. Boone, Joseph Allen. Tradition Counter Tradition: Love and the Form of Fiction. Chicago, IL: University of Chicago Press, 1987. 21, 134, 281, 283, 287, 304-11, 312, 325, 371n.36, 371n.39. *Book*.



"... Narrating her tale in lyrically short, episodic, and numbered sections whose major force is accumulative rather than sequential, Jewett creates a counter-traditional text about primarily single and widowed women who, having long since centered their lives in communal stasis, have in turn become the creators of a counter-traditional reality in which emotional commitment and autonomy harmoniously coexist."

**\*\* Abstract**

Jewett is primarily treated in Boone's chapter six, "Centered Lives and Centric Structures in the Novel of Female Community: Counterplotting New Realities," in which he considers Millennium Hall, Cranford, The Country of the Pointed Firs, and Herland. The section on Jewett emphasizes that the "stasis" in Jewett's community, unlike that in Cranford, is "not just a function of physical insularity," but is "more a function of the immemorial timelessness of its setting than of geographical or mental constriction" (305). Such a setting allow the community of women to explore their freedom outside of patriarchal institutions, such as marriage, and pursue love as a communal value incorporating ideas of hospitality, mentorship, and mutual support. The values of self-possession and independence are also examined. Cyclical patterns are therefore emphasized over "the fictional linearity of romantic alignment" to uphold "the stationary truths and eternal natural rhythm embedded in the Dunnet way of life" (311).

1362. Cary, Richard. "The Literary Heritage of Maine Special American Literature Issue." University of Mississippi Studies in English (University, MS). n.s. 5 (1987): 86-99. *Journal article*.

"The Maine author who first conferred a status of philosophy on the backward glance is Sarah Orne Jewett (1849-1909) of South Berwick. Acclaimed by critics of her own generation as the foremost litterateur north of Boston, she is still unsurpassed in the field of Maine prose....Alike in a way to Hawthorne, she sat in her grandfather's general store, beguiled by the unceasing yarns of sailors and lumberjacks come to barter and relax. ... With a style limpid as crystal, a sympathy earnest though not obtrusive, she poured back her perceptions into twenty-one volumes of stories, sketches, and novels...."

**\*\* Abstract**

Cary gives a historical overview of Maine exploration, then endeavors to outline the literary history of Maine with a brief overview of writers including Madame Wood (Sally Sayward Barrell) (1759-1855), Maine's first recognized novelist; Seba Smith, Longfellow, Harriet Beecher Stowe, Mary Ellen Chase, Kenneth Roberts, Edwin Arlington Robinson and Edna St. Vincent Millay, among others. Jewett is included with a longer entry than most, and is listed as "unsurpassed in the field of prose," although Cary emphasizes that Jewett's focus was on the past: "Into this tapestry she interwove the muted dilemma of her people: clinging valiantly to their way of life, knowing it to be defunct" (94). This is the last known piece of writing by Cary on Jewett before his death in 1990.

1363. Keating, Gail C. "Sarah Orne Jewett's Experiences with Mentoring and Communities of Women." Diss. Temple University, 1987. *Dissertation*.

"... Jewett's mentoring relationships. . . reveal a dimension beyond what the theorists discuss which indicates that there may be a distinctive feminine approach to mentoring. She integrated her professional and personal lives, making her mentors and their families a part of her life. Her experiences also reveal a mutuality in which each person helps the other retain her goals."

**\*\* Abstract**

Basing her understanding of the mentoring process as outlined by Daniel Levinson's The Seasons of a Man's Life (1978), and others, Keating considers Jewett's experience with mentoring, considering both instances early in her life where she was mentored, often by men, as well as her opportunities for mentoring other women, as expressed both in her life and in her fiction. Jewett's early mentors included her father, Dr. Theodore Jewett, Harriet Beecher Stowe, William Dean Howells and Horace Scudder, among others, all of which encouraged her to write, to improve her writing, and to become published. The majority of Jewett's adult relationships were with women. Annie Fields, was a significant mentor for Jewett in a number of ways, as were Jewett's sisters and friends, but so also was the French critic Madame Blanc, the younger writer Willa Cather, and the group of New England Local Color writers, the majority of whom were women, including Mary E. Wilkins Freeman, Rose Terry Cooke, Celia Thaxter and Mary Murfree. The significance of these mentoring relationships, particularly with women, appear often in Jewett's fiction, the most well-known being that between the narrator and Almira Todd in The Country of the Pointed Firs, although other stories are also considered. An original, well-researched, and compelling assessment.

1364. Mobley, Marilyn Elaine. "Roots and Wings: The Folk Aesthetic, Mythic Impulse and Cultural Function of Narrative in the Fiction of Sarah Orne Jewett and Toni Morrison." Diss. Case Western Reserve University, 1987.  
*Dissertation.*

"... The folk aesthetic and mythic impulse of Jewett and Morrison reveal that the function of narrative is a cultural one meant to validate the people, places and values that have been minimized, neglected or ignored and to affirm these as a prescription for cultural change. Both writers confirm our essential need for narrative to make meaning of our individual and collective lives."

**\*\* Abstract**

Mobley argues that both Jewett and Morrison "consciously chose to preserve the rural and small town experience that was being pushed aside or forgotten" at the end of the nineteenth century (7). In doing so, they became "cultural archivists" preserving their cultures' folklore for future readers: "the goal of their art is not to deny the value of progress or to say 'no' to it altogether, but to challenge those who, in the name of progress, would negate the values embodied in their folk aesthetic" (11). Mobley's second chapter, "Rituals of Flight and Return: They Cyclical Journeys of Jewett's Female Characters" was presented at the 1985 Jewett conference at Westbrook College, Portland, Maine with the amended subtitle, "The Ironic Journeys of Jewett's Female Characters," and was printed in the March 1986 Colby Library Quarterly, q.v. for further annotation. Her third chapter "The Fictive Fence: The Complex Response to Loss

in Jewett's The Country of the Pointed Firs" argues that "Jewett continually leads her reader to consider loss in a larger sense that is both cultural and historical. In the process, she also invites her reader to contemplate the past and to consider what might be retrieved, reclaimed and affirmed through its integration into the present" (95). The "fictive fence" is used as a metaphor for "a strategy of containment" to preserve the folkways and critique "those forces--cultural and historical--that would preclude Jewett from making these roots the stuff of literature or that would preclude her from taking these materials to the 'highest regions' of myth" (96). This is a well argued assessment and an interesting pairing of writers. In 1991 this was published in revised form as Folk Roots and Mythic Wings in Sarah Orne Jewett and Toni Morrison: The Cultural Function of Narrative.

1365. Robertson, Marcia Louise. "Stowe, Jewett, and Cather: The Development of a Fiction of Place." Diss. Washington University, 1987.  
*Dissertation.*

"... The coherence and definiteness which narrator and reader find in Dunnet Landing result. . . from Jewett's mastery of location, her placing characters within a particular landscape (and history), by which they are defined, from which vantage point they survey Dunnet past and present, interpreting it, creating a sense of organic connection which Jewett's earlier works do not approach."

\*\* Abstract

Robertson considers how Stowe, Jewett, and Cather each "re-imagine their native regions, making possible form and value by means of, instead of apart from, the landscapes they represent" (2). Jewett is first considered in chapter four, "Deephaven and A Marsh Island: Two Dislocated Territories," in which Robertson argues that in these early works, Jewett "must painstakingly develop the formal resources which will allow her to see the limits which give rise to the Maine virtues she admires and to create her own fiction from such constraints" (129-130). Jewett is both insider and outsider: a Maine native with an extensive understanding of her people, but also a "Victorian gentlewoman, removed from the people about whom she writes by upbringing, income, and education, a separation which often encourages her to see her Maine characters as quaint or uplifting" (130). This struggle is evident in Deephaven and A Marsh Island. Chapter five, "The Country of the Pointed Firs: Vision by Location," on the other hand, examines Jewett's mature work to argue that "[b]y using location to create such clarification [of her Maine material], Jewett makes the world and the parish inform each other; she creates significance through the local" (181). Here the narrator is more closely attuned to the community and the landscape; although there are differences between them, there is also commonality, and this connection to both the specific and the universal is what gives Jewett's works their power. An adept assessment, although the analysis often seems rushed.

1366. Roman, Margaret. "'To Make One Dream': Sarah Orne Jewett's Androgynous Vision." Diss. Drew University, 1987.  
*Dissertation.*

"... The need for a rejoining of the male and female dichotomy in humans is symbolically addressed in Jewett's story 'A White Heron.' Sylvia must be a part of the 'vast' world approached from her nurturing perspective. Finally, in the last chapter, 'Toward Androgyny: The Country of the Pointed Firs, Jewett examines the reverse situation. Unlike Sylvia, the narrator of Pointed Firs has become too like the vast world, forgetting her nurturing center; so she must return to relearn relational living."

**\*\* Abstract**

Roman argues that Victorian society is not only patriarchal, it rejects the nurturing feminine element. Jewett's antidote for such a relationship is androgyny, an approach that balances the male and female attitudes and thereby frees women, in particular, to live powerfully the way they choose, beyond their traditional, restrictive sphere of the garden, in relationship to nature, which Roman sees as "a new society, or Eden, where both women and men can interact reciprocally without being assigned to a certain role or set of characteristics" (48). Motifs of escape are studied to examine Jewett's notion of organic growth for children, the pressure for adolescent women to conform to society's paternalism, and the "Fairy Godmothers" who magically save troubled women. When escape is impossible, Roman presents Jewett's "Paralyzed Men," "Aristocratic Women," and "The Standard Marriage" as depictions of characters who follow prescribed societal roles but who fail to thrive in them. Finally, Roman presents Jewett's balanced androgyny, where women are exempt from traditional female roles and command the same power and privilege as men, and where men come to view women as helpmates and come to share in household management themselves. Here themes of "Sexual Transformation" or role reversal are examined, nurturing, or "Redeemed Men," as well as "The Postponed Marriage." A well-organized, compelling argument for what we could call Jewett's androgynous feminism. See also the published form of the dissertation, 1992's Sarah Orne Jewett: Reconstructing Gender.

1367. Shapiro, Ann R. Unlikely Heroines: Nineteenth Century American Women Writers and the Woman Question. Westport, CT: Greenwood Press, 1987. 71-86, and as indexed.  
*Book.*

"...While Sarah Orne Jewett and Kate Chopin were far less politically aware than Stowe, Alcott, or Phelps, both writers interject the question of women's rights as it directly relates to the protagonists' lives. Nan in A Country Doctor often laments the fact that she is denied the opportunities given to boys and men, thus indicating that her problem is a question of women's rights. In The Awakening it is not Edna but her husband who actually articulates the idea of women's rights."

**\*\* Abstract**

In her fifth chapter, "The Professional Woman and an Independent Life: Sarah Orne Jewett, A Country Doctor (1884)," Shapiro considers Jewett's treatment of women's rights and the vocation question as part of her larger assessment of such issues in works by Stowe, Phelps, Alcott, Freeman and Chopin. Her focus is on Jewett's novel A Country Doctor, in which Nan Prince chooses to pursue her medical career over marriage. A section on Jewett criticism through the mid-1980s is provided at the end of the literary assessment (pp. 79-84).

1368. Berry, Wendell. "Writer and Region." Hudson Review . 40: 1 (Spring 1987): 15-30.

*Journal article.*

"... The one American book I know that is about a beloved country--a settled, established white American community with a sustaining common culture, and mostly beneficent toward both its members and its place--is Sarah Orne Jewett's The Country of the Pointed Firs. The community that the book describes, the coastal village of Dunnet, Maine, and the neighboring islands and back country, is an endangered species on the book's own evidence: many of its characters are old and childless, without heirs or successors--and with the Twentieth Century ahead of it, it could not last. But though we see it in its last days, we see it whole."

**\*\* Abstract**

In this chapter that mainly discusses Mark Twain's Huckleberry Finn, and how Twain "taught American writers to be writers by teaching them to be regional writers" (22), Jewett's Country of the Pointed Firs is read as a "book [that] never subsides into the flimsy contemporaneity of 'local color'" (29), and shows its world whole "because we see it both in its time and its timelessness" (29). Issues of memory and community are also addressed.

[Note: This essay was reprinted in Berry's 1990 book What Are People For? Essays by Wendell Berry (San Francisco: North Point Press), pp. 71-87.]

1369. Fetterley, Judith. "Writes of Passing." Gay Studies Newsletter . 14: no. 1 (Mar. 1987): 1, 16-19.

*Journal article.*

"... In the case of Jewett, the 'lesbian' text is underscored by the 'lesbian' lifestyle, as exemplified by her 30-year-long relationship with Annie Fields. These 19th-century American women writers clearly serve me as foremothers and models, gardens I have searched for and found, and I deeply revere them and have visited their graves. And my relationship to them is clearly lesbian in nature, since they give me what I want to read--a world of women in which men are genuinely peripheral."

**\*\* Abstract**

Using The Color Purple as her primary example, Fetterley explores women's writing that could be read as lesbian but that often "passes" as straight. Jewett is listed among the many regionalists who could openly write about communities of women, and love between women because the idea of lesbianism had yet to be codified as "deviant"; however, she argues that Cather couldn't follow Jewett's advice to write about women's relationship because "Willa Cather wanted to be a great American writer, not a queer, and so she renounced (shades of Emily Dickinson) her own voice and experience, assumed a masculine persona, and transposed her lesbian sensibility into the relationship between a genderless disembodied narrator and a female landscape" (16).

Fetterley's textual reading is juxtaposed with her own experiences as passing or not passing as a heterosexual and her search for texts that reflect that lifestyle.

[Note: This was reprinted in Gossip (U.K.) 5 (n.d.) 21-28.]

1370. Terrie, Philip G. "Local Color and a Mythologized Past: The Rituals of Memory in The Country of the Pointed Firs." Colby Library Quarterly (Waterville, ME). 23 (Mar 1987): 16-25.  
*Journal article.*

"... A declining community with no real future, Dunnet Landing thrives only in its memories, looking backward to a time of commercial, social, and physical vigor. Here old people whose lives lie behind them have established a reality defined by memory: whatever exists in memory is real."

\*\* Abstract

Terrie examines the role memory plays in the inhabitants of Dunnet Landing in Jewett's The Country of the Pointed Firs and concludes that it serves as a way to "idealize the past and thus retreat from the realities of the present" (18). Memory makes myth; for some this justifies their isolation, and for others it helps to return them to the community. Storytelling and visiting are rituals that connects memory with reality and allow for social interaction and learning, and "illustrate how memories promote personal warmth and community identity" (24). The narrator, however, must finally leave Dunnet Landing, recognizing that the only way to communicate the understanding of myth and memory she has come to appreciate is to leave the world of nostalgic memory and return to the social world of the present. Terrie concludes: "If Dunnet Landing stands for memory, and if memory, as this similarity suggests, sometimes perverts the consciousness away from a realistic grasp of the world to a solipsistic view of life that ignores everything outside itself, then leaving the town, like leaving our memories, is the only way to avoid morbid stagnation. Despite the sadness, the narrator's departure from Dunnet Landing represents a triumph of the will" (25). A further example of the variety of mythological readings possible with Jewett's work.

1371. Barnes, Jack. "Sarah Orne Jewett Remembered." 55-Plus (Waterville, ME). March 18, 1987: 3.  
*Newspaper article.*

"... Out of this vast storehouse of memories she cherishes most her childhood recollections of South Berwick's distinguished resident--writer Sarah Orne Jewett. 'I guess I am the only one alive who knew her,' she says. 'My family and the Jewett family were very intimate friends.'"

\*\* Abstract

Elizabeth Hayes Goodwin recalls her memories of Sarah Orne Jewett, her days as guide at the Hamilton House, and her time as caretaker for the Jewett Memorial. Barnes writes that for years "Elizabeth conducted Jewett admirers through the memorial home, exuding unbounding love and enthusiasm as she spoke in reverence of the Jewett family

and explained the significance of the family momentos [sic] on display in each of the rooms." Goodwin now lives in the Kennebunk Nursing Home.

[Reprinted in the Western Maine Spectator (Norway, ME), June 17, 1988 under the title: "Elizabeth Hayes Goodwin Remembers Sarah Orne Jewett" (SBPL).]

1372. Nuttall, A. D. "Solvents and Fixatives: Critical Theory in Transition [Review of Renza's A White Heron and the Question of Minor Literature]." Modern Language Review (London). 82 (April 1987): 273-85.  
*Journal article.*

"... It turns out . . . that Mr. Renza's book has a thesis and, yet again, the thesis entails a renewed objectivism. It is that minor literature succeeds in so far as it resists or escapes the flux of literary and ideological debate. In this way it comes to constitute 'a literature of enduring literary value.'"

\*\* Abstract

Nuttall, in amusing fashion, derides Renza's book for concluding that which he set out to disprove. In deconstructing minor literature, such as Jewett's "A White Heron," he ultimately arrives at the same conservative view he hoped to unseat, the canonicity of such minor literature.

1373. Shaw, Cynthia L. "A Writer's Debt to Her Father." Christian Science Monitor (Boston, MA). June 18, 1987: 31-32.  
*Newspaper article.*

".... Dr. Jewett was a perceptive reader who shared with his daughter his own insights into good writing skills. "[M]y dear father used to say to me very often, 'Tell things just as they are!' and used to show me what he meant in Laurence Sterne's A Sentimental Journey."

\*\* Abstract; includes photographs of Jewett and Jewett's father

This lengthy article provides a biographical sketch, stressing Jewett's father's influence on her work and writing philosophy, and provides a brief publishing history.

1374. Shaw, Cynthia L. "Jewett's Father Set Her on the Road to Writing." Los Angeles Times (Los Angeles, CA). July 12, 1987: 15.  
*Newspaper article.*

Reprints Shaw's June 18, 1987 article from the Christian Science Monitor, q.v.; includes sketch of Jewett.

1375. Shaw, Cynthia L. "She Wrote What She Saw." Waterville Morning Sentinel (Waterville, ME). July 30, 1987: 25, 28.  
*Newspaper article.*

Reprints Shaw's June 18, 1987 article from the Christian Science Monitor, q.v., albeit with different photographs.

1376. Goheen, Cynthia J. "Rebirth of the Seafarer: Sarah Orne Jewett's The Country of the Pointed Firs." Colby Library Quarterly (Waterville, ME). 23 (Sept 1987): 154-64. *Journal article*.

"... I have suggested that cyclical time grounds the hope of the seafarer. In this novel, relationships are chronological only in the most general sense that they take place within a certain amount of time: namely, a summer. The narrator's self-awareness grows gradually, through the course of her friendships. Near the very beginning when she sat alone in the schoolhouse, subjected to the authority of her deadlines, life itself seemed futile. But in the presence of another, of her own accord, her present is so full and interesting that clock time is not mentioned at all. Life transpires."

**\*\* Abstract**

Using the metaphor of the seafarer, one whose wisdom is characterized by hope and union, Goheen reads The Country of the Pointed Firs to examine the growth of the narrator. Moving from solitary outsider to participating in community affairs, the narrator comes to recognize the importance of action over passivity, and community over isolation. Even nature participates in demonstrating the wisdom of the seafarer: "The firs seem to have a resiliency and a remarkable ability to survive even the worst of storms. Not only do they survive, but they become more character-filled (as one who has seen such trees along the Maine coast knows). Remembering that people and place mutually embody each other in this novel, one can imagine that these trees are like people in their resiliency. In particular, the trees are like the spirit of the seafarer which did not die even in the worst of adversity, but lived on in people like Mrs. Todd and Mrs. Blackett" (161). The narrator's growth thereby represents the rebirth of the seafarer and carries forward his wisdom. Another example of anthropological and mythological criticism.

1377. Holstein, Michael E. "Art and Archetype: Jewett's Pointed Firs and the Dunnet Landing Stories." Nineteenth-Century Literature . 42 (Sept 1987): 188-202. *Journal article*.

"... Unlike much late-nineteenth-century New England letters, the residue of transcendentalist overreaching, Jewett's writing expands what it means to be most human in everyday terms and still participate in a general human community that spans ages and oceans. If, because of her regional materials, Jewett has been consigned to the fringes of canonical American writing, then her work has been misperceived."

**\*\* Abstract**

A sophisticated take on anthropological criticism that not only accounts for the sketches as they exist in the novel and examines the process by which Jewett came to write them, but links such expression to the continuing discussion of the significance of regionalist fiction. Holstein claims that the universality inherent in Jewett's work has often been obscured by the tendency to treat it too particularly, too specifically as regionalist fiction.



To correct this perception, he examines both the metafictional struggle in The Country of the Pointed Firs, depicted in the efforts of the narrator to write the stories, as well as how Jewett artistically depicts the experiences of Dunnet Landing. The metafictional narrative largely considers how to find a language that can authentically present the experiences of the private and often taciturn Yankee residents. In telling their stories, Jewett's narrator finds that much that is important is left unsaid, and relationships often turn on a look or can be best defined by a historical precedent or allusion. Tropes such as "the reunion, the voyage, and the exotic," thereby help Jewett present experiences that are specific to Dunnet Landing, but by extension reach the level of the universal (196). Holstein concludes by asserting that "Jewett's gift is the discernment of the individuals of Dunnet Landing of a historical and global community of human interests and potentials that extend back into time and across space. She writes to probe the distinctive character of the region until it reveals the universal, the point at which cultural and geographical autonomy give way to general relevance, the point at which the private and idiosyncratic disclose a common inheritance" (202).

1378. O'Brien, Sharon. "Introduction." Alexander's Bridge by Willa Cather. New York, NY: New American Library, 1988. v-xxxii.  
*Book chapter.*

"...When Cather prepared to embark on the 'solemn and terrible' act of novel-writing in which she had once thought women writers were exposed as sentimental fools, she could not look to [Sarah Orne] Jewett's work as a model. Nor could she regard this ambitious endeavor with the 'fine flame of modesty' she saw in Jewett's fiction."

\*\* Abstract

O'Brien refers to Jewett several times in the course of this Introduction, referring to Jewett as Cather's mentor, and also to exemplify Jewett's work as essentially "feminine" as compared to the "masculine" work of James, not just in terms of authorship, or in terms of style, but in terms of genre: Cather felt that short story writing was "the domain of nineteenth-century women's writing" whereas novel writing was dominated by men (xiii).

1379. Berthoff, Warner. "Culture and Consciousness." Columbia Literary History of the United States. Emery Elliott, ed. New York, NY: Columbia University Press, 1988. 482-98.  
*Book chapter.*

"... A comparable nostalgia became a staple of the new prose fiction. In Mark Twain's Mississippi Valley writings and George Washington Cable's Creole tales, in the New England genre studies of Harriet Beecher Stowe and Sarah Orne Jewett, but equally in the American evocations of Henry James's Washington Square and The Europeans, a warmth of affection for the relative stability of earlier manners more than balances the satirizing of provincial narrowness."

\* Complete Jewett reference

Berthoff briefly mentions Jewett as an author who wrote nostalgically of "preindustrial New England village life" (488).

[Note: Jewett is also mentioned in the sections "Realism and Regionalism," "Literature and Culture," "Immigrants and Other Americans," and "Women Writers and the New Woman," q.v. for annotations.]

1380. Brodhead, Richard H. "Literature and Culture." Columbia Literary History of the United States. Emery Elliott, ed. New York, NY: Columbia University Press, 1988. 467-81.

*Book chapter.*

"... Writers like Sarah Orne Jewett, author of the superb The Country of the Pointed Firs (1896), and Constance Fenimore Woolson, best known as the woman Henry James loved less than art but in fact a writer of considerable distinction, produced their work through the 'quality' periodicals and identified with their cultural ethos--suggesting that when women authors began to assert themselves as something other than domestic writers after the Civil War, they were enabled to this assertion by the support they derived from the gentry establishment of a 'serious' literary realm."

\* Complete Jewett reference

Brodhead considers how the literary establishment aided women writers to be treated seriously after the Civil War by publishing their work in the "'quality' periodicals." Jewett, "author of the superb The Country of the Pointed Firs," is mentioned as one of these authors.

[Note: Jewett is also mentioned in the sections "Realism and Regionalism," "Culture and Consciousness," "Immigrants and Other Americans," and "Women Writers and the New Woman," q.v. for annotations.]

1381. Christensen, Sandra O. "Sarah Orne Jewett's The Country of the Pointed Firs: People and Trees." Encyclia . 65 (1988): 112-17.  
*Journal article.*

"... This novel is called The Country of the Pointed Firs because of the people, not the trees, although the people become like the trees, giving off warmth and acceptance. Nature does not accept a person because of money or status, and neither do the people of Dunnet Landing. Jewett carefully matches trees and people to give a beautiful description of the Country of the Pointed Firs [sic], but she also forces us to see the value of trees and people together in earth's [sic] great ecosystem."

\*\* Abstract

Christensen matches trees to characters in Jewett's The Country of the Pointed Firs in an effort to demonstrate how the characters are "varied, colorful, and rooted deeply in their environment" (113). An superficially adept but rather unsophisticated assessment. See instead Patricia Keefe Durso's Sept. 1990 article in Colby Quarterly, "Jewett's

'Pointed Firs': An 'Index Finger' to Character Development and Unity of Vision in The Country of the Pointed Firs."

1382. Donovan, Josephine. "Introduction: A Way of One's Own: The Writings of Sarah Orne Jewett." Best Stories of Sarah Orne Jewett. Charles Waugh, Martin Harry Greenberg, and Josephine Donovan, eds. Augusta, ME: L. Tapley, 1988. vii-xvii. *Book chapter*.

"... 'A White Heron'. . . is built upon the clash between rural and urban civilization. What makes this ostensibly simple story so powerful and rich is that it seems to symbolize a number of historical conflicts that were occurring in late nineteenth-century America. Like Huckleberry Finn, which was published in the same year (1886), the story hinges upon the question of the betrayal of personal friendship to abstractions that purport to have higher claims."

**\*\*Abstract**

Donovan provides a readable yet detailed account of Jewett's life and publishing history. A brief critical overview of Jewett's main themes is provided but is written without jargon for accessibility. The book reprints seventeen stories by Jewett ranging from 1874's "Miss Sydney's Flowers" to 1900's "The Foreigner." A (too) brief bibliography concludes the work.

1383. Donovan, Josephine. "Jane Morrison (1947-1987)." Master Smart Woman: A Portrait of Sarah Orne Jewett. Unity, ME: North Country Press, 1988. 179. *Book chapter*.

"... One of Jane's great contributions has been to bring Jewett's work to life for a twentieth-century audience. One senses that Jewett herself would have been very pleased to find her works recreated by so intelligent an artist a century after they were written and in a medium scarcely understood in her lifetime."

**\*\* Abstract**

Donovan writes a brief tribute to Jane Morrison, a long-time resident of Gardiner, Maine and a filmmaker whose work includes Master Smart Woman (1984), which was awarded the Red Ribbon at the 1985 American Film Festival, and The White Heron [sic], based on Jewett's short story, among others. Morrison died in 1987 in Kenya of cerebral malaria.

1384. Donovan, Josephine. "Biographical Sketch of Sarah Orne Jewett." Master Smart Woman: A Portrait of Sarah Orne Jewett. Unity, ME: North Country Press, 1988. 171-76. *Book chapter*.

"... This work [Deephaven] was somewhat similar in format but much less sophisticated than [Jewett's] masterpiece, The Country of the Pointed Firs, published nearly twenty years later. Both works are hybrid forms; more tightly connected than a collection of

stories but much looser in plot than the traditional novel. Both works are built upon a friendship between two women."

**\*\* Abstract**

Donovan provides an excellent introduction to Jewett's life and works that highlights important dates, relationships, and publications and dispels long-held myths, such that she was "a passionless spinster" (172).

1385. Ferrick, Kathleen A. "Theodora Sarah Orne Jewett." Diss. B.A. Senior Thesis, Newport College--Salve Regina, 1988.  
*Dissertation.*

"To say that Sarah Orne Jewett was a regionalist writer would be true. To fail to recognize her contributions as a writer of realism, feminism, pastoralism and local color would be to stereotype and limit her writings as critics did shortly after her death."

**\*\* Abstract**

Ferrick's Senior Thesis is dedicated to studying Jewett as "a master (mistress) of style and characterization," and how The Country of the Pointed Firs "reveals a progressive sophistication of insight within a relatively narrow range" which highlights her importance as a writer of realism, regionalism, feminism, and pastoralism (1).

1386. Gollin, Rita K. "Subordinated Power: Mrs. and Mr. James T. Fields." Patrons and Protégées. Shirley Marchalonis, ed. New Brunswick, NJ: Rutgers University Press, 1988. 141-60.  
*Book chapter.*

"... When Fields died in 1881, his widow went into a period of deep mourning. Her 'dear partner' was dead. She saw virtually no one for months, and recovered emotionally only in the course of going through his papers for her Biographical Notes of his life. Before the year was over she began to share a rich life with her 'dear companion' Sarah Orne Jewett, but she always maintained the friendships and activities of the life she had shared with her husband."

**\*\* Abstract**

Jewett is referenced briefly in this essay as a companion to Annie Fields, and that the two routinely read each other's manuscripts.

[Note: Jewett is also briefly mentioned in Marchalonis's "Introduction" and in her essay "A Model for Mentors? Lucy Larcom and John Greenleaf Whittier."]

1387. Keyworth, Cynthia. Master Smart Woman: A Portrait of Sarah Orne Jewett. Unity, ME: North Country Press, 1988. 179 pp..  
*Book.*

"... [Jewett's] work is one long elegy for lives rooted in values of order and clarity--lives which she has preserved for us in the timelessness of her fiction."

**\*\* Abstract**

This beautiful book is based upon Jane Morrison's film of the same name. Text by Keyworth, which comprises short anecdotes and quotes from Jewett's letters and stories, is juxtaposed with photographs and reproductions by Peter Namuth. The whole is a slow-paced, meditative, and nostalgic look at the time in which Jewett lived, the values she lived by, and the works she produced. A bibliography of Jewett's works is included. Highly recommended. See also Josephine Donovan's included biographical sketch and tribute to Jane Morrison, listed separately in this bibliography.

1388. Magowan, Jr., Robert (Robin) A(nderson). Narcissus and Orpheus: Pastoral in Sand, Fromentin, Jewett, Alain-Fournier, and Dinesen. Garland Publications in Comparative Literature. London: Garland, 1988. 134 pp..  
*Book.*

"... This is, to be sure, what Jewett was herself aiming at in Pointed Firs, and it forms the basis of her oft-quoted remark to Willa Cather, 'The thing that teases the mind over and over for years, at last gets itself put down rightly on paper--whether little or great, it belongs to literature.' How essentially magical an attitude this is, or how as magic it informs the art of her sketches may not be so readily apparent."

**\*\* Abstract**

This book is largely an adaptation from Magowan's 1959 M.A. thesis, his 1964 doctoral dissertation, and his several 1960s articles on Jewett's use of the pastoral, all of which see for more information.

1389. Miller, Elise. "Jewett's The Country of the Pointed Firs: The Realism of the Local Colorists." American Literary Realism . 20 (1988): 3-20.  
*Journal article.*

"... Local was a distinctly feminine tradition. But because of Jewett's, Woolson's and Freeman's conscious and unconscious accommodation of their culture's fantasies about women, local color was also a distinctly realistic tradition. By redefining the categories usually used to denigrate or dismiss their art, the local colorists revealed that the feminine sensibility was realistic not despite but because of its passivity, its formlessness, its receptivity to environment. The realism of local color thus cannot be distinguished from the feminine sensibility that shaped and inspired it."

**\*\* Abstract**

Contemporary critics of Jewett, Woolson, Freeman, and other women local colorists often deemed their work minor and derivative, a feminine form of American literary realism. Such terms were used to denigrate or dismiss the work; Miller, however, argues that "local colorists created their own feminine and realist practice--with different settings and characters, with a distinctive tone and style, and most importantly, with an

alternative narrative structure and style" (5). Miller then gives a reading of The Country of the Pointed Firs to examine how these aspects of feminine realism are expressed in Jewett's best-known work. Issues such as distraction, self-effacement, politeness, privacy, selfhood--even cannibalism are considered from the context of examining how women understand the world. Miller concludes: "Out of Jewett's celebration of the feminine within comes a reassessment of local color, whose feminine and rarefied brand of realism would anticipate many aspects of the modern novel" (17). An excellent introduction to local color from a feminist perspective.

1390. Sollers, Werner. "Immigrants and Other Americans." Columbia Literary History of the United States. Emery Elliott, ed. New York, NY: Columbia University Press, 1988. 568-88.  
*Book chapter.*

"... McClure's Magazine first appeared in 1893 with contributions by Hjalmar Hjorth Boyesen, Sarah Orne Jewett, Joel Chandler Harris, and Robert Louis Stevenson and with the interview feature, 'Real Conversations.' It was sold at the startling price of only 15 cents, opening a magazine war with Munsey's and Cosmopolitan."

\* Complete Jewett reference

Sollers briefly mentions Jewett as an author who contributed to the first issue of McClure's Magazine, one of many new journals run by immigrants to the United States.

[Note: Jewett is also mentioned in the sections "Realism and Regionalism," "Literature and Culture," "Culture and Consciousness," and "Women Writers and the New Woman," q.v. for annotations.]

1391. Stoddart, Scott Frederick. "Selected Letters of Sarah Orne Jewett: A Critical Edition with Commentary." Diss. University of Illinois at Urbana-Champaign, 1988.  
*Dissertation.*

"... The letters in this edition, from the Colby College collection and previously unpublished, add two distinct dimensions to our knowledge of Jewett's life, qualifying the image created by early biographers and editors of Jewett as a prudent, bookish spinster. The first dimension is apparent in her letters to Dr. Theophilus Parsons of Cambridge (letters 1-39) written between the ages of 23 and 32 as her struggles with various religious questions and with her desire to help others led to the development of her writing skills and to her literary credo to 'show people how to be happier and grow better' (Letter 5). The second becomes apparent through the letters of her later life written between 1887 and 1907, (Letters 40-89) showing the humor and warmth of the mature and established Jewett operating within the aristocratic society of Boston's elite and the provincial countryside of her beloved South Berwick."

\*\* Abstract

Stoddart's dissertation contains the full texts of eighty-nine Jewett letters accompanied by scholarly annotations. These consist of fifty letters left unpublished by the Richard Cary editions, as well as thirty-nine written to Theophilus Parsons which were purchased

by Colby in 1986. As such, Stoddart writes that "all of the letters written by Jewett in the Colby Collection are now available to the scholarly community" (37). The critical introduction places the importance of these letters in the context of the present state of Jewett scholarship, and stresses the critical lapses in earlier editions of Jewett letters and biographies which have worked to limit the perception of Jewett to a simple country woman who wrote, rather than a sophisticated writer who balanced her life and work between urban and rural concerns. Additionally, Stoddard includes an explanation of his editorial practice, a biographical dictionary of correspondents, and an index. There is no denying that such an examination of Jewett's letters is valuable, so many other letters exist, held in so many other libraries across the country, including Harvard, that one continues to cry out for a comprehensive critical edition.

1392. Sundquist, Eric J. "Realism and Regionalism." Columbia Literary History of the United States. Emery Elliott, ed. New York, NY: Columbia University Press, 1988. 501-24.

*Book chapter.*

"... In the fiction of the most important New England local colorists, Sarah Orne Jewett and Mary Wilkins Freeman, memory is often lodged in the vestiges of a world of female domesticity. The country's internal migration of younger men and women to new urban areas has left behind a ghost world of spinsters, widows, and bereft sea captains. Myth, colloquial narratives, and riveting emotion animate Jewett's work, creating in her Maine landscapes an effect of natural simplicity merged with exquisite craft...."

**\*\* Abstract**

Jewett, along with Mary Wilkins Freeman, is recognized as one of the "most important New England local colorists" (509) particularly for Deephaven, and for "the genre's New England masterpiece, The Country of the Pointed Firs (508). Sundquist states that Jewett "devoted her writing life to recording the traces--formal customs, speech, legends, everyday habits and manners--of a native American life disappearing from view" (509), and published in the leading magazines. He further finds that "Freeman surpasses Jewett in her ability to combine contemporary social problems with a stylistically detailed apprehension of regional character" (509).

[Note: Jewett is also mentioned in the sections "Literature and Culture," "Culture and Consciousness," "Immigrants and Other Americans," and "Women Writers and the New Woman," q.v. for annotations.]

1393. Tichi, Cecelia. "Women Writers and the New Woman." Columbia Literary History of the United States. Emery Elliott, ed. New York, NY: Columbia University Press, 1988. 589-606.

*Book chapter.*

"... The new woman proposed to seek personal fulfillment through work instead of matrimony. In A Country Doctor, Sarah Jewett's young female protagonist wishes 'she had been trained as boys are, to the work of their lives!,' then feels like 'a reformer, a radical, and even like a political agitator' as she decides to forgo housekeeping and enter a profession."

**\*\* Abstract**

Tichi briefly treats Jewett's *Nan Prince of A Country Doctor* as a "new woman" who chooses a career over marriage, and considers the conservative culture that made "the earlier new-woman writers, Jewett and Freeman, . . . mask their radical impulses" (595). She also examines the limitations the term "regionalism" came to have, and finds that Jewett and others "were regionalists--but not solely in the ways critics have conventionally thought. The geography of America formed an important part of their work, but essentially they charted the regions of women's lives, regions both without and within the self" (598).

[Note: Jewett is also mentioned in the sections "Realism and Regionalism," "Literature and Culture," "Culture and Consciousness," and "Immigrants and Other Americans," q.v. for annotations.]

1394. Westbrook, Perry D. *A Literary History of New England*. Cranbury, NJ: Associated University Presses, 1988. 263-70, and as indexed.  
*Book.*

"... Jewett, more than Freeman, was a self-conscious stylist. She took great care, and was successful, in her creation of settings. In her pages the beauty of the New England scene is recorded with fidelity and grace, and also, on occasion, is the ugliness. Her handling of regional speech benefits from her refusal to attempt phonetically exact renderings. Rather, she reproduces its cadences and rhythms with a skill equal to Robert Frost's."

**\*\* Abstract**

Jewett is mainly considered in the chapter entitled "Six Regionalists: Rose Terry Cooke, Mary E. Wilkins Freeman, Sarah Orne Jewett, Celia Thaxter, Alice Brown, and Rowland Robinson." In seven short pages Westbrook provides a surprisingly detailed overview of Jewett's influences and her literary career. She is called "among the shrewdest analysts of New England character" (265) and a wide variety of stories, from "A White Heron" to "Where's Nora?" to "The Town Poor" to "The Gray Mills of Farley" are mentioned, with attention paid to the range of Jewett's themes and concerns. *Deephaven* is considered, and *The Country of the Pointed Firs* is given more space as "Jewett's masterpiece" (268). She is finally mentioned as influencing both Willa Cather and the Maine author Mary Ellen Chase. One of the best short introductions to the scope of Jewett's work.

1395. Berger, Joseph. "U. S. Literature: Canon Under Siege." *New York Times* (New York, NY). Jan 6, 1988: B6.  
*Newspaper article.*

"... Courses are proliferating on popular romance, detective stories, Gothic fiction and westerns. Authors not widely taught a quarter of a century ago—Zora Neale Hurston, a Harlem Renaissance novelist; Sarah Orne Jewett and Mary Wilkins Freeman, 19th-century writers of rural New England life; Frederick Douglass, the abolitionist, and



Charles Chesnutt, a short story writer—are edging out more established writers from course syllabuses."

**\*\* Abstract**

The traditional canon is elitist, largely defined by white Northeastern academic men and critics. Writers like Jewett, Stowe and H. D. are being rediscovered.

1396. Anon. "Women Writers on Women Writing." Legacy: A Journal of Nineteenth-Century Women Writers (Amherst, MA). 5: 1 (Spring 1988): 67-69.  
*Journal article.*

Legacy editors reprint the Sept. 25, 1890 and Oct. 25, 1890 Critic articles (q.v.) that solicit and print the names of the Twenty 'Immortelles' suggested by their readers. Legacy editors stress the Critic editors' license with the results, but it's unclear from the original articles how much this ultimately affected the results. Jewett comes in sixth in the (popularity) contest with 193 votes.

1397. Bell, Pearl K. "Kate Chopin and Sarah Orne Jewett." Partisan Review . 55 (Spring 1988): 238-53.  
*Journal article.*

"... In recent swings of the zeitgeist, Sarah Orne Jewett has, not surprisingly, been largely ignored by feminist critics, perhaps because her aged widows and spinsters are so cheerfully satisfied with their lot, and have nothing to rebel against. In any case, her devotion to the past could hardly endear her to militant crusaders for a liberated future. Perhaps the worst offense, on the part of academic critics, is to pigeonhole Miss Jewett as a regional writer, as though her genius was caged by geography."

**\*\* Abstract**

Bell's article largely details the life and works of Kate Chopin, but does the same to Jewett in a slightly smaller space. She further admits that the two writers share little in common other than their regionalist labels; each saw the world entirely differently. Seemingly informed largely by older criticism by male authors, Bell says Jewett "could not conceive a life that was not rooted in her rural hometown" (247), calls her a "spinster" (247), and says "[s]he lacked whatever talent it takes to sustain the lengthy complications of a novel, and when she compelled herself to make the effort, she blundered" (249). Nevertheless, Bell also recognizes that "she succeeded...in recapturing the past without a trace of false sentiment" (249), and that "Jewett's work never suffered the brutal extinction meted out to Kate Chopin" (252). One of the strangest assessments is that Jewett has "been largely ignored by feminist critics" (253) which this bibliography seems to disprove. A rather ambivalent account overall.

[Note: this essay is reprinted in New Pelican Guide to English Literature, Vol. IX: American Literature (London: Penguin, 1991) 213-27.]

1398. Cain, William E. "F. O. Matthiessen's Labor of Translation: From Sarah Orne Jewett to T. S. Eliot." South Atlantic Quarterly . 87 (Spring 1988): 355-84.  
*Journal article.*

"... Matthiessen does not apply his full critical intelligence to examining Jewett, preferring to speak in an evocative and deliberately unanalytical voice. But his voice keeps sounding falsified, and not only because the lucid, forthright prose in American Renaissance dramatizes its shortcomings. In Sarah Orne Jewett, Matthiessen descends into mannerism...."

**\*\* Abstract**

Cain examines Matthiessen's work between 1920 and 1930 to assess his critical development prior to American Renaissance (1941). In doing so, he states that Matthiessen's 1929 Sarah Orne Jewett "[f]or understandable reasons ... has not enjoyed a good reputation" (362). This early critical work, "an exercise in form, a holiday from the constraints of scholarship and teaching" (364), is characterized by self-indulgence and sentimentality (362), which indicates that Matthiessen "does not appear to take [Jewett] with real seriousness" (364). The only positive way to view the book is "as Matthiessen's version of pastoral.... Such rural simplicities, one could take Matthiessen to be suggesting, remain available through Jewett's acts of imagination and the responsive reader/critic's attempts to recreate them in his prose" (363-64). The final assessment, however, is that "Sarah Orne Jewett is not a good book" (364). Other texts examined include Matthiessen's Translation: An Elizabethan Art (1931), and The Achievement of T. S. Eliot: An Essay on the Nature of Poetry (1935, revised 1947).

1399. Holstein, Michael E. "Writing as a Healing Art in Sarah Orne Jewett's The Country of the Pointed Firs." Studies in American Fiction . 16 (Spring 1988): 39-49.  
*Journal article.*

"... The healer's visits around the community, her sociability as well as her independence and solitary ramblings all affirm the poles of the narrator's own inclinations. In addition, Mrs. Todd helps her establish an intimate relationship with human nature and define her social role as building community, healing, reassuring, and consoling. She too will heal, by offering accounts of those who successfully withstand adversity."

**\*\* Abstract**

Holstein urges a better understanding of Jewett's narrator in The Country of the Pointed Firs by considering how she adopts aspects of Mrs. Todd's healing profession as a way to metaphorically heal and affirm the community through her writing. Holstein argues that through such an approach, "[b]y searching out a rural population, folk experience, and reclusive people--not one individual but many quietly independent personalities--[Jewett] expands the provenance of the American heroic type" (48). As such, Jewett argues for the health and spiritual well-being of all--rural inhabitants, the communal experience, and by extension her readers, whose horizons have thereby been expanded.

1400. Romines, Ann. "Domestic Troubles." Colby Library Quarterly (Waterville, ME). 24 (Mar 1988): 50-60.  
*Journal article.*

"... In chapters such as Jewett's Joanna Todd sequence, the everyday materials of domestic life are invested with the urgency they bear in female lives. There, domesticity is neither valorized nor trivialized; instead, it stands forth as a complex and problematical medium of consciousness. To such works, readers must bring what the best women writers do: vigilance, acuity, and a respect for the complexity of consciousness, wherever it may thrive."

**\*\* Abstract**

Countering the perception that domestic literature is "fraught with problems" for feminist criticism, Romines considers the variety of meanings in domestic life and housekeeping as depicted in Jewett's The Country of the Pointed Firs, particularly the Joanna Todd episode which centers on the visit of Mrs. Fosdick to the home of Mrs. Todd. Issues of household power and control are coupled with feminine gossip, memory and ritual as the tale of isolated Joanna Todd is told, and the narrator learns to appreciate the complex domestic routines of the community of which she finds herself part. Even the form of the story, spread out among four short chapters reflects on domesticity: "[t]hese small units, and the start-and-stop rhythm they create, replicate on yet another level the interruptible, repetitive, yet cumulative qualities of domestic life" (57). A interesting combination of feminist, anthropological, and historical criticism.

1401. Zagarell, Sandra A. "Narrative of Community: The Identification of a Genre." Signs (Los Angeles, CA). 13 (Spring 1988): 498-527.  
*Journal article.*

"... I call this tradition the narrative of community. Works belonging to this 'department of literature,' like Sarah Orne Jewett's The Country of the Pointed Firs, take as their subject the life of a community (life in its 'everyday aspects') and portray the minute and quite ordinary processes through which the community maintains itself as an entity. The self exists here in part of the interdependent network of the community rather than as an individualistic unit."

**\*\* Abstract**

Zagerell uses Jewett's The Country of the Pointed Firs (1896) and Flora Thompson's Lark Rise (1939) to epitomize works that express a "narrative of community" (499) as opposed to a narrative of the self. Much of the lengthy article discusses the historical analogues of such an approach, and focuses the discussion on the theme's feminist connections, for example, "[n]arratives of community ignore linear development or chronological sequence and remain in one geographic place. Rather than being constructed around conflict and progress, as novels usually are, narratives of community are rooted in process. They tend to be episodic, built primarily around the continuous small-scale negotiations and daily procedures through which communities sustain themselves" (503). Such a definition is broad enough to include texts from men, as well, and along with Thompson and Jewett, Eliot and Gaskell, Zagarell mentions authors such

as Dickens, Hardy, Lawrence and Sherwood Anderson (512). A heavily footnoted discussion detailing a valuable critical perspective and an insightful reading of Jewett.

[Note: This is reprinted in VeVe A. Clark, et. al.'s Revising the Word and the World: Essays in Feminist Literary Criticism (Chicago: University of Chicago Press, 1993), pp. 249-78.]

1402. Anon. "S. Berwick Library Celebrates Heritage Week." Foster's Daily Democrat (Dover, NH). Mar 9, 1988: n.p.  
*Newspaper article.*

"... When the story ['The Queen's Twin'] first appeared in both the Atlantic and Cornhill magazines, Miss Jewett was touched to learn how many people approved the story and cited incidents to suggest it might be true."

\*\* Abstract; includes photograph of M. Marguerite Matthews portraying Jewett in the play A Dream Away.

The South Berwick Public Library celebrates Maine Cultural Heritage Week with a display of Victorian clothing worn by South Berwick residents and Jewett's books. The photograph included with the article depicts actress Marguerite Matthews portraying Jewett in the play A Dream Away by Lee Bollinger.

1403. Barrette, Roy. "A New Look at Sarah [Review of the Donovan-Tapley edition of Best Stories of Sarah Orne Jewett]." Down East (Camden, ME). 35: 1 (Aug 1988): 25-27.  
*Journal article.*

"... I believe that in most cases 'introductions' should be at the end of a book and be, rather, epilogues. Donovan's contribution is useful, to those coming to Sarah Orne Jewett for the first time, but cannot help being colored by her opinion. I suggest that the reader is better served by not being so influenced. Besides, there must be those who differ with Miss Donovan."

\*\* Abstract; includes photograph of Jewett

Barrette's review recommends that readers skip Josephine Donovan's introduction so as to remain "untainted by the opinions and interpretations of others." As such he dismisses one of the foremost feminist critics on Jewett, and then follows this with a gallant but chauvinistic play for Jewett's hand had either of the two been contemporaries. He later expresses his feeling that these are not Jewett's "*best stories*," which would have included more from The Country of the Pointed Firs. As such, this is both a chauvinistic and an appreciative review.

1404. Joy, Hale G. "Collected Wisdom of Sarah Orne Jewett." Ellsworth American (Ellsworth, ME). Dec 1, 1988: n.p..  
*Newspaper article.*

"... According to biographical data, this highly popular writer was more or less ignored by critics for many years, possibly overlooked because she was an early feminist. Whatever the reason there now seems to be a renewed interest in her work and this rediscovery will most likely call attention to other women authors who may have been neglected early in the 20th century."

\*\* Abstract

Joy admits that he's "not expert enough to pass judgment on what is great literary writing" (an odd statement from a book reviewer), and instead refers to Cather's assessment that Jewett created "[a]lmost flawless examples of literary art." However, he further states that "[s]ome books I have to (and I use another Jewett saying) 'conquer a lot of reluctance' before I can review them; not so with this collection, for it is well worth reading." In comparison to today's brashness, Joy finds Jewett's words "softer and more comforting."

1405. The Maine Literature Project. Maine Speaks: An Anthology of Maine Literature. 2nd ed. Brunswick, ME: Maine Writers and Publishers Alliance, 1989. 10-18, 450. *Book*.

"...Before she was twenty she began publishing stories in The Atlantic Monthly. She continued to write for forty years, composing in all over a hundred fifty stories, publishing ten volumes in her lifetime. Her works were consistently set in rural and small town Maine and told of ordinary people going about the ordinary business of their lives. She made that seem important."

\*\* Abstract; reprints Jewett's "A White Heron."

Jewett is treated conservatively in this lovely anthology of Maine literature, first by the selection of her most well-known story for inclusion, under the category of "Identity," and secondly in her brief author biography in which none of her works are mentioned by name. However, two lines of the author biography are important in their phrasing: the first, that Jewett made daily activities "seem important," and the last, her advice to the next generation of authors to "Write about what you know." The emphasis placed on these brief remarks encapsulates in a thimble Jewett's essence and legacy.

1406. Donovan, Josephine. After the Fall: The Demeter-Persephone Myth in Wharton, Cather, and Glasgow. University Park, PA: Pennsylvania State University Press, 1989. 4, 6, 31-1, 44-47, 89-90, 96, 99-103, 108, 112, 121, 131, 137-38, and as indexed. *Book*.

"... Jewett's great work, The Country of the Pointed Firs (1896), is in this respect representative; it concerns the reunion of daughter-author-Persephone with mother-Demeter. Such a plot, I argue elsewhere, is reflective of the traditional women's lives of sacred repetition, expressive of what Mircea Eliade called 'the myth of the eternal return,' of the seasonal agricultural cycle of nature."

\*\* Abstract

Jewett figures moderately in this consideration of the Demeter-Persephone motif in the works of Wharton, Cather and Glasgow, particularly in chapter two, "Nan Prince and the Golden Apples," a revision of her 1986 Colby Library Quarterly article of the same name, q.v., in which she examines A Country Doctor as a "prelapsarian novel" in part written as a response to Krafft-Ebing's sexology theories. Elsewhere she is largely considered for her influence on Cather.

1407. Hadella, Charlotte Cook. "Women in Gardens in American Short Fiction." Diss. University of New Mexico, 1989.  
*Dissertation.*

"... That Sylvia must sacrifice her natural self in order to connect with a masculine world, and that she consciously chooses lonely selfhood over such a connection indicates Jewett's sensitivity to feminist concerns. Though Josephine Donovan calls 'A White Heron' a 'static' story 'of the preservation of a female sanctuary,' she does not overlook the fact that Sylvia does change even though she expels the intruder. This change is what differentiates Sylvia in 'A White Heron' from Violet in [Hawthorne's] 'The Snow-Image.'"

\*\* Abstract

Jewett's "A White Heron," "The Queen's Twin," and The Country of the Pointed Firs are briefly treated in the second chapter of this dissertation (pp. 67-95) that also examines stories by Louisa May Alcott and Charlotte Perkins Gilman as part of a larger treatise on depictions of the garden in short American fiction. More broadly, Hadella also considers works by Hawthorne, Chopin, Steinbeck, Welty and Walker. Other authors are treated more briefly in the conclusion. Jewett, Alcott and Gilman are considered together as working from the "themes, characters, and circumstances" Hawthorne first presented as concerning women in gardens (as outlined in Chapter One), and were equally "sensitive to women's issues, though only Gilman can be considered a feminist activist" (67). Jewett, in particular, is recognized for "her deep concern for the recognition of female autonomy and [her] respect for feminine creative expression" (68). A competent and straightforward feminist reading.

1408. Littenberg, Marcia Brazina. "Through a Lens of Sympathy: Landscape and Tradition in the Fiction of Stowe, Jewett, and Cather." Diss. University of New York - Stony Brook, 1989.  
*Dissertation.*

"... Stowe, Jewett and Cather offer a creative resolution to the peculiarly American dilemma of representing a landscape that is simultaneously perceived as a real place and symbolic 'space.' In their fiction they explore ways of seeing and connecting to the geography, history and culture of the American landscape, revealing not only American women's place in the landscape but also redefining its symbolic potential for them."

\*\* Abstract

Littenberg considers the female literary tradition as it was passed between Stowe, Jewett, and Cather, how one writer acted as a "literary foremother" (20) for the next, and

further how each writer passed down their sympathetic attachment to a regional landscape (iii). Stowe began this literary tradition by "deliberately connecting women's place and perspective to the larger symbolic content suggested by the American landscape" (28). Jewett was influenced by Stowe not only by reading her literature, but in the way Stowe's The Pearl of Orr's Island in particular allowed her to see the imaginary significance of Jewett's own Maine landscape. Jewett thereby passed on both her literary techniques and this respect for the land to Cather. Each writer reading of the former is significant in that "[t]hey reveal an interest not only in the literary text for its own sake, but in the writer as a woman. They reveal a concern with how a woman writer represents her subject and what this has to do with her own sensibility. They read one another's texts not only as literary models, but as the manifestation of the 'voice' of another woman" (48). Littenberg states as part of her conclusion, "In Cather's two Nebraska novels, O Pioneers! and My Antonia, and in the Southwestern landscape of The Song of the Lark, Cather most visibly carries on the tradition of women's sympathetic identification with the land before them that informs not only Jewett's but Stowe's literary vision" (209). A delicately written assessment of both influence and landscape. For comparable assessments see Young's 1981 dissertation, "'This Spot of Earth': Making Sense of Place in American Literature," Keating's 1987 dissertation titled "Sarah Orne Jewett's Experiences with Mentoring and Communities of Women," Robertson's 1987 dissertation called "Stowe, Jewett, and Cather: The Development of a Fiction of Place," and Smith's Dec 1956 New England Quarterly article, "The Literary Relationship of Sarah Orne Jewett and Willa Sibert Cather," among others.

1409. Mihaila, Rodica. "Introduction." La Tarm de Ape (Stories and Tales). Bucharest: Sport-Turism, 1989. 223 pp..  
*Book chapter.*

[Not seen. Unavailable via ILL.]

ABELL Ref: 1989:7127.

1410. Sherman, Sarah Way. Sarah Orne Jewett: An American Persephone. Hanover, NH: University Press of New England, 1989. 333 pp..  
*Book.*

Although it has been considerably revised and shortened, Sherman's book is based upon her 1983 dissertation from Brown, "American Persephone: Sarah Orne Jewett in Context," q.v. for annotation. It remains one of the best feminist assessments of Jewett and her work. This was the recipient of the University of New Hampshire Book Prize for 1988.

1411. Fryer, Judith. "What Goes On in the Ladies Room? Sarah Orne Jewett, Annie Fields, and Their Community of Women." Massachusetts Review . 30 (Winter 1989): 610-28.  
*Journal article.*

"... The union between Fields and Jewett lasted for nearly three decades, during which they lived together part of each year, corresponded daily when apart, travelled together,

shared interests in books and people, provided each other with a sense of love and security, and became a kind of 'ark,' to use [Henry] James's word, for a nexus of women writers."

**\*\* Abstract**

Fryer examines the relationship between Annie Fields and Sarah Orne Jewett and the "gift of sympathy," of support, friendship, love and encouragement they gave not only each other, but to a number of prominent women at Fields's home at 148 Charles Street, Boston, including Willa Cather, whose reminiscences open the piece (621). Fryer argues that "[w]e can see from their diaries and letters how important women were in each others lives: they write of the joy and contentment they feel in one another's presence, of their sense of isolation when apart, name their daughters after one another, make each other presents, look to each other for support and intimacy. They create, whether married or not, a secure and empathic world within which they can share sorrows and anxieties, joy and love--and in the case of Jewett and Fields, like other writers, they share responses to books, exchange work, note things to talk about when they meet again" (616). Such sympathy also finds its way into Jewett's letters as well as her fiction in the form of visits, conversation, and neighborly gossip between women. Such conversations help women connect to and interpret their world (623).

1412. Subbaraman, Sivagami. "Rites of Passage: Narratorial Plurality as Structure in Jewett's The Country of the Pointed Firs." Centennial Review (East Lansing, MI). 33 (Winter 1989): 60-74.  
*Journal article.*

"... Jewett's narratorial structure is, surely, much more literary, subtle, craftsmanlike and self-conscious than either she would admit, or critics would have us believe; surely the Pointed Firs is readable as a conscious attempt to counter certain narratorial problems, rather than a simple-minded solution by a writer for whom plot was not a strong suit. I suggest that the embedded narratives have a multiple and dynamic function a propos the main narrative: they mirror, reflect, and refract the narrator's sea-change which involves a change in perception and perspective."

**\*\* Abstract**

Subbaraman reconsiders Jewett's The Country of the Pointed Firs from a formal perspective to examine what structure holds the novel together. After an overview of previous critical analysis on this front, Subbaraman proposes that each storyteller in the novel "is but a splitting of the main narratorial voice, and that they constitute vicarious possibilities of existence, escape, and temptation to the narrator" (62). As such he presents a helical model that "provides a way to trace the interlacings between the embedded narratives and the main narrative" (64) by way of certain "rites of passage" into the community identified as visits and journeys and accompanying revelations about her own need for companionship and her gradual acceptance by the residents of Dunnet Landing. Subbaraman concludes by refusing to conclude: the question as to whether The Country of the Pointed Firs is a novel remains open, although the proposition that perhaps "narratorial complexity" shapes the work remains as a possible solution. Elizabeth Ammons's 1983 Studies in the Literary Imagination article, "Going in Circles:



The Female Geography of Jewett's The Country of the Pointed Firs," is often used as a counterpoint here.

1413. Weber, Tom. "Jewett Biographer Reintroduces Author to Masses." Bangor Daily News (Bangor, ME). Jan 31, 1989: n.p..  
*Newspaper article.*

"The fortunes of writers fluctuate like the stock market--up one generation and down the next.

"For Sarah Orne Jewett, the 19th-century writer whose fame once extended far beyond her native Maine, this seems to be one of those down times.

"With the recent publication of a new collection of Jewett's stories, one of her biggest fans hopes to reintroduce to readers the woman she regards as 'possibly Maine's greatest author.'"

\*\* Abstract; includes photograph of Josephine Donovan

Weber interviews Josephine Donovan as one of the editors of Best Stories of Sarah Orne Jewett, published by Lance Tapley of Augusta, Maine. Donovan states that Jewett's reputation and readership have suffered over time and notes that "even here in Maine she is not as highly esteemed as she should be." Donovan says she put the new edition together "to reintroduce [Jewett] to a mass audience."

1414. Stankus, Karen. "Collection of Jewett's Precious Works." Foster's Showcase (Dover, NH). Feb 2, 1989: 12-13.  
*Newspaper article.*

"...Donovan said she hopes 'readers of the anthology will recognize Jewett as the great writer that she was' and that she will see Jewett's stories 'rank with the great stories of all time.' Tapley said Jewett is one of the great 19th-century writers and with the anthology 'there is more evidence to prove it.'"

\*\* Abstract; includes photograph of Donovan's anthology and Donovan

Stankus interviews Josephine Donovan regarding her new anthology The Best Stories of Sarah Orne Jewett, which is meant to "highlight the best writings and to rediscover [Jewett's] feminist beliefs and conservation interests" (13). A brief biographical sketch of both Donovan and Jewett is included.

1415. Barnes, Jack. "Augusta Publisher Rediscovered Sarah Orne Jewett." New Hampshire Sunday News (Manchester, NH). Feb 12, 1989: E-14.  
*Newspaper article.*

"This work signals a revival in the popularity of South Berwick's Sarah Orne Jewett among the contemporary literati and the sudden emergence of Lance Tapley of Augusta as a national publisher."

\*\* Abstract

Barnes finds the Donovan-Tapley edition of Best Stories marks a revival for Jewett. Quotes editor Josephine Donovan as stating that Jewett's work "gets into the universal human problems and issues."

1416. Barnes, Jack. "Recalling Sarah Orne Jewett." New Hampshire Sunday News (Manchester, NH). Feb 12, 1989: E-1, E-14.  
*Newspaper article.*

"... It is the little daily things--the precious vignettes of the famed author's life in the big white house on Portland Street, which for much of Jewett's life was a mecca for literary friends and acquaintances--that Elizabeth remembers most vividly."

\*\* Abstract; includes photograph of Elizabeth Hayes Goodwin

Barnes interviews the 93-yr old Elizabeth Hayes Goodwin who as a child was friends with Jewett. She recalls, for example, how Jewett would give her excuses for being late to school when their conversations went on too long. "'Now, if I only had saved those excuses,' Elizabeth chuckles, 'I'd be a millionaire. I was the envy of all the children. Those were very precious moments'" (E-14).

1417. Barnes, Jack. "Jewett Scholar Adds to Writer's Prestige." New Hampshire Sunday News (Manchester, NH). Feb 12, 1989: E-14.  
*Newspaper article.*

"... Although [Donovan] completed her doctoral work in comparative literature at the University of Wisconsin, it was not until she moved to Kittery about 14 years ago, visited the Jewett House in South Berwick, and began reading Jewett's work that her interest in this distinguished Maine writer was piqued. 'I long since had forgotten that I knew anything about Jewett,' Donovan says, 'until I read about the deck of cards with Jewett's picture on them. That's how Willa Cather learned about Jewett by playing the card game. I remembered I had played the same game.'"

\*\* Abstract; includes photograph of Donovan

Barnes introduces readers to "reputable Jewett scholar" Josephine Donovan, editor of the recently published edition of The Best Stories of Sarah Orne Jewett.

1418. Heiser, Nancy. "Sarah Orne Jewett's Characters Timeless [Review of the Donovan-Tapley edition of Best Stories of Sarah Orne Jewett]." Times Record (Brunswick, ME). Feb 20, 1989: 18.  
*Newspaper article.*

"... There are no telephones jangling and no cars careening in the fiction of Sarah Orne Jewett. Contemporary readers who approach her work for the first time will not find a punchy dialogue or dizzying action. Her stories lack the abbreviated style of modern fiction, but they offer us something else instead, something of great value."

\*\* Abstract; includes photograph of Jewett

Heiser's review of the Donovan-Tapley edition of Jewett's Best Stories emphasizes the volume's historical significance in preserving a bygone era and the variety of settings and relationships depicted in the seventeen included stories. Although not action-filled, Jewett's work is particularly valuable for its timeless characters and its regional details.

1419. Heiser, Nancy. "Jewett Was Appreciated in Her Day." Times Record (Brunswick, ME). Feb 20, 1989: 18.  
*Newspaper article.*

"... '[Jewett] was in some ways a bold writer,' Donovan said. 'There was a women's rights movement going on in her time, so it wasn't unheard of for people to be making these kinds of points [as Jewett does in A Country Doctor]. But she was in the forefront of thinking of her time.'"

\*\* Abstract; includes photograph of Donovan

In a phone interview Heiser interviews Associate Professor at the University of Maine, Josephine Donovan, regarding Jewett's life and works. Donovan admits that Jewett "was certainly better known in her day than she is today," but that more attention has recently been given to her work. Details of Jewett's publishing history and her relationship with Annie Fields are noted. When asked whether Jewett was a feminist writer, Donovan says, "Not in terms of being a political writer or an activist," although she states that A Country Doctor is clearly a feminist novel in depicting a woman physician, a career that was unorthodox in 1884.

1420. D'Amico, Diane. "The Significance of the Dunnet Shepherdess to Jewett's Matriarchal Christianity." University of Dayton Review (Dayton, OH). 20 (Summer 1989): 33-38.  
*Journal article.*

"... Throughout this scene, Jewett weaves the image of the lamb, a symbol for both Christ and the souls he protects. First, the lamb is in the wagon at the minister's house. Next when Esther comes to greet Mrs. Todd, she makes a point of carrying the lamb....This lamb symbolizes Esther's new role as a Christ-Mother for Dunnet Landing."

\*\* Abstract

D'Amico examines aspects of what Josephine Donovan calls "a sort of matriarchal Christianity" in Jewett's stories by reading the posthumously published Dunnet Landing sketches "The Dunnet Shepherdess" and "William's Wedding" to argue that Esther Hight, by marrying William Blackett, inherits the mantle of resident Christ-Mother to Green Island and Dunnet Landing from Mrs. Blackett, thereby "keeping [the community] a place of spiritual renewal" (34).

1421. Struthers, Ann. "Sarah Orne Jewett." American Scholar. 58 (Summer 1989): 354.  
*Poetry.*

Sarah Orne Jewett

In the country of the pointed firs  
Sarah Orne Jewett was taught to eat cake  
while wearing white gloves. She didn't like boys;  
her sisters' sharp elbows nudged her at parties  
when she stared at the pretty girls.

\*\* Abstract

Struthers's Jewett-inspired poem makes reference to her attraction to women, as well as to Jewett listening to her grandmother's stories. It concludes with a reference to Jewett using the skates that still hang on her bedroom wall at her house in South Berwick.

1422. Donahue, Marie. "19th-Century Maine Lives On in Sarah Orne Jewett's Writings." Boston Sunday Globe (Boston, MA). Aug 6, 1989: B7-B8.  
*Newspaper article.*

"...Available now in at least four different editions, the masterpiece of this South Berwick, Maine, native lives on, fulfilling Cather's prophecy and clearly observing the tribute Cather paid Jewett in the dedication to her O Pioneers! in 1913: 'To the memory of Sarah Orne Jewett in whose beautiful and delicate work there is the perfection that endures.'"

\*\* Abstract; includes photograph of Jewett and of South Berwick village in late 1890s.

This lengthy article serves as an introduction to Jewett and her Country of the Pointed Firs, which is talked up with references to Cather's praise.

1423. Brienzo, Gary William. "To the Northeast: The Quiet Center of Willa Cather's Art and Life." Diss. University of Nebraska - Lincoln, 1990.  
*Dissertation.*

"... As well as contributing to Cather's best fiction, that which bears her own artistic voice, Jewett's affectionate admonitions helped form Cather's beliefs about what made life worth living, including her ideas of how and where to live. To a growing body of Cather scholars, Jewett's advice was so important because it complemented ideas Cather herself was forming about the domestic qualities that enhanced life."

\*\* Abstract

Although the subject matter of Brienzo's dissertation is Cather, Jewett, and her influence on Cather, particularly as manifested in her early novel Shadows on the Rock, set in the Northeast, is also treated. Cather highly valued Jewett's friendship in the months before Jewett's death in 1909, and critics are increasingly recognizing the role Jewett played in helping Cather form her own artistic viewpoints. Jewett's work, particularly The Country of the Pointed Firs, is used for comparison throughout. Brienzo concludes in part by saying, "[t]his gift of connection, an inheritance from mentors like Sarah Orne Jewett

which Cather's own perseverance allowed to grow, remained with her as she moved from youth to age, and from the diverse places she seems paradoxically to have considered as home" (141).

[Note: This dissertation appears to be the basis for Brienzo's 1994 Willa Cather's Transforming Vision: New France and the American Northeast (Selinsgrove: Susquehanna University Press/London & Toronto: Associated University Presses, 1994), q.v.]

1424. Burgess, Cheryl Anne. "Out-Of-Doors: Representations of Nature in Sarah Orne Jewett, Willa Cather, and Eudora Welty." Diss. Cornell University, 1990. *Dissertation*.

"... The power of a plant seems to be proportional to the importance accorded it and the ceremony built around it. When society no longer worships a thing, it ceases to be sacred; when society no longer cares to invest a plant with mystery, it lapses into a humble compound of attenuated power. Jewett may here be using the garden to represent the situation of the New England declension in general, post-Civil War years when industry, prosperity, and vitality seemed to have deserted the Eastern villages along with their men, leaving women, and authors, with the question of 'what to make of a diminished thing.'"

**\*\* Abstract**

Burgess considers women writers' depictions of female characters out of doors: in forests, open spaces, rivers, and gardens, as opposed to most (male-authored) American literature that depicts women as domestically isolated within the house. Burgess's authors were chosen because "[a]ll three writers make natural settings an important symbolic element in their work; nature is not merely a scenic backdrop" (11), and each author is considered in terms of each of the major outdoor scenes listed above. In "Forests and Trees" Jewett is associated with the conservationist philosophy of preserving natural spaces, pointing out in several stories that trees and humans share a natural kinship. This is opposed to traditional association between women and forests in which forests are threatening places where women are often vulnerable to sexual encounters. In "Open Spaces," A Marsh Island and Country of the Pointed Firs are treated in terms of broad landscapes, the marsh or the sea, that symbolically represent openness and distance. The Country Doctor and "River Driftwood" are examined in the "Rivers" chapter, where they are described as places of contemplation: "the river reappears at every major turning point in the growing child Nan's life, carrying with it the memory of [her] fateful, nearly fatal beginning" (188). In "Gardens," Jewett's "Confessions of a House-Breaker" is considered alongside Country of the Pointed Firs to explore the connections between nature and society. An engaging discussion of the connections between the environment and literature.

1425. Campbell, Donna M. "Repudiating the "Age of the Carved Cherry-Stones": The Naturalists' Reaction Against Women's Local Color Fiction." Diss. University of Kansas, 1990. *Dissertation*.

"... The local color world looks inward, not outward. Change is something to be resisted, outwardly by encouraging the isolation of the region from the outside world, and inwardly by emphasizing community rituals. Much of the literature insists on continuity: its revered figures, seen particularly in the fiction of Sarah Orne Jewett and to a lesser extent in that of Mary Wilkins Freeman and Rose Terry Cooke, are elderly people who hold the community together by their tales of the old days, passing on stories and traditions to a new generation."

**\*\* Abstract**

Campbell explores the distinctions between local color and naturalism, both literary movements based in realism, but each striving to achieve different literary goals. The local colorists were "chroniclers, looking to the past for their standards" (17), while the naturalists looked to the future. They "described themselves as iconoclasts, breaking with tradition by dealing with subjects previously considered too extreme to be presented to a general public" (17). Campbell's argument, therefore, is that naturalism was a reaction against local color, not only thematically but in terms of gender: local color was considered a feminine movement. In Chapter Two of this study, Jewett's work is used as an example of women's local color fiction, and is considered alongside Cooke, Freeman, and Woolson. A lengthy but valuable discussion.

1426. Colquitt, Clare. "Motherlove in Two Narratives of Community: Winesburg, Ohio and The Country of the Pointed Firs." New Essays on Winesburg, Ohio. John W. Crowley, ed. Cambridge, England: Cambridge University Press, 1990. 73-97. *Book chapter*.

"... Where Jewett's Country celebrates the universality--and necessity--of thinking back through our mothers, of recognizing even in departure healing community ties, Anderson's Winesburg ends with no such backward view commemorating the artist's enlarged understanding of his place within the natural social order."

**\*\* Abstract**

Based in part on Sandra Zagarell's theory of the "narrative of community," and coupled with psychoanalytical theory regarding the Oedipal importance of the maternal, Colquitt analyzes the conjunctions between Anderson's Winesburg, Ohio and Jewett's The Country of the Pointed Firs from the standpoint of the writer/artist. In particular, she finds that even as mother-love defines each artist within the community, each experiences the effects of that love in the community differently. Dunnet Landing appreciates books and reading, where Winesburg does not; Dunnet Landing has a much more developed sense of community and the importance of ritual, where Winesburg does not; and Jewett's narrator finds substitute mothers to support her emotionally in Dunnet Landing, where the death of George Willard's mother removes his connection to the community, suggesting that only when he comes to terms with the loss of his mother can he regain a sense of connection with both his past and his future.

1427. Fisher, Marilyn M. "Community and Earthly Salvation: Christian Intimations within the Setting of Jewett's Pointed Firs." Literature and Belief (Provo, UT). 10 (1990): 67-77. *Journal article*.

"... While there is no overt reference to God as Creator in Pointed Firs, the edenic order and the suggestion that the trees and water are timeless imply a divine hand. In Dunnet Landing, order, even tranquility, is effected through the harmony between nature and people. But the dwellers know that the relationship is also ordered: nature clearly dominates man through its ageless appearance. The trees and water give the impression that they have been and will be there forever."

**\*\* Abstract**

Fisher examines Biblical elements in Jewett's setting in The Country of the Pointed Firs, broken into three categories: "paradisaical, pastoral, and human" (67), to elucidate Jewett's major themes of community and earthly salvation. Although no overtly religious commentary exists in the novel, the "continual suggestion of a higher meaning gives Christian significance to what otherwise would be mere regional locale and character" (74). Such "Intimations," lack the weight to make the argument convincing.

1428. Harris, Susan K. 19th-Century American Women's Novel: Interpretive Strategies. Cambridge, U.K.: Cambridge University Press, 1990. 35, 201-06, 209.  
*Book.*

"... the authors draw on the nineteenth-century association of good women with nature and nature's God; here, however, they are turning the association to new uses, extending the scenic background--the code--to suggest that God may have intended good women for purposes other than domesticity. Both Avis and Nan are breaking new ground, choosing careers that reject the primacy of domesticity. In doing so, they seek a worldly authority that, if successful, would go far toward changing the ontological status of all women."

**\*\* Abstract**

In her eighth chapter, entitled "Anomalies and Anxieties: The Story of Avis, A Country Doctor, The Awakening, O Pioneers!", Harris considers women's novels of the late-nineteenth-century to discover how issues of autonomy are addressed "with increasing anxiety" (201). Jewett's A Country Doctor is examined as a book "that contains much discussion of work and its function in human life" (209), particularly as Nan eschews marriage in order to pursue a medical profession.

1429. Pepper, Harriet Murdock. "The New Woman: Images of Women in the Short Stories of Harriet Prescott Spofford." Diss. Thesis for a D.A. degree, State University of New York at Albany, 1990.  
*Dissertation.*

"... Sarah Orne Jewett's stories, like Freeman's, feature many single women. Unlike Cooke and Freeman, however, Jewett makes no overt criticism of marriage; instead, if she is critical, it is a statement by indirection, in that she shows women's capability for self-sufficiency. When her stories depict marriage, it is an event in the distant past, with the focus of her story being on women living and acting independently in the present.

Perhaps even more than either Cooke's or Freeman's, Jewett's stories represent a 'celebration of the single life.'

**\*\* Abstract**

Pepper's dissertation examines Spofford's portrayal of women in light of the radical social changes occurring in the late nineteenth and early twentieth centuries. Her last chapter, entitled "Spofford's Romanticism: A Force for Change" examines the works of Spofford's contemporaries, including Rose Terry Cooke, Mary Wilkins Freeman, and Sarah Orne Jewett (pp. 147-90) in order to compare their portrayal of women, particularly from the perspective of marriage. Pepper argues that Jewett largely avoids the issue of marriage by depicting widows and spinsters, or single women generally. Jewett's Almira Todd is compared to Mahala Brooks in Spofford's The Elder's People, and her triumphant life as a widow is examined. Betsey Lane is also considered. Pepper does include an overview of Elijah Tilley's marriage (although he is now a widower) and that between William Blackett and Esther Hight in (the supplemented edition of) The Country of the Pointed Firs, but Pepper largely feels that "Jewett does not attempt to enter the controversy over women's roles in marriage; however, her depiction of so many self-reliant, capable women indicates her belief that no woman need accept a subordinate role" (175). Poe and Hawthorne are considered at the end of this chapter.

1430. Edgerly, Lois Stiles, ed. Give Her This Day: A Daybook of Women's Words. Gardiner, ME: Tilbury House, 1990. 254-55.  
*Edited book.*

"... Through her association with the Fieldses and the encouragement she received at their literary salon, Sarah began writing. In 1877 she published her first book, going back to her Maine roots for location and characters. Thereafter all her books were of the 'local color' school, revealing the 'hidden fire of enthusiasm' in the New England spirit."

**\*\* Abstract**

Jewett's words represent September third in Edgerly's book of days, Jewett's birthday. A letter to Mary Mulholland, a young fan of Jewett's, is reprinted, in which Jewett expresses the happiness one finds in reading books. Edgerly's biographical note on Jewett misrepresents the initial stages of her writing career, which began independently of her close association with the Fieldses, although she was acquainted with James T. Fields from the Atlantic Monthly.

1431. Roman, Judith. Annie Adams Fields: The Spirit of Charles Street. Bloomington, IN: Indiana University Press, 1990. 3, 12, 30, 79, 93, 94, 100, 105, 108-13, 117-18, 147-50, 156, 161-63, and as indexed.  
*Book.*

"... While Sarah may have been Annie's protégée initially, she gained confidence in herself while living in Boston and developed as both a writer and a critic. Sarah proved to be a stabilizing influence of the sort that James [Fields] had been: an anchor from which Annie could safely depart to do her work every day. At a time when it was more



difficult for independent women to find satisfactory relationships with men, social mores made it easier for adult women to be friends."

**\*\* Abstract**

Roman's biography of Annie Fields gives a full accounting of Annie's relationship with Jewett, which was mutually beneficial, both professionally and emotionally, for both authors. The book makes clear the intimate relationship between the two women, with the last several chapters focusing on Jewett's illness, death, and Annie's mourning for her. Much of the information on Jewett's relationship with Fields derives from Roman's 1984 essay "A Closer Look at the Jewett-Fields Relationship" in Nagel's Critical Essays of Sarah Orne Jewett, q.v. Several stories and The Country of the Pointed Firs are examined in light of the Jewett-Fields relationship. An excellent supplement to biographies of Jewett.

1432. Romines, Ann. "The Hermit's Parish: Jeanne Le Ber and Cather's Legacy from Jewett." Cather Studies (Lincoln, NB). 1 (1990): 147-58.  
*Journal article.*

"... Through her herbalist-landlady, Mrs. Todd, the narrator is inducted into the pervasive domestic rhythms of the village's life. Those rhythms are made and kept by housekeeping women who work alone, and the writer-narrator discovers that they are her true subject. She cannot write about them unless she experiences them--but if she gives herself and her solitude up to such experience, she fears she cannot write."

**\*\* Abstract**

Romines examines the influence Jewett had over Cather first in Jewett's call to Cather to find a solitary place in which to write, and secondly in tracing the similarities between Jewett's solitary women, particularly Joanna Todd in The Country of the Pointed Firs, and Cather's, specifically Jeanne Le Ber in Shadows on the Rock. Rather than rejecting the domestic rituals of housekeeping, such rituals are reaffirmed in isolation to become outward expressions of art. Romines argues that "[b]y their withdrawals, Joanna and Jeanne paradoxically give themselves to the very communities they left; they become their own mysterious legends, which nourish and sustain the villager who perpetuate them" (152). Jewett's unnamed narrator and Cather's Cecile are influenced by these characters' isolation to some extent inherit it. Romines concludes by saying "That assurance, that confidence in the validity and the value of her own solitary female world, is the heart of Cecile's heritage from Jeanne Le Ber, and of Willa Cather's heritage from Sarah Orne Jewett" (156-57). An significant and compelling article.

1433. Sparks, Laurel Vivian. "Counterparts: The Fiction of Mary Wilkins Freeman, Sarah Orne Jewett, and Kate Chopin." Diss. University of Iowa, 1990.  
*Dissertation.*

"Mary Wilkins Freeman, Sarah Orne Jewett, and Kate Chopin wrote short fiction about the interplay between character and environment. The settings they explored were characters' social places, as well as the physical environments which marked their 'local color' stories. To depict protagonists they made extensive use of counterparts in the

forms of physical and psychological doubles, complementary characters, foils, and second selves within the protagonists."

**\*\* Abstract**

Sparks clearly prefers the work of Freeman to her other authors in this study of how the three contemporaries used counterparts, or doubles in their fiction, and suggests early in the study that Jewett and Chopin were each influenced by Freeman in their work. A chapter studying the authors' techniques is followed by thematic examinations of topics ranging from "spinsters and widows" to "Questioning the Roles" and "Estrangement." Sparks is often critical of Jewett, such as in her chapter on "Engagement," in which she says "'An Every-Day Girl,' serialized in Ladies' Home Journal during the summer of 1892, shows Jewett adapting Nan's character and situation to suit an audience of homemakers. Plainly Jewett condescends to this audience as she recycles the earlier material" (74). A unique approach, but often difficult to read, and perhaps more valuable for Freeman studies than for Jewett.

1434. Ziff, Larzer. "Literature and Politics: 1884." American Literature, Culture, and Ideology: Essays in Memory of Henry Nash Smith. Beverly R. Voloshin, ed. New York, NY: Peter Lang, 1990. 219-33.  
*Book chapter.*

"... A Country Doctor also contained an uncharacteristic social message. The orphan girl who is at the center of the novel is raised by a guardian, but unlike the custodians of Huck and Ramona, hers is so considerate and so loved that rather than rebel against him and undertake a flight which finally becomes an exile from her native ground she resolves to imitate him and become a country doctor herself. This decision, however, turns out to be a rebellion in its kind because her society regards it as unnatural for a woman to enter the professions. . . . And so, after all, in its much quieter way, A Country Doctor also records a flight from America, this one, however, intellectual rather than geographical."

**\*\* Abstract**

Ziff considers several American novels that considered social issues in 1884, including Huckleberry Finn, Helen Hunt Jackson's Romona, John Hays's The Bread-Winners, and, toward the end, Jewett's A Country Doctor as a novel that considers the position of women in the professions. Jewett, he argues, "sees civilization as progressive and in America dependent upon a new kind of society which is yet to realize its identity" (232). He concludes by saying, "[t]he life of the nation in the succeeding century was far more powerfully shaped by a novel published in 1884 than it was by the outcome of the great presidential election of that year" (233).

1435. Apthorp, Elaine Sargent. "Sentiment, Naturalism, and the Female Regionalist." Legacy: A Journal of Nineteenth-Century Women Writers (Amherst, MA). 7: 1 (Spring 1990): 3-21.  
*Journal article.*

"... The later women Local Colorists, Jewett and Freeman included, moved steadily away from the Christian sensibility which had provided Stowe and her contemporaries with a language for their faith in powers transcending the material. But in place of the patriarchal principle of divinity--which the women of Stowe's generation had feminized through their focus on the nurturing, forgiving Jesus--female regionalists like Jewett, Freeman, and Cather simply substituted the power of sympathetic imagination itself."

**\*\* Abstract**

Jewett is mentioned briefly, largely in passing, as a member of the Realist and regionalist schools, in the course of Apthorp's larger discussion of how some regionalists, particularly Mary Wilkins Freeman, also--erroneously, Apthorp argues--have been considered members of the Naturalist school.

1436. Church, Joseph. "Absent Mothers and Anxious Daughters: Facing Ambivalence in Jewett's 'The Foreigner'." Essays in Literature (Macomb, IL). 17 (Spring 1990): 52-68. *Journal article*.

"... In the narrative frame the elderly Mrs. Todd reveals anxieties about her absent mother that very much resemble those of Klein's 'mourning child.' We recall that because of her ambivalence, the child, like the adult mourner, feels somehow responsible for the loved one's absence and consequently suffers the anxiety of guilt; and that, conversely, the mother's absence provokes the child's ambivalence and its associate anxiety. Such is the case with Mrs. Todd, whose comments in the narrative frame reveal her latent hostility toward her mother."

**\*\* Abstract**

In a dense, but not jargon-filled assessment, Church uses Melanie Klein's psychoanalytical theories of mourning to examine Almira Todd's relationship with her mother and with the eponymous woman in Jewett's "The Foreigner." Because she mourns for her absent mother, she is drawn to the foreigner in a movement from "the so called 'good' mother" [to the] 'bad' mother" (62) to discover "what is alien, foreign, or unconscious to herself" (64). Church concludes: "Risking the law of the father in reapproaching the absent mother and her surrogates, Jewett's 'The Foreigner' thus enables the tracing of disturbing, ghostly figures; when we work to produce its complexity, we discover not only ambivalent aspects of ourselves but a productive means to represent them" (65). Bettelheim's fairy tale theory is also incorporated. This excellent article is complex enough to resist easy summary.

1437. Littenberg, Marcia. "[Reviews of Sherman's Sarah Orne Jewett: An American Persephone and Donovan's After the Fall]." Legacy: A Journal of Nineteenth-Century Women Writers (Amherst, MA). 7: 1 (Spring 1990): 65-67. *Journal article*.

"... Sherman emphasizes the liberating potential of the Demeter-Persephone myth for Jewett, who found in it not only a mythic source for women's connection to the 'green world' of nature, but a feminine symbolism that validates women's centrality."

**\*\* Abstract**

Littenberg reviews two books by prominent feminist critics who read different interpretations of the Demeter-Persephone myth. Sherman's interpretation, focusing on Persephone's return, is that the myth is empowering to women, and indicative of transformation and progress; Donovan's view, focusing on Persephone's captivity, is that the myth indicates a transition from a matriarchal and agricultural world view to a masculine industrialized perspective. Hence, each can read Jewett's "A White Heron" differently. For Sherman, Sylvia's silence at the end indicates her communion with nature, while for Donovan it indicates her "regression into the 'prelapsarian, preliterate, preoedipal world of the mothers'" (66). Littenberg feels that Sherman's book (nearly a third longer than Donovan's) provides a more thorough intellectual underpinning to her theory. See also Donovan's Winter 1986 article in Studies in Short Fiction, "Silence or Capitulation: Prepatriarchal 'Mothers' Gardens' in Jewett and Freeman."

1438. Maik, Thomas A. "Reclaiming Paradise: Role Reversal as Liberation in Sarah Orne Jewett's 'Tom's Husband'." Legacy: A Journal of Nineteenth-Century Women Writers (Amherst, MA). 7: 1 (Spring 1990): 23-29.  
*Journal article.*

"... Countering the popular masculine ideology of Social Darwinism which Charlotte Perkins Gilman rejected, Jewett's egalitarian marriage encompasses pacifism, cooperation, and nonviolent settlement of differences instead of male authority, struggle, and confrontation. When problems arise--and they do--Tom and Mary *discuss* rather than *argue*. Without confrontation and rancor but through rational give and take, Tom and Mary resolve their differences."

**\*\* Abstract**

Maik analyzes Jewett's short story "Tom's Husband" to examine Jewett's portrayal of marriage, an optimistic and feminist view in which the egalitarian relationship is based on mutual support and sensitivity, which in this case results in a reversal of traditional gender roles. A thoughtful, well-presented reading. "Tom's Husband" is reprinted afterwards on pp. 30-37.

1439. Hedrick, Joan D. "Mythical Mothers [Review of Sherman's Sarah Orne Jewett: An American Persephone]." Women's Review of Books . 7: 8 (May 1990): 24-25.  
*Journal article.*

"Twentieth-century literary critics have consigned Sarah Orne Jewett to the status of a 'minor' writer and a 'local colorist' without bothering to explain why her stories of village life in Maine are less 'universal' than Faulkner's of small-town Mississippi. A major book that treats Jewett in her own right and not as a failed male writer is long overdue, and Sarah Way Sherman's has much to recommend it."

**\*\* Abstract**

Hedrick particularly praises Sherman's "rendering" of the relationship between Jewett and Annie Fields (24), but is less convinced by her attempt to define a woman's literary

tradition through "literary evidence, which she interprets through the lenses of archetypal myth, object relations psychology and structuralist anthropology" (25). Hedrick finds that much of this ends up reasserting patriarchal thinking instead of opening up feminist perspectives. This is particularly the case with Sherman's use of the Demeter-Persephone myth, and Hedrick comments that "Sherman would have done better to begin with this persuasive evidence of Jewett's familiarity with the myth and then look for corroborating sources in the culture" (25). The biggest flaw is the reductive reading of Jewett's life that asserts a much broader relationship between Jewett and her mother than is provided by evidence. A decidedly mixed review at best.

1440. Rohloff, Jean. "A Quicker Signal': Women and Language in Sarah Orne Jewett's The Country of the Pointed Firs." South Atlantic Review (Atlanta, GA). 55 (May 1990): 33-46.

*Journal article.*

"... Here [at the feast at the Bowden family reunion] language has virtually become the object of parody. The narrator marvels at the symbols but makes no attempt to read or interpret them, and the supposed referential capabilities of symbolic language are ignored. Words have been used by the women merely as decorations for their culinary creations, and the pies and cakes themselves communicate the women's more significant message of loving hospitality and pride in their domestic skills."

**\*\* Abstract**

Rohloff uses Chodorow's psychoanalytical theory and Homan's psycholinguistic theory to read women's language in Jewett's The Country of the Pointed Firs. Rohloff first examines the mother-daughter relationship between Mrs. Todd and Mrs. Blackett to demonstrate that their sympathetic language comes more from unspoken signs than from words, then, broadening the theory, she considers the unspoken language of women in the community at large, particularly at the Bowden family reunion. Finally, Rohloff asserts Choderow's theory that "the daughter's development is actually characterized by oscillation between attachment to the father and the mother," which is manifested by "the narrator's alternating participation in the symbolic and presymbolic discourses" (42). This is depicted in the novel whenever the narrator oscillates between "the maternal bond and discourse that Mrs. Todd represents" and focusing on her writing, "the male discourse as reader and writer" (42). For a similar psychoanalytical/psycholinguistic analysis, see Joseph Church's Spring 1990 Essays in Literature article, "Absent Mothers and Anxious Daughters: Facing Ambivalence in Jewett's 'The Foreigner.'" Rohloff's is similarly readable and valuable.

1441. Anon. "Illustrated Editions of Jewett Favorites." Friends of Sarah Orne Jewett (Portsmouth, NH). 1: 1 (Summer 1990): [2].

*Journal article.*

"Two new illustrated editions of Sarah Orne Jewett books are due during the coming year. The first, A White Heron, published by Maine's own Harpswell Press, will be released in the fall of 1990. And in the spring of 1991, David Godine of Boston will issue a splendid volume of Country of the Pointed Firs. Both volumes are illustrated by Douglas Alvord of Tenant's Harbor, a long-time admirer and thoughtful reader of Jewett."

**\*\* Abstract**

Two new illustrated editions of Jewett's work will be published in the next year, A White Heron and Country of the Pointed Firs, both illustrated by Douglas Alvord of Tenant's Harbor.

1442. Anon. "Internship and Interpretation." Friends of Sarah Orne Jewett (Portsmouth, NH). 1: 1 (Summer 1990): [1].  
*Journal article.*

"... Ms. Bollinger holds a masters degree in communication and is currently a master's candidate in literature at the University of New Hampshire. She has a broad background in teaching English and communication, and has been involved in playwriting for over ten years. Her productions about women in history and literature have been staged in this country and more recently at the Edinburgh Festival in Scotland. One of her plays, A Dream Away, about Sarah Orne Jewett, which premiered in Portsmouth in 1984, was among those performed at the Scotland festival."

**\*\* Abstract**

Lee Bollinger is hired to be a summer intern at the Jewett House and Hamilton House. She has written a play about Sarah Orne Jewett, A Dream Away, which premiered in Portsmouth in 1984. She will provide literary perspective and interpretation to the two historic houses. Details about Jewett's relationship to the Hamilton House is presented.

1443. Anon. "Jewett House Nominated National Historic Landmark." Friends of Sarah Orne Jewett (Portsmouth, NH). 1: 1 (Summer 1990): [1-2].  
*Journal article.*

"... Unlike the National Register of Historic Places (a distinction the Jewett House already enjoys) which lists over 50,000 sites of local, state, and national architectural significance, the National Historic Landmarks Program is limited to sites that possess exception value for illustrating and interpreting the nation's history. Despite the fact that the program is more than twenty five years old, only about 3% of the approximately 2,000 landmarks focus on women."

**\*\* Abstract**

The Jewett House is nominated for National Historic Landmark status particular as a site identified as significant to women's history. "This project offers a special opportunity for proponents of material culture research and those of document oriented women's history research to collaborate on topics of mutual interest" (2).

1444. Berkson, Dorothy. "[Review of Sherman's Sarah Orne Jewett: An American Persephone]." American Literature . 62 (June 1990): 335-37.  
*Journal article.*

"...One of the great values of Sherman's approach to Jewett's career is that she places it within the tradition of women's writing that emerged from woman's culture of nineteenth-century America. In a chapter, 'Mother Texts,' Sherman sets Jewett up as the literary 'daughter' of Harriet Beecher Stowe and provides perhaps the most detailed analysis of Stowe's The Pearl of Orr's Island in print. This approach allows Sherman to talk about the ways in which Jewett's fiction, coming out of a female tradition, does not follow the structures and patterns of the dominant male canonical fiction...."

**\*\* Abstract**

Berkson largely praises Sherman's biography, calling it "groundbreaking" and "ambitious" (335); however, she also criticizes Sherman for relying too much on the Demeter/Persephone myth and arguing for Jewett's close relationship with her mother without providing evidence. Such attempts "to force interpretations to fit theory" (337) detract from an otherwise enlightening interpretation of Jewett's life and works.

1445. Bollinger, Lee. "Sarah Orne Jewett, An American Persephone." Friends of Sarah Orne Jewett (Portsmouth, NH). 1: 1 (Summer 1990): [2].  
*Journal article.*

"... In her book Sherman focuses on Jewett's novels, Deephaven and The Country of the Pointed Firs, and argues that the circular patterns found in these books are patterns found within the Demeter/Persephone myth.... Country of the Pointed Firs, Jewett's most critically acclaimed work, begins with 'The Return'--the narrator returns to visit Dunnet landing and Mrs. Todd--and concludes with the narrator reluctantly leaving the place she has become so deeply attached to. This reference to that myth and others are discussed in Sarah Sherman's book as is the importance of classical mythology in the work of 19th century women writers."

**\*\* Abstract**

Bollinger introduces Sarah Way Sherman's Sarah Orne Jewett: An American Persephone (q.v.) by noting the circular nature of the Demeter/Persephone myth as it is depicted in Jewett's work.

1446. Donahue, Marie. "A Grateful Scholar." Friends of Sarah Orne Jewett (Portsmouth, NH). 1: 1 (Summer 1990): [3].  
*Journal article.*

"... Sarah wrote of the academy at some length in 'The Old Town of Berwick,' published in The New England Magazine in 1894, pointing out that the old school had done its work well. And in her Preface for A Memorial book she expressed her gratitude for the fine education it had given her and countless others. 'May it be counted every year, and for every good reason, a higher honor to call one's self a Berwick Academy scholar.'"

**\*\* Abstract**

Donahue notes that Jewett was thankful for her Berwick Academy education and wrote about it in some of her nonfiction.

1447. Kadota, Linda K. "Woman, Linguistics, and 'A White Heron'." Chu Shikoko - Studies in American Literature (Hiroshima, Japan). 26 (June 1990): 21-26.  
*Journal article.*

[Not Seen. Unavailable through ILL.]

1448. Zanger, Jules. "'Young Goodman Brown' and 'A White Heron': Correspondences and Illuminations." Papers on Language & Literature (Edwardsville, IL). 26 (Summer 1990): 346-57.  
*Journal article.*

"... All of these parallels--of settings, images, themes, strategies of rhetoric--link these otherwise quite different stories and suggest that Jewett wrote 'A White Heron' out of profound familiarity with 'Young Goodman Brown.' Certainly the shared elements establish connections between the two which make it legitimate to regard Jewett's story, written half a century later, as a variation upon what was perhaps Hawthorne's best-known tale. In the transformations her distinctive vision imposed, we can discover illuminations of both stories."

**\*\* Abstract**

Zanger examines Hawthorne's "Young Goodman Brown" and Jewett's "A White Heron" and finds enough similarities to suggest that Jewett's story is a variation on Hawthorne's. Further, by examining the differences between the stories, manifested in terms of setting and character, he finds that Jewett's story is markedly more realistic than Hawthorne's, and that "the contrasting perceptions of wilderness and town and the contrasting conceptions of allegiance and community suggest some of the intellectual developments that had changed American literature and society in the fifty years that separated the stories" (356).

1449. Pennell, Melissa McFarland. "A New Spiritual Biography: Domesticity and Sorority in the Fiction of Sarah Orne Jewett." Studies in American Fiction (Boston, MA). 18 (Autumn 1990): 193-206.  
*Journal article.*

"... In Jewett's fiction, sorority, the bonding together of women in an acknowledged sisterhood, becomes a manifestation of spiritual union and fulfillment, and it allows Jewett to shift the means of establishing the identity of women away from their relationships with men and patriarchal institutions and center it instead in ties to other women and to a female heritage and tradition."

**\*\* Abstract**

Pennell argues that Jewett adopts Harriet Beecher Stowe's term 'faculty,' "to identify women marked by a special gift that elevates them above the general community" (193-94). This is coupled with the idea of sorority to express the spiritual union and fulfillment of women's relationships. Such a combination "empower[s] women to create stability



and security in their environment and make[s] certain women role models for others" (194). Jewett then uses the literary form of spiritual biography to tell the life stories of women through spiritual evolution rather than dramatic plot devices. Pennell reads "Miss Tempy's Watchers" and "The Passing of Sister to Basset" to demonstrate how this form works, and then moves to identify similar passages in The Country of the Pointed Firs. Pennell concludes by saying, "[i]n Jewett's fiction, the community of women, whose domestic order and industry serve as the new rituals of salvation, becomes the refuge from the long loneliness of New England's decline, and the model lives her new spiritual biography reveals become the emblems of hope and survival" (205).

1450. Durso, Patricia Keefe. "Jewett's 'Pointed Firs': An 'Index Finger' to Character Development and Unity of Vision in The Country of the Pointed Firs." Colby Quarterly (Waterville, ME). 26 (Sept 1990): 171-81.  
*Journal article.*

"... The narrator's ability to feel 'at such a distance,' to recognize positive qualities within both people and places, has been developed carefully throughout the book. And, throughout, the presence of the 'pointed firs' and the narrator's perception of them has pointed to her growth as clearly, indeed, as 'index fingers.' . . . The narrator, like the firs, has gained a 'deeper color and sharper clearness'--she has developed an insight and wisdom equal in depth and clarity to those solid, constant figures on the shore line."

**\*\* Abstract**

Durso finds that the character development of the narrator of The Country of the Pointed Firs is indicated by the appearance of the firs themselves. Early in the novel the firs disappear from the narrator's consciousness as she attempts to focus on the writing she has come to do; however, as she becomes more involved in the community of Dunnet Landing, the firs appear again. Each time, the narrator sees them differently, more clearly, and more significantly, just as her perception of the residents changes, until finally she associates herself with the community and the landscape. A more sophisticated analysis than Sandra O. Christensen's 1988 Encyclia article, "Sarah Orne Jewett's The Country of the Pointed Firs: People and Trees."

1451. Heller, Terry. "The Rhetoric of Communion in Jewett's 'A White Heron'." Colby Quarterly (Waterville, ME). 26 (Sept 1990): 182-94.  
*Journal article.*

"... It is worth observing that Jewett gradually abandoned using tense shifts, direct addresses, and apostrophes, so that they appear rarely in the fiction she collected into books. 'A White Heron' is virtually the lone exception among her better-known works, and it remains her single best-known and most popular piece of fiction. These two observations would tend to suggest that her choice to use techniques here that she had generally abandoned was in some way a right choice. This story has held its own in a literary climate that has not, on the whole, been favorable to Jewett's works."

**\*\* Abstract**

Heller examines the oft-criticized rhetorical devices Jewett uses in "A White Heron" to argue that through her narratorial intrusions she creates a sense of communion between the reader, the narrator, and Sylvia, a unified vision through which she is able to "alter the meaning of the masculine quest plot at the center of her story" (193). Heller uses Ammons' Fall 1983 Studies in Literary Imagination article, "Going in Circles," and her March 1986 Colby Library Quarterly article, "The Shape of Violence in Jewett's 'A White Heron,'" and others as counterpoints.

1452. Oakes, Karen. "'All that Lay Deepest in Her Heart': Reflections on Jewett, Gender, and Genre." Colby Quarterly (Waterville, ME). 26 (Sept 1990): 152-60. *Journal article*.

"... Jewett makes me worry about the convenience of genre, like the convenience of all boundaries. Such boundaries--whether those of ethnicity, gender, class, race, age, or sexual orientation--are like convenience food. Not only do they exclude texts, writers, voices, nuances which can't be packaged into a shiny container, they also reify texts, privileging product (interpretation) over process; they enable us to remove literary voices from their social and historical contexts and place them in the stainless steel refrigeration unit of formalist literary criticism, deskinning and deboned."

**\*\* Abstract**

Oakes, in her lively, individualistic diction, bemoans the exclusion of Jewett from her "elite 'formal' education" (152) and considers how Jewett's reputation "(or lack thereof)" (154) has often centered around considerations of genre, or the boundaries that make up genre. Oakes' article is chatty, lively, and pertinent.

1453. Westra, Helen. "Age and Life's 'Great Prospects' in Sarah Orne Jewett's The Country of the Pointed Firs." Colby Quarterly (Waterville, ME). 26 (Sept 1990): 161-70. *Journal article*.

"... Distance, the passing of time, and unhurried review--all of which age largely provides--can give previous experiences greater value, much as time brings mellowness to well-aged wine or patina to fine old furniture. Thus it is highly significant that in the final days of the narrator's stay at Dunnet Landing the world took on a unique 'northern look,' an autumn luster in which everything 'gained a deeper color and a sharper clearness.'"

**\*\* Abstract**

Westra argues that Jewett's elderly characters present a unique world-view in which the combination of age and setting produce, in Jewett's words, "'the sense of liberty in time and space which great prospects always give'" (161). Memories and relationships provide strength and succor at a time when age can sap both, and Jewett's characters are presented as lively, engaged, and optimistic, living both in the present, while maintaining a healthy relationship with the past. In such ways, Jewett's unhappy characters, such as Joanna and Captain Littlepage are always set aside to focus on the vitality of those such as Mrs. Blackett, William, and Mrs. Todd. Memories and experiences are further linked to the landscape as great vistas of sea sky, and fields

allow the mind to meander over memories past and project toward the future. See also Susan Allen Toth's Summer 1971 article in Studies in Short Fiction, "The Value of Age in the Fiction of Sarah Orne Jewett."

1454. Baker, Roberta. "Sarah Orne Jewett is Back." Evening Express (Portland, ME). Oct 25, 1990: 11-12.  
*Newspaper article.*

"... Today, [Jewett's] novels and short stories are enjoying a modest resurgence as scholars rediscover the works of women writers and attempt to study local literature in the context of the period and environment in which it was written."

\*\* Abstract; includes sketches of Jewett and the Jewett House

Notice of a lecture to be given by Karin Woodruff Jackson, formerly of Westbrook College, entitled "Sarah Orne Jewett: A Maine Writer Rediscovered," includes Jackson's statement that "I would call her the premier Maine woman writer. Maine was just about her only subject" (12). A further note mentions Jewett's resurgence as a result of the women's movement and that Jewett's characters are female role models.

1455. Barnes, Jack. "Jewett Inspired the Artist Who Has Her Book Covered." Maine Sunday Telegram (Portland, ME). Dec 2, 1990: 3G.  
*Newspaper article.*

"... 'I did not know at the time,' Alvord recalls, 'that there was already a resurgence in interest in Jewett. People all around the world were excited about Sarah Orne Jewett...'"

\*\* Abstract; includes Alvord's sketch for "A White Heron."

Jack Barnes reports that when Douglas Alvord began his sketches for Jewett's "A White Heron" and Country of the Pointed Firs he did not realize she was in the midst of a popular resurgence. Barnes finds that the new illustrated versions of Jewett's most famous works "has revived the art of illustrating adult fiction, popular in Jewett's time."

1456. Barnes, Jack. "Jewett Stands Test of Time." Maine Sunday Telegram (Portland, ME). Dec 2, 1990: 1G, 3G.  
*Newspaper article.*

"... In the last couple of decades there has been a resurgence in her popularity -- a Sarah Orne Jewett renaissance, so to speak. The latest publication is Sarah Orne Jewett, an American Persephone by Sarah Way Sherman of Kittery....

"... Sherman sees Jewett as a modern Persephone."

\*\* Abstract; includes photograph of Jewett.

Sherman sees Jewett as a modern Persephone, and Jewett disagreed with Stowe "that children and family were the most important things in life."

1457. Alvord, Douglas. "Introduction." The Country of the Pointed Firs, by Sarah Orne Jewett. Illustrated by Douglas Alvord.. Boston, MA: David R. Godine, 1991. xi-xvi.  
*Book chapter.*

"... Although Jewett has always had a small and loyal following, not until recently have contemporary readers begun to regard her works with an appreciation of their solid portrayal of that moment in this country's history just before its headlong rush to industrialization. The quiet, rural way of life so evident in her writing seems to attract consideration in a time when our own roots are fragmented and our pace frenetic."

**\*\* Abstract; includes brief biographical sketch**

Alvord provides a succinct but adept introduction to his illustrated volume of Jewett's best-known novel. Remarking that "a story without overt sex, violence, intrigue, or, for that matter, even a plot, could so consistently interest the modern reader accustomed to racier fiction and social protest literature," he recognizes this as further evidence of Jewett's "new popularity," as are the wealth of new critical essays and books written about Jewett in the past twenty years (xii). A brief biography follows, and Alvord refers readers interested in more detail to the Matthiessen and Frost biographies (q.v.). The introduction is followed by a chronology and a selected bibliography. Alvord also includes in this edition the four later "Dunnet Landing" stories, "A Dunnet Shepherdess," "The Queen's Twin," "William's Wedding" and "The Backward View."

1458. Ammons, Elizabeth. "Finding Form: Narrative Geography and The Country of the Pointed Firs." Conflicting Stories: American Women Writers at the Turn of the Twentieth Century. Elizabeth Ammons, ed. New York, NY: Oxford University Press, 1991. 44-58.  
*Book chapter.*

"... if it can be said that in A Country Doctor Jewett philosophically worked out the conflict she felt between, metaphorically, allegiance to the world of her mother and entrance into the world of men, in The Country of the Pointed Firs she approached the conflict formally. Whereas architecturally A Country Doctor is quite conventional, structurally The Country of the Pointed Firs is anything but. What Jewett achieves in it, with brilliant success, is *formal* realization of the complex integration of spheres/ethics/aesthetics at which she had, by the mid-1890s, arrived."

**\*\* Abstract**

Based on her 1983 Studies in the Literary Imagination article, "Going in Circles: The Female Geography of Jewett's Country of the Pointed Firs, q.v., Ammons considers the structural form of Jewett's Country of the Pointed Firs to determine that "[r]eproducing two patterns--one of web, the other of descent--that in the west, at least in modern times, are associated more with the 'feminine' than with the 'masculine'" allowed Jewett to construct a long narrative without relying "exclusively, or even primarily, on conventional western dramatic structure" (51). Ammons finds that "[t]he central principle of Jewett's narrative, very much like the web or women's relational experience it reproduces, is aggregation. Experiences accumulate in many directions" (53).

[Note: Jewett is also widely but briefly referenced elsewhere in this book; see index.]

1459. Beatty, Noelle Blackmer. Literary Byways of Boston and Cambridge. Washington & Philadelphia: Starrhill Press, 1991. 10, 21-22, 42.  
*Book.*

"...Over tea, [Henry] James admitted how much he admired the 'elegance and exactness' of Jewett's stories."

**\*\* Abstract**

Brief discussion of Jewett's "Boston Marriage" with Annie Fields, of Jewett's acquaintance with Henry James and friendship with Willa Cather, and of Jewett's story "Tom's Husband," where Tom and Mary Wilson agree to switch traditional roles, Mary running the business and Tom the household, all within a broader discussion of the literary significance of the Beacon Hill section of Boston.

1460. Shain, Charles, and Samuella Shain, eds. The Maine Reader: The Down East Experience 1614 to the Present. Boston, MA: Houghton Mifflin Co., 1991. xviii, xix, 273-85, 515.  
*Edited book.*

"... Sarah Orne Jewett, in her generation, wrote about rural poverty in one of its aspects: the pathos of the genteel poor. Carolyn Chute, in her radical social novel, The Beans of Egypt, Maine, writes in outrage about a complex working-class poverty that will not easily respond to ordinary human compassion and remedy."

**\*\* Abstract; reprints Jewett's "The Town Poor."**

Jewett's story appears in the section entitled "Small Town Life." In the Introduction she is quoted as being paired with Carolyn Chute in being authors who both write about Maine's poor; however, this is the only similarity between these two Maine women writers. Jewett is held up as a paragon of gentility and propriety, whereas Chute is often sneered at for her radical political views.

1461. Davies, Kathleen. "The Goddess in the Landscape: A Tradition of Twentieth Century American Women's Pastoral." Diss. Indiana University, 1991.  
*Dissertation.*

"...The basic pastoral form of 'A White Heron' is echoed in women's pastoral fiction for many decades following, and an overview of this form provides us with a working definition of 'women's pastoral.' The pastoral haven or 'good place' created by women authors is a natural setting of some sort free of male aggression and domination. As such, it is a trope for women's liberation, yet ultimately, it is necessarily a kind of u-topia (or 'no place'). As is the norm for modern pastoral, it is inevitably disrupted."

**\*\* Abstract**

Although Jewett is not treated in the main part of Davies' dissertation, as part of her introduction she reads Jewett's "A White Heron" as the story that in many ways defines the basic form of women's pastoral fiction. She contrasts this reading with one of Faulkner's "The Bear" as indicative of masculine pastoral. Davies states that "Jewett is also a pivotal figure for the chain of influence among some of the earlier writers" she treats more thoroughly later, which include Cather, Glasgow, Hurston, and Arnow. For more on Jewett and women's pastoral see Jeff Morgan's 1999 dissertation, "Developing a Feminine Pastoral: Sarah Orne Jewett's The Country of the Pointed Firs."

1462. Donovan, Josephine. "The Pattern of Birds and Beasts: Willa Cather and Women's Art." Writing the Woman Artist: Essays on Poetics, Politics, and Portraiture. Suzanne W. Jones, ed. Philadelphia, PA: University of Pennsylvania Press, 1991. 81-95. *Book chapter*.

"... Unlike Wharton, Cather did not reject the nineteenth-century New England local color women writers, Jewett and Freeman, as sentimentalist. On the contrary, she turned to Jewett as a literary mentor, and the Jewett influence was decisive in moving Cather away from the masculinist identification manifest in her early years, toward a re-vision of women's artistic traditions and toward a more feminine conception of artistic practice. Indeed, especially in her novels of the early twenties, Cather's thematics point in the direction of a 'woman's art.'"

\*\* Abstract

Jewett is mentioned several times in Donovan's article that considers Cather's change from identifying with a masculine aesthetic toward one more "feminine-maternal" (88). Jewett is credited for initiating this change with her advice to write from a female persona rather than the "masquerade" of a man's. Donovan argues "[w]hile Cather refused to follow Jewett's specific advice to use a female narrative persona, she did attend to the issue implied in Jewett's counsel, how to write authentically as a woman" (87). In time, Cather's art came to be further integrated into its "natural everyday sources" in a way that the patriarchal tradition did not allow (92).

[Note: Jewett is also briefly referenced on page 7 in Susanne Jones's "Introduction."]

1463. Hearle, Kevin James. "Regions of Discourse: Steinbeck, Cather, Jewett and the Pastoral Tradition of American Regionalism." Diss. University of California, Santa Cruz, 1991. *Dissertation*.

"... The Country of the Pointed Firs is finally a complex interplay of framed discourses, American and pastoral in their details, which work within the framework of Theocritean bucolic to create a beautiful and at times devastating 'picture' of an America, and of Americans, divided internally by those very discourses. The discourses divide the narrator against herself and her environment even as she tries to collect the stories of the people and contain them in her writing."

\*\* Abstract

Hearle reconceptualizes American regionalism by reexamining the pastoral tradition in an attempt to reveal that "the reasons for [Regionalism's] exclusion from the literary canon are very much related to its construction of gender, and to the re-structuring of economic and cultural power caused by the industrialization and urbanization of the United States" (1). Jewett is seen as heir to Stowe's regional writing with significant changes that give Jewett's work "a disarmingly simple surface and a marvelously sophisticated inner structure" (29). A Country of the Pointed Firs is read as a "complex interplay of framed discourses" within a larger framework of Theocritean bucolic, which can comment on Maine's changing economic status as well as "the European and European-American displacement of, and genocidal actions toward, the native American Indians" (96). Cather's My Antonia and Steinbeck's The Pastures of Heaven are also considered.

1464. Kaplan, Amy. "Nation, Region, and Empire." The Columbia History of the American Novel. Emery Elliott, ed. New York, NY: Columbia University Press, 1991. 240-66.

*Book chapter.*

"... Paradoxically, this profusion of literature known as regionalism or local color contributed to the process of centralization or nationalization, as Jewett recognized by linking family and national reunions in the same passage as forms of 'Clannishness,' which she calls 'an instinct, or a custom; and lesser rights were forgotten in the claim to a common inheritance.' The decentralization of literature contributes to solidifying national centrality by reimagining a distended industrial nation as an extended clan sharing a 'common inheritance' in its imagined rural regions."

**\*\* Abstract**

Jewett is included in Kaplan's influential essay both to demonstrate how Jewett's work reimagined the past, effacing national conflict, which helped the nation reunify after the Civil War, and how her work imagined homogeneous social communities, "anchored and bound by separate spaces," such that "more explosive social conflicts of class, race, and gender made contiguous by urban life" were likewise erased (251). Kaplan argues that "[r]egionalists share with tourists and anthropologists the perspective of the modern urban outsider who projects onto the native a pristine authentic space immune to historical changes shaping their own lives" (252). Kaplan thus helps to initiate the historicization of Jewett that begins the consideration of her work as "tourist fiction" and analyzes her work anew for class and racial issues such as those expressed in the recent work of critics such as Ammons, Brodhead and Zagerell, q.v.

[Note: See also Christopher P. Wilson's "Introduction to the Late Nineteenth Century" in this volume; brief Jewett references also appear in Elizabeth Ammons's chapter on "Gender and Fiction," and a short biographical note on Jewett is included on pp. 787-88.]

1465. Kelly, Nancy Rita. "Sarah Orne Jewett and Spiritualism." Diss. University of Massachusetts, 1991.  
*Dissertation.*

"... Sarah Orne Jewett's relationship with Theophilus Parsons led her to embrace Swedenborgianism. As we have seen, certain ideas, formulated early and developed throughout her life, included belief in telepathy among living human beings, and in similar communication between the living and the dead. Jewett was convinced of the close proximity of the two worlds and of the interaction between the two. Some sensitive people had the special 'gift' to sense the presence of ghosts, which was most easily accomplished in proximity to nature. This extrasensory contact with the other world, as well as with this one, provided the believer with great feelings of reassurance. Among her circle of friends, a whole network of individuals with similar beliefs, these same concepts flourished."

**\*\* Abstract**

Kelly's dissertation is the first full-length work to examine Jewett's relationship with Theophilus Parsons, her Swedenborgian beliefs, and how those beliefs are manifested in her fiction, particularly in Deephaven, the chapter "In Shadow," and "The Foreigner." Jewett's women characters, specifically, demonstrate her spiritualism in the form of naturalist healers and herbalists, the culmination of whom is Almira Todd in Country of the Pointed Firs. In response to those who dismissed Jewett, Kelly remarks, "Early critics were looking for a plot, but Jewett was offering a plan" (258). For other works that examine these themes see Josephine Donovan's New England Local Color Literature (1983), and 1993's "Jewett and Swedenborg" in American Literature, as well as dissertations by West (1993) and Hamlin (1998).

1466. Leder, Priscilla Gay. "Living Ghosts and Women's Religion in Sarah Orne Jewett's The Country of the Pointed Firs." Haunting the House of Fiction: Feminist Perspectives of Ghost Stories by American Women. Lynette Carpenter and Wendy K. Kolmar, eds. Knoxville, TN: University of Tennessee Press, 1991. 26-40.  
*Book chapter.*

"Like other realist writers of her generation and the succeeding one, Sarah Orne Jewett found ghosts to be a fascinating part of real experience and a suitable subject for fiction. Their presence in her fiction, although rare, provides occasions for contrasting male and female perspectives on the nature of reality and for developing a religious vision that is uniquely feminine."

**\*\* Abstract**

Leder considers Jewett's use of ghosts in her fiction and finds that "a visitation from the other world, which might be terrifying in its otherness, finally reveals not distance and strangeness but closeness and familiarity," just as the ghost of Mrs. Tolland's mother in "The Foreigner" is shown to be a symbol of comfort and sympathy. Captain Littlepage's ghost story from The Country of the Pointed Firs is read as a re-vision of the traditional American theme of "the protagonist's flight from civilization into some attractive but perilous unknown territory" (29); but whereas traditional readings emphasize the potential loss of identity associated with such journeys, as Littlepage's confused reaction to his retelling seems to suggest, Mrs. Todd and the narrator "respond to the captain's tale as literature, a human creation that can afford entertainment and insight, rather than as a perception whose reality must be validated" (33). Mrs. Todd and her relationship to her mother on Green Island finally symbolizes the mythological enchantress who can



move between the worlds and who can heal and nourish the community. Leder concludes by saying, "[f]rom a feminist perspective, that context of continuity and community redeems the alienation and discontinuity in that typically American theme" (38).

[Note: Jewett is also briefly mentioned on pages 4, 8, 13 and 41 in Lynnette Carpenter and Wendy K. Kolmar's "Introduction," and Beth Wynne Fisk's essay on Mary Wilkins Freeman.]

1467. Lindemann, Marilee. "Women Writers and the American Romance: Studies in Jewett and Cather." Diss. Rutgers, 1991.  
*Dissertation.*

"... For both Jewett and Cather, the claim to romance presses in at least two directions: on the one hand, it moves backward in the revisionary engagement with prior, male-authored romances, as the woman writer struggles, through parody and allusion, to undo the cultural power of, for example, The House of the Seven Gables or The Scarlet Letter and to install in its place the author-ity of her own texts; on the other hand, it moves forward to the fantasy of a cultural, literary, historical space in which love is a radical discursive force, as rhetorics of kinship and companionship transform the romance from a solipsistic sacrifice of relation to a celebration of the creative energies released in the actions of pairing and caring."

\*\* Abstract

Using D. H. Lawrence's treatment of romance in Studies in Classic American Literature, as a touchstone, Lindemann considers the American romance from the perspective of women writers, particularly Jewett and Cather, who, as nearly contemporaneous, means a reduction in having to deal with historical change (54), and one being such a great influence on the other. Two chapters of the dissertation are dedicated to Jewett, the first analyzes her dismissal of claims (one of the first and most significant by Charles Miner Thompson in 1904, q.v.) that her writing was influenced by Hawthorne, with further consideration of Thoreau and Emerson, "the Classics"; the second, considers Jewett's "couples and doubles, duos and dyads" offer a complex "dynamics of inviting and restraining, of offering and withholding" which Lindemann argues characterizes Jewett's form of the American romance (138). Well researched, historically informed, compelling and significant, this is a valuable treatise.

1468. Matthews, Pamela R. "[Reviews of Donovan's After the Fall and Sherman's Sarah Orne Jewett]." South Central Review (College Station, TX). 8 (1991): 90-93.  
*Journal article.*

"... While both works are enlightening in their focus on an especially complex and important period in American literature and culture, Sherman's has the greater resonance. With its more comprehensive readings of the primary texts and its more far-reaching implications for not only Jewett studies and feminist theory and criticism but also American cultural studies, it fulfills the goals of its own final, harmonizing images of contingency, collaboration, and transformation."

**\*\* Abstract**

Matthews finds Sherman's Sarah Orne Jewett: An American Persephone more compelling than Donovan's After the Fall: The Demeter-Persephone Myth in Wharton, Cather, and Glasgow, although both deal with the Demeter-Persephone myth in nineteenth-century literature and culture. Matthews feels that "Jewett's fiction, studied against this many-layered background, enhances and is enhanced by the cultural mythos," and even states that "Sherman effectively demonstrates Jewett's 'progression toward integration' (196) with the mother, paralleled in Jewett's biography," with which many other critics find fault (93).

1469. Mobley, Marilyn Sanders. Folk Roots and Mythic Wings in Sarah Orne Jewett and Toni Morrison: The Cultural Function of Narrative. Baton Rouge, LA: Louisiana State University Press, 1991. 193 pp..  
*Book.*

This is the published version of Mobley's 1987 doctoral dissertation entitled, "Roots and Wings: The Folk Aesthetic, Mythic Impulse and Cultural Function of Narrative in the Fiction of Sarah Orne Jewett and Toni Morrison," q.v. for annotation.

1470. Payson, John Whitney. "Sarah Orne Jewett: The Country of the Pointed Firs: A Special Exhibition of the Original Drawings from the New Edition by Douglas Alvord." (Brunswick, ME). (1991): 7 pp.  
*Booklet/Pamphlet.*

"This exhibition is in celebration of the publication of the new edition of Sarah Orne Jewett's classic masterpiece The Country of the Pointed Firs. This timeless portrait of life in rural coastal Maine with new drawings by Douglas Alvord was released by the distinguished publisher David R. Godine of Boston, in September of 1991.

"It also heralds a growing renewal of interest in the literary works of Sarah Orne Jewett--as prophesized by Willa Cather...."

**\*\* Abstract;** includes reproductions of Alvord's drawings.

This exhibition booklet introduces Alvord's drawings to the new edition of Jewett's The Country of the Pointed Firs. Payson concludes his introduction by saying, "The drawings in this exhibit are indeed in harmony--in harmony with the artist, with each other and with Sarah Orne Jewett as she wrote The Country of the Pointed Firs" [7].

1471. Romines, Ann. "[Review of Sherman's Sarah Orne Jewett]." American Literary Realism . 23 (1991): 91-93.  
*Journal article.*

"... this book is clearly a valuable project. Perhaps Sherman's most important achievement is to suggest the largeness of her subject. Sarah Orne Jewett is here demonstrably both Demeter and Persephone, with a range that predicts a wide future for Jewett studies."

**\*\* Abstract**

Romines finds Sherman's Sarah Orne Jewett: An American Persephone largely successful, although her focus on Jewett's writing is fairly narrow and her arguments tend to be repetitive. Nevertheless, Romines considers Sherman's reading of The Country Doctor "the freshest and probably her best" (92), and as a "substantial and spacious view of Sarah Orne Jewett's career, this is a much-needed book" (91).

1472. Showalter, Elaine. Sister's Choice: Traditions and Change in American Women's Writing. Oxford, U.K.: Clarendon Press, 1991. 2, 34, 67, 68, 70, 71, 106.  
*Book.*

"... As women's culture declined after the Civil War...the local colorists mourned its demise by investing its traditional images with mythic significance. In their stories, the mother's garden has become a paradisaal sanctuary; the caged bird a wild white heron, or heroine of nature; the house an emblem of the female body, with the kitchen as its womb; and the artifacts of domesticity virtually totemic objects. In Jewett's Country of the Pointed Firs, for example, the braided rag rug has become a kind of prayer mat of concentric circles from which the matriarchal priestess, Mrs. Todd, delivers her sybilline pronouncements."

**\*\* Abstract**

Jewett is generally treated briefly in this book, a collection of Showalter's Clarendon lectures from 1989, mainly as being a literary descendant of Stowe and a contemporary of Chopin. The longest reference, quoted above, indicates Jewett's association with other women writers who invested "traditional [domestic] images with mythic significance" as a way to indicate a sustained thread of women's culture after the Civil War.

1473. Smith, Margaret Chase. "Foreword." The Country of the Pointed Firs, by Sarah Orne Jewett. Illustrated by Douglas Alvord. Boston, MA: David R. Godine, 1991. n.p..  
*Book chapter.*

"... Authors have tried through the years to define the Yankee tradition and the essence of Maine's heritage and nature. Few have approached Sarah Orne Jewett's ability to present a true portrait of our state and its people."

**\*\* Abstract**

Former U.S. Senator from Maine, Margaret Chase Smith, states in this Foreword that even Jewett's writing style, "with its precise and understated manner" reflects the Maine character and helps readers understand "the inner strength and sensitivity of Maine people." She concludes by saying that "[f]ew have approached Sarah Orne Jewett's ability to present a true portrait of our state and its people."

1474. Taylor, Helen. "[Review of Sherman's Sarah Orne Jewett]." Journal of American Studies . 25 (1991): 149-50.

*Journal article.*

"... the textual analysis, albeit over-long and at times laboured, draws ambitiously on structuralist, feminist literary critical and psychoanalytic theories to explore the writings in terms of their use of earlier women's writing, the pastoral, the Eleusinian Mysteries, Christianity, and the mother-daughter bond. The Demeter-Persephone myth is read across a range of texts, and becomes vibrant in Sherman's acute, original interpretations--especially of Jewett's key, brilliant work The Country of the Pointed Firs."

**\*\* Abstract**

Taylor finds that Sherman's Sarah Orne Jewett: An American Persephone "avoids historical placing of Jewett and her milieu, and fails to confront important questions about the local colour movement and women's political and literary role within it" (149), but she praises Sherman's exploration of the female pastoral, and as a whole the book "brings Jewett's work alive from many different perspectives" (149). Taylor's brief review is markedly critical, but the overall effect is positive.

1475. Wilson, Christopher P. "Introduction [to the Late Nineteenth Century]." The Columbia History of the American Novel. Emery Elliott, ed. New York, NY: Columbia University Press, 1991. 157-59.

*Book chapter.*

"... Much of late Victorian literary culture dramatized whether the Howellsian center would (or should) hold. In other hands, the novel would be both formally more varied and ideologically more radical than the 'Dean' envisioned: in the sociopolitical comedies of immigrant life by the Russian American Abraham Cahan; in the openly discursive, spiritualized gender myths of Sarah Orne Jewett (who readapted the conventions of local color); in the political refashioning of historical romance by African American magazinist Pauline Hopkins; in the Cinderella class fables of Laura Jean Libbey."

**\* Complete Jewett reference**

Wilson notes Jewett as being one of several authors who expanded on William Dean Howells's conception of the novel, calling her work "openly discursive, spiritualized gender myths," and mentioning that she "readapted the conventions of local color."

[Note: See also Amy Kaplan's essay in this volume; brief Jewett references also appear in Elizabeth Ammons's chapter on "Gender and Fiction," and a brief biographical note on Jewett is included on pp. 787-88.]

1476. Loges, Max. "A Collection of Great Souls: Sarah Orne Jewett's The Country of the Pointed Firs." Mount Olive Review (Mount Olive, NC). 5 (Spring 1991): 43-47.

*Journal article.*

"... the reader can see that these 'great souls' are inspired by a rare combination of affinity to nature, a reliance upon community, the sustenance of memory, and the power of love. It is true they live and develop in a pastoral world that is lost to most of modern

man. But their struggles are only modifications of our own, and their victory is like a gleam of golden hope that reveals itself in a compelling way to our eyes."

**\*\* Abstract**

Loges examines Jewett's The Country of the Pointed Firs to discover what inspires the "great souls" of the novel's characters. He finds that organized religion is present, although the ministers are both depicted as ineffective; rather, the natural world, social interaction, the power of memory, and love all work to sustain the individuals in Jewett's isolated community. Unfortunately, Loges provides no new ideas, and the sources he cites are quite dated.

1477. Moreno, Karen K. "'A White Heron': Sylvia's Lonely Journey." Connecticut Review . 13: 1 (Spring 1991): 81-85.  
*Journal article.*

"... Just as the reader becomes aware of Sylvia's bond with nature, the absence of men in Sylvia's life also becomes clear: Sylvia lives on the farm with her grandmother, who chose Sylvia out of her *daughter's* children to live with her in the country. No mention is ever made of Sylvia's father. She is completely surrounded by maternal figures and imagery, from her own mother, to her grandmother, to Mistress Moolly the cow, to the regenerative vegetation around her. She feels as much akin to the woodlands as she feels alienated from the masculine, mechanistic city."

**\*\* Abstract**

Moreno uses Jungian psychology to interpret Jewett's "A White Heron" as a feminist quest myth in which Sylvia chooses nature over man at her moment of initiation into adulthood.

1478. Orr, Elaine. "Reading Negotiation and Negotiated Reading: A Practice with/in 'A White Heron' and 'The Revolt of the Mother'." CEA Critic (Youngstown, OH). 53 (Spring-Summer 1991): 49-65.  
*Journal article.*

"... In her quest for the bird, Sylvie unwittingly journeys to an alternative position that is not merely the one in nature where we discovered her. This position includes within it the knowledge of death. It is a calculated negotiation created by the writer, who has presented the androcentrist model but who supercedes it with another option, one that still might encompass male as well as female because it is not structured upon that single difference."

**\*\* Abstract**

Orr reads both Jewett's "A White Heron" and Freeman's "The Revolt of 'Mother'" to discern moments of negotiation in the text, moments in which more than one interpretive option is presented, which present opportunities for textual give and take. Orr states, for example, "[t]he negotiation traced between Sylvie and her world, one characterized not by exchange but by the recognition of what is already shared and what needs must

come first, exemplifies the heterogeneous voice theorized within both feminism and postmodernism. . . [resulting in] a 'blended' or corporate subject that affirms mutual desires and needs" (55). A fascinating and original critical perspective.

1479. Benardete, J. J. "[Review of Roman's Annie Adams Fields]." CHOICE . (Apr 1991): 1312.  
*Journal article.*

"A scholarly, comprehensive account of the memorable hostess's life, which surveys and briefly identifies Fields's numerous acquaintances in the literary and artistic world of Victorian (especially Bostonian) America. The most interesting episodes in Fields's life--her friendship with (love for?) Dickens and her long relationship with Sarah Orne Jewett--receive attention. Roman's account of the Fields-Jewett correspondence, with its stylized nicknames and 'baby-talk,' provides an interesting chapter."

**\*\* Abstract**

This brief but largely positive review of Roman's Annie Adams Fields: The Spirit of Charles Street emphasizes Roman's account of the Fields-Jewett relationship, particularly their "baby-talk" and nicknames for each other. However, Benardete finds that Fields "does not come alive here," and "deserves a livelier book."

1480. Church, Joseph. "Fathers, Daughters, Slaves: The Haunted Scene of Writing in Jewett's 'In Dark New England Days'." ATQ (Kingston, RI). n.s. 5 (Sept 1991): 205-24.  
*Journal article.*

"... Consciously or not, Jewett appears to expose and reject her patrimony to free herself as writer and woman; thus in her story the sisters but briefly possesses [sic] the 'devil's gold' and their avatars (Mrs. Downs and Mrs. Forder) satisfy themselves with a 'golden' environment--their loving dialogue with the world and with each other. Jewett's discursive attack on her forefathers has apparently produced figures associated with them, slaves, which she turns to her advantage, indicting the fathers and dramatizing her aggression. Yet, exceeding Jewett's end--for as we've seen, she generally shares the racist views of her day--these supposedly manumitted figures and their history can be seen to linger in the narrative and supplement its conclusions."

**\*\* Abstract**

Church reads Jewett's story "In Dark New England Days" as an attempt to symbolically break away from her forefathers' authority and influence, including that of her beloved father and assert her own independence in writing. The story includes references to slave ships, and Church examines Jewett's slavery metaphors in the context of her family's own financial gain from trade in the West Indies. Church concludes, "A criticism that understands 'In Dark New England Days' as a white daughter's revenge on masculine authority, while ignoring the part the slave trade plays in the narrative does not take us sufficiently far in transvaluing the Law of the Father. Its inequities demand more rigorous critical attention" (219).

1481. Wittenberg, Judith Bryant. "Re-Vision and Transformation: Deephaven and Cranford." Colby Quarterly (Waterville, ME). 27 (Sept 1991): 121-31.  
*Journal article.*

"... the females of Cranford [are] structurally framed and rhetorically subordinated by and to the males, just as their mateless culture is challenged by the strong presence of heterosexual liaisons and normative gender assumptions.

"This is far less the case in Deephaven, which seems more 'radical' a text in several respects. Some of its unconventional qualities have been--and perhaps should be--seen as flaws: the unevenness of tone, the heterogeneity of the episodes, and the occasional discrepancies between the perceptions and the responses of the narrator and her friend. Others, however, mark an intriguing departure from standard assumptions about plot and behavior."

**\*\* Abstract**

In this article Wittenberg considers the similarities and differences between two oft-compared texts, Gaskell's Cranford and Jewett's Deephaven. Although the similarities are striking on several levels, the differences are much more interesting, particularly from the perspective of Jewett studies, in proving Jewett's first novel to be much more "radical" than many critics recognize, specifically in terms of gender identity and behavior. Wittenberg concludes by saying, "[i]gnoring some of Cranford's rather 'conventional' assumptions and directly challenging others, Jewett's inaugural fiction explores a fresh range of psycho-social possibilities. That it does so with a degree of unevenness in no way mitigates the originality of fundamental aspects of its approach; even as Deephaven overtly acknowledges one major predecessor, it manages to establish new fictional terrain" (130).

1482. Wittenberg, Judith Bryant. "Deephaven: Sarah Orne Jewett's Exploratory Metafiction." Studies in American Fiction . 19 (Autumn 1991): 153-63.  
*Journal article.*

"... Along with differing approaches to narration, Deephaven introduces various 'types' of stories and a striking array of storytellers, even as it subtly manages to investigate the complex psychic and emotional functions of narrative for both its creators and its audience. The stories are sometimes comic, sometimes pathetic, and may convey either a capsule biography or a tale of family conflict or tragedy. Their tellers are varied and numerous, and all of them are in some way artists at work, creating fictional artifacts that are the product of an intricate interrelationship between their compulsion to narrate, their unique vision, and the circumstances in which they present their tales."

**\*\* Abstract**

Wittenberg considers the ways in which Jewett's Deephaven presents a variety of "metafictive topics" over the course of the work, not only in the form of overt authorial discourse, but in the ways that the narrators, Helen Denis and Kate Lancaster, both tell and present tales of their own; in the tales the characters tell, the forms those stories take, and the ways the characters choose to tell them; and how the listeners to those tales (including the reader) react and interpret those tales as meaningful. Wittenberg concludes in part by asserting that the ways in which Jewett's first novel works out

aesthetic issues regarding the creation of fictional texts, "Deephaven provocatively anticipates important self-reflexive twentieth-century texts" such as Absalom, Absalom! and My Antonia (163).

1483. Alther, Lisa. "A Dear Old House [Sarah Orne Jewett House, South Berwick, Me.]." Art & Antiques . 8 (Dec 1991): 62-69, 98.  
*Journal article.*

"... One charge critics leveled against Jewett's work was that nothing ever happened. 'Incisive, suggestive, and rich characterization--an effeminate incapacity to put it to dynamic purpose,' as one man put it. 'Merely a New England old maid,' concluded another male critic, complaining that she lacked passion (ignoring her decidedly passionate liaison with Fields). Yet readers today see all kinds of things happening, often having to do with the transformative effect of nature on women, and of women on each other. Moments of almost unbearable intensity occur wordlessly between characters, in keeping with the Maine ethos of stoic reticence."

\*\* Abstract; includes photographs of the Jewett and Hamilton Houses by Kit Latham.

Alther humorously compares Jewett as "a less venomous Flannery O'Connor" as she compares her life in Appalachian Georgia with life in rural coastal Maine. Afterwards, an overview of Jewett's life and works is juxtaposed with photographs of the Jewett and Hamilton Houses. Alther further notes Jewett's fascination with the Demeter-Persephone myth both in her life and art and adds that statues of Persephone adorn the garden at Hamilton House.

1484. Apthorp, Elaine Sargent. "Re-Visioning Captivity: Cather, Chopin, Jewett." Legacy: A Journal of American Women Writers (University Park, PA). 9: 1 (1992): 1-22.  
*Journal article.*

"... Jewett's appeal to the sympathetic imagination of the reader, which is called upon to fill in the gap between the characters' few words and the profound feelings those words represent, is not merely the appeal of artist to audience: as Jewett constructs the relationship, sensitive reception and comprehension is itself an act of imagination, a participation which is necessary to complete the work of art itself. This kind of imaginative life is available to all...."

\*\* Abstract

Largely an examination of Cather's late novel Lucy Gayheart, Apthorp uses Jewett in this article to exemplify a model of creativity that necessitates using the reader's "sympathetic imagination" to complete the story when language is unable to express feelings "and representational conventions prescribed by a patriarchal culture" (3). A passage from Jewett's story "William's Wedding," which in her own edition Cather placed before the final chapter of The Country of the Pointed Firs, demonstrates such a model when the narrator states: "It is difficult to report the great events of New England; expression is so slight, and those few words which escape us in moments of deep feeling look but meagre on the printed page" (3). Readers are then drawn to participate in the creation where the author leaves such gaps and absences. Chopin's The



*Awakening* is used as a further example of such a technique. Aphthorp concludes that in such a way the author "transcend[s] the prison of her own consciousness to enter into communion with the consciousness of the other" (20).

1485. Fetterley, Judith, and Marjorie Pryse, eds. American Women Regionalists: 1850-1910. New York, NY: W. W. Norton, 1992. xii-xiii, xv, xvi, xvii, xviii, , xix, xx, 1, 2, 155, 156, 185-87, 255, 305, 379, 408, 409, 410, 566, 594, 595.  
*Edited book.*

"... After Deephaven, which presents a model of female development based primarily on friendship with a peer, Jewett connects female development with the friendship of mother and daughter, and asserts that, through generations of mothers and mother-figures, an American daughter, or even, as Sarah Way Sherman terms Jewett in her critical study, 'An American Persephone,' may retain her connection or become reconnected with spiritual as well as cultural roots. By taking Stowe as her model, Jewett began her career as a writer already recognizing the need to 'return' to her literary mothers. The literary mode Stowe initiated allowed Jewett to develop her vision; by the time she began to write regional fiction, the work of Stowe, Cary, Cooke, and Thaxter had already created a form in which the stories of regional women and the experiences of their daily lives could be told."

\*\* Abstract

The introduction to the Jewett selections in Fetterley and Pryse's American Women Regionalists is the broadest discussion of Jewett and her works in the book; most of the Jewett references are brief and comparative in nature. Nevertheless, the references make clear Jewett's significance among the women regionalists, and emphasize both her literary ancestors (Stowe) and descendants (Cather). "The Circus at Denby" from Deephaven, "A White Heron," selections from The Country of the Pointed Firs, "The Queen's Twin," and "The Foreigner" are reprinted, thereby presenting a chronological sampling of Jewett's writing career.

[Note: Index is insufficient for locating Jewett references.]

1486. Donahue, Marie. The Old Academy on the Hill: A Bicentennial History, 1791-1991. Camden, ME: Picton Press, 1992. 13, 25, 46, 54, 73-74, 77, 81, 85, 91, 96-97, 99, 101, 215.  
*Book.*

"... Sarah Orne Jewett, surely [Berwick Academy's] most renowned graduate, had a deep and abiding love for the Academy. She served on the committee on arrangements for its Centennial and wrote the Preface for A Memorial of the One Hundredth Anniversary of the Founding of Berwick Academy. Though she did win one Cogswell Prize Book, Sarah was a somewhat indifferent student."

\*\* Abstract; includes photographs of Jewett and the Jewett Memorial Window

Donahue uses several of Jewett's recollections in this bicentennial history of Berwick Academy. Jewett was "surely, its most renowned graduate," and served on committees

herself, as well as donated windows in memory of the students who fought in the Civil War. Unlike Donahue, another graduate and teacher at Berwick Academy, as well as a noted Jewett scholar, Jewett was herself "a somewhat indifferent student."

1487. Eden, Edward Farrell. "The Work of Women's Desire in Turn-of-the-Century American Fiction." Diss. University of Virginia, 1992.  
*Dissertation.*

"... In The Country of the Pointed Firs, Sarah Orne Jewett explores one of the accommodations which nineteenth-century American culture offered to women who preferred an autonomous professional identity to the vicarious identity offered by marriage and motherhood. Jewett's narrator is a professional writer, whose place in the hierarchy of nineteenth-century American society seems more secure than that of the aging Maine villagers she writes about."

\*\* Abstract

Eden considers The Country of the Pointed Firs, The Awakening, Sister Carrie and The House of Mirth to examine women's roles outside of domesticity and motherhood, and the limitations of those roles in light of changing nineteenth-century American culture and the social changes for women that such changes wrought. Eden considers issues of isolation and community in Jewett's Country of the Pointed Firs to demonstrate that for women writers, dislocation "is partly a sign of their awareness that they would gain professional status at the cost of the sense of community and stability they saw in the past" (16). Jewett's narrator-writer is torn between observing the domestic world of Dunnet Landing and participating in it (27). Zagarell's 1988 Signs article "Narrative of Community" (q.v.) is used as a touchstone. Valuable for both literary and social criticism.

1488. Holm, E. Elisabeth. "Intimations of a World of Old Women: Sarah Orne Jewett's The Country of the Pointed Firs." Diss. University of Oregon, 1992.  
*Dissertation.*

"... If I had consciously sought to understand why The Country was a pleasure to read, I had to find out in the course of the search, like the narrator in The Country, that what I thought I came for was not to be all. She came to the Country not for getting her writing done, but for living there. Now I can notice that I simply wanted to find out, in Sarah's stories about old women, something I really needed to know--what being an old woman could be like."

\*\* Abstract

Holm examines Jewett's The Country of the Pointed Firs to explore the narratorial implications of Jewett's choice to write about old women. She finds, for example, that "[m]aking old women the subject at once necessitates and facilitates a revision of narrative structure because the standard quest, the masterplot, is confounded; its female auxiliary, the courtship plot, is prohibited; and a novel of development is obviated" (iv). Instead of women striving to marry, they instead commit to each other as a community while still remaining single and independent. Silence is preferred over language, and

complementariness is preferred over hierarchy. A feminist exploration of Jewett's response to "nineteenth-century ageism" that is "both euphoric and transgressive" (v).

1489. Huff, Randall. "Sarah Orne Jewett's Tolstoyan Stories." International Fiction Review (Fredericton, NB). 19 (1992): 23-27.  
*Journal article.*

"... Already established as a writer and a mature thirty-nine in 1888, Jewett's acknowledgement of Tolstoy's power demonstrates her growth from a provincial into a cosmopolitan, for it is as a female New Englander that she thought her peers greater stylists than the Russians. Jewett's experiments with Tolstoy's techniques in three of the stories she wrote shortly after her discovery enabled her to go to her next task with these techniques solidly established in her rhetorical arsenal should she need them to convey her message."

**\*\* Abstract**

Based on references to Tolstoy in Jewett's letters, Huff examines Jewett's stories for comparisons to Tolstoy's. For example, Jewett's "Lady Ferry" is compared to Tolstoy's Katia, and Huff finds that "[b]oth stories are retrospective accounts of childhood memories" and that "[i]t is likely that Jewett was striving to convey the subjective nature of the narrator's experience, effects which Tolstoy rendered more convincingly in Katia" (23). Tolstoy's The Death of Ivan Ilyich is compared to several of Jewett's stories in which death is treated as a benign force, "even [a] welcome part of life" (24), including "The Passing of Sister Barsett," which is also similar in theme to Tolstoy's "Three Deaths." Huff concludes by stating that it is suggestive of Jewett's growth as an artist that she recognized Tolstoy's power and worked his techniques into her own writing.

1490. Hutcherson, Dudley R. "Jewett, Sarah Orne." Collier's Encyclopedia. 24 vols. New York, NY: Macmillan, 1992. Vol. XIII: 567-68.  
*Book chapter.*

"... Miss Jewett was a careful craftsman who pictured in a clear, precise style and with understanding, thorough knowledge, and quiet charm a provincial life that was rapidly disappearing. Although she made several trips abroad and visited Boston frequently, she spent most of her life in the house in which she was born. In 1901 she was so seriously injured in a carriage accident that she could not continue her work as a writer. She died in South Berwick on June 24, 1909."

**\*\* Abstract**

This brief, general entry provides the titles of a number of Jewett's books, and notes her as a "careful craftsman who pictured in a clear, precise style and with understanding, thorough knowledge, and quiet charm a provincial life that was rapidly disappearing." Hutcherson is incorrect in dating Jewett's carriage accident in 1901—it occurred on her birthday in 1902. Otherwise, he accurately hits the high points in her writing career.

1491. Kisthardt, Melanie J. "Beyond Local Color: Feminist/Modernist Formal Experiments in Sarah Orne Jewett's Fiction." Diss. Temple University, 1992. *Dissertation*.

[Not seen--unavailable via ILL.]

"... Like other writers in the second half of the nineteenth century, Jewett questioned the validity of a literary realism that failed to address the impact of widespread cultural changes on the erosion of epistemological verities. The present study examines the evolution of Jewett's fiction as its formal qualities belie the stasis and mimetic fidelity associated with the label 'local color' fiction. Jewett's 'Imaginative Realism' liberates her from the constraint of mimesis to reveal a separate reality which is open-ended. The multiplicity of point of view and the use of myth accompanying quest and community motifs reveal Jewett's feminist view of women's possibilities." (DAI 53 [no. 01A, 1992]: 015).

**\*\* Abstract**

Kisthardt's dissertation focuses on Jewett's experimental qualities that link her work to modernism. Kisthardt's abstract ends by saying, "Sarah Orne Jewett knew her 'roots'; her fiction is shaped by the past even as it projects forward to suggest the liberation of form in art by women."

1492. Levy, Helen Fiddymont. Fiction of the Home Place: Jewett, Cather, Glasgow, Porter, Welty, and Naylor. Jackson and London: University Press of Mississippi, 1992. 7, 10, 11, 23, 30, 37, 42, 44, 45-63, 64, 69, and as indexed. *Book*.

"... Fictional circumstance replicates metaphorically the experience of the isolated individual in the emerging competitive, differentiated nation. The quintessence of this literary plot appears in these women's writing from their early careers, here illustrated by Jewett: the author depicts her protagonist's entry into and triumph within the male public sphere, taking her away from her female family. Nan's quest illustrates the isolation, and the moral distinction, of the individual protagonist, and the subsequent creation of a purer alternate retreat or relationship expressive of the hero's self-definition. Along with the rest of these literary women, Jewett questions the emphasis on competition and individualism, the American dream of imposition of the self on the social or natural landscape."

**\*\* Abstract**

Although to a certain degree all of Levy's authors are discussed in every chapter, Jewett is primarily treated in Chapter Two: "Home Made: Sarah Orne Jewett," in which Levy argues that in her work Jewett questions the emerging trends of individualism and competition, both of which take women, in particular, out of traditional communities of family and home. Nan Prince in A Country Doctor is read as a woman who lives without a female role model and must undertake "a parallel quest to that of the young boy" in order to fulfill her dream of becoming a doctor (47): "The costs are high to the protagonist. It demands the shedding of her female past, here portrayed as parochial and ineffectual. In addition, the woman must reject a personal and sexual life beyond

the professional comradeship Nan shares with her female guardian and mentor" (47). Country of the Pointed Firs is shown to be a more mature treatment of "the wise woman in her full strength and mature wisdom" whereby Mrs. Todd helps the female narrator to balance her individualist aims and reaffirms her place in a woman-centered community.

1493. McCullough, Mary Catherine. "Figuring Gender: British and American Women's Narratives of the 1890s." Diss. University of California, Berkeley, 1992.  
*Dissertation.*

"...The Country of the Pointed Firs is not just a rehearsal of American nineteenth-century dominant ideology's celebration of the maternal: it is, rather, a disguised representation of a Boston marriage, a reworking of a crucially important cultural category of femininity--motherhood--into a version of femininity which challenges the alignment of woman and domesticity. Unlike Diana Victrix, which offers a more or less overt representation of such a relationship, The Country of the Pointed Firs structures its representation around a mother-daughter dyad, a structure which gives shape to the female-female relationship by demanding that the daughter leave in order to come back."

**\*\* Abstract**

In McCullough's fourth chapter, "'But Some Times...I Don't Marry,--Even in Books': New Women, Inverts and the Representation of Desire" (220-87) she explores Jewett's Country of the Pointed Firs as an example of a female-female relationship based upon a disguised Boston marriage. Here, Mrs. Todd acts as the "mother," not only a maternal figure, a "cultural marker of nurturing domesticity and reproduction," but a female object of desire. The two women "[structure] their love around a series of separations and unions" (257), with the narrator often striking out to find a place of her own to write, or to visit the neighbors for material. McCullough argues that "this insistence that a woman needs her own space--locates The Country of the Pointed Firs in relation to that first generation of college women, women who left their mothers' homes and lives to create a different sort of female community for themselves" (272). Although Jewett wasn't college educated, her life with Annie Fields was structured around a similar relationship. McCullough concludes in part by saying that for both the narrator and Mrs. Todd--and Jewett and Mrs. Fields--,"[n]either woman is trapped in the domestic or reduced to only the maternal, though both women are caretakers who foster their connection to each other" (282). Florence Converse's Diana Victrix is also examined in this chapter as a novel that more explicitly examines the Boston marriage.

[Note: Jewett is also briefly noted on pp. 6, 145, and 231.]

1494. Roman, Margaret. Sarah Orne Jewett: Reconstructing Gender. Tuscaloosa, AL: University of Alabama Press, 1992. 246 pp..  
*Book.*

"... Jewett expresses a belief in women helping women. Unlike the typical fairy godmother who arrives and grants a wish only to disappear, Jewett's figures provide lasting opportunities for women to build lives on their own. It is a type of wish-fulfillment, but one with a basis in reality."

**\*\* Abstract**

Based in part on her 1987 dissertation (q.v.), Roman claims that Jewett "consciously collapses gender dichotomies" (ix) and states that "[n]early everything [she] wrote embodies the pattern of breaking free from patriarchal society with its dual norms for men and for women in order that a person of any sex might grow freely" (xi). Roman examines a wide body of Jewett's work to exemplify that thesis, and emphasizes that she considers more than the typical Jewett canon of Deephaven, The Country Doctor, The Country of the Pointed Firs, and "A White Heron," which have already received considerable critical attention. The later two texts, however, do receive full-chapter treatments. Notable themes considered in other chapters include, "Childhood Escapades," "Adolescent Retreat," "Fairy Godmothers," "Paralyzed Men," "Sexual Transformation," "Redeemed Men," and "The Postponed Marriage" among others. See reviews by Colquitt (1994), Pryse (1993) and Pizer (1992).

1495. Romines, Ann. The Home Plot: Women, Writing & Domestic Ritual. Amherst, MA: University of Massachusetts Press, 1992. 16, 28, 29, 30-90, 91, 131, and as indexed.  
*Book.*

"... The Country of the Pointed Firs and the four additional stories are the great domestic text of American realism. It excavates, teaches, validates, and preserves the language of domestic culture, inscribing it in a multiform text that is both contingent and provisional, as in the peripatetic narrator, and rooted, as in the sibyl's garden....Its greatness is not as a final, accomplished product, but, like housekeeping itself, as a richly ambiguous process of repetitive, continuing work, spelled out in women's changing lives."

**\*\* Abstract**

Based in part on her 1977 dissertation, Romines examines Jewett's work with regard to its cyclical portrayal of domestic ritual. Romines argues that Deephaven is less successful because the main character, Helen, "cannot be a housekeeper," because she "eschew[s] a continuous female culture" (46); Romines terms The Country of the Pointed Firs, on the other hand, "the American ur-text of domestic ritual" (48). She concludes that the rituals of housekeeping depicted in the novel reflect both the reality and continuity of women's culture over time, which is often passed down from mother and daughter (as seen in the relationship between Mrs. Blackett and Mrs. Todd), and which is further reflected in community values. Other authors treated include Stowe, Freeman Cather and Welty.

[Note: See reviews of Romines's The Home Plot in Tulsa Studies in Women's Literature v. 13 (Spring 1994), 172-73, by Marjorie Pryse; Studies in the Novel v. 25: 3 (Fall 1993) 368-69, by Valerie Fulton; American Studies International v. 31 (Oct. 1993), 117-18, by K. Mussell and New England Quarterly v. 66 (June 1993), 335-38, by K. Sanchez-Eppler, among others.]

1496. Sawaya, Francesca Josephine. "The Home Front: Domestic Nationalism and Regional Women's Writing, 1869-1913." Diss. Cornell University, 1992.

*Dissertation.*

"... A novel without tension, a conflict, or denouement, and in which the main activity is visiting, Jewett's The Country of the Pointed Firs may seem to have little to do with the problem of vocation for women at the turn of the century. But it is through the activity of visiting that the book's thematic conflict, that between city and country, reveals itself; and it is through the vocation of the text's narrator--a writer and summer visitor from Boston--that these conflicts are defused."

**\*\* Abstract**

In the third chapter of her dissertation, entitled "'Pictures of Woman's Labor with which Travel Makes one Familiar': Domesticity, Cultivation, and Vocation in Jane Addams and Sarah Orne Jewett" (132-85), Sawaya posits that "Jewett's regionalism and feminism are not separable from the politics of the day but rather interact with those politics" and must be read within the context of her society (509). She begins by tracing Jane Addams's "call to vocation" to found Hull-House in the Chicago slums (515), and her dual perspective of education and domesticity, through which Addams recognizes that women's unique perspective as housekeepers allows them to recognize social problems and solve them (517). Sawaya compares Addams's ideology to Jewett's, as indicated in her novel of visiting, The Country of the Pointed Firs, in which the narrator learns the value of domesticity from her increasingly empathetic involvement in the community, and recognizes its natural connection to nature (523). As such, Jewett brings together the city and country perspectives in a way to "encompass the natural within the cultural" (526), which she maintained was her true motive in writing. This chapter was reprinted under a shortened title in the March 1994 issue of Nineteenth-Century Literature, q.v.

[Note: Jewett is also briefly referenced on pp. 4 and 12-13.]

1497. Sedgwick, Ellery. "Horace Scudder and Sarah Orne Jewett: Market Forces in Publishing in the 1890s." American Periodicals: A Journal of History, Criticism, and Bibliography (Denton, TX). 2 (1992): 79-88.  
*Journal article.*

"... The Tory Lover failed to make the spectacular sales that Jewett and Mifflin apparently hoped for it, but sold far better in its time than the works of quiet realism. While printings during the year of publication for her collections of stories had averaged approximately 2000-2500, and The Country of the Pointed Firs was in its sixth thousandth by year's end (in part bearing out Scudder's observation that longer narratives, even loosely connected, sold far better than books of short stories), over 12,000 copies of The Tory Lover were printed in its first three months."

**\*\* Abstract**

Scudder was always an important force in Jewett's literary career, providing an "honest unpatronizing source of literary and publishing advice" (79). Although a rift developed between them in the late 1890s, brought on by differences in opinion over payment for work, they later called a truce, and Scudder was influential in the creating of Jewett's The Country of the Pointed Firs in 1895, which originally began as a short serial. Later, he encouraged Jewett in the writing of The Tory Lover. Sedgwick demonstrates that

Jewett's "relationship with Scudder and Houghton Mifflin during the nineties showed that she, like her fellow literary craftsman Henry James, was influenced by the magazine medium, by editorial invitation and suggestion, and by the lure of a larger readership and sales" (87).

1498. Hobbs, Michael. "World Beyond the Ice: Narrative Structure in The Country of the Pointed Firs." Studies in Short Fiction (Newberry, SC). 29 (Winter 1992): 27-34.  
*Journal article.*

"... Gaffett's delusion is analogous to Jewett's artistic vision. This limbolike place, this land of neither the living nor the dead, this 'waiting-place between this world an' the next' is an ironic representation of Jewett's Dunnett [sic] Landing and, in a more general sense, any author's material hovering and flitting between the real and the visionary or imaginary. The characters in Gaffett's story are similar to the characters of Dunnett Landing insofar as both are fleeting and impalpable and yet somehow draw us on to discover more about them."

**\*\* Abstract**

Hobbs disagrees with the majority of critics who find the early "Captain Littlepage" chapter of The Country of the Pointed Firs filled with imagery of death and hopelessness and instead feels that the story provides an ironic analogy to Jewett's artistic struggle. The Scotch seaman Gaffett, who sees fog-people in a land further north than the arctic, is thus analogous to Jewett's creative mission to create a world filled with "amazing new realities that must be communicated to the public at large" (31). Each narrative, Gaffett's and Jewett's, must become "spells of magic, narratives of mystery and eloquence conjuring up a visionary realm that reveals a truth about the imagination and its world rather than a truth about scientific facts" (33). An interesting way to reclaim a problematic chapter in Jewett's greatest work.

1499. Williamson, Judith Barton. "Old Houses and Old Women: An Approach to Teaching Sara [sic] Orne Jewett and Mary Wilkins Freeman." Teaching English in the Two-Year College . 19 (Feb 1992): 32-37.  
*Journal article.*

"... Jewett's women characters seem to be waiting for something to happen while Freeman's women are not waiting any more. Freeman's women are more independent as they assert their will. As Jewett's women display a romantic attachment to and longing for the past, Freeman's women look to the future. In doing so, Freeman's women characters seem more self aware. Unlike the stoic and passive characters in Jewett's stories, Freeman's characters revolt against the circumstances that bind them."

**\*\* Abstract**

Williamson advocates teaching Jewett and Freeman in community colleges because both positively portray older women and experiences that community college students find more accessible. Williamson feels that Jewett's characters are more passive, romantic, and long for the past, which seems overly reductive; Freeman's characters are said to be more active and emotionally stronger and more able to change their lives.



[Note: Jewett's name is spelled "Sara" throughout the text, but is correct in the Works Cited list.]

1500. Hobbs, Glenda. "[Review of Sherman's Sarah Orne Jewett]." New England Quarterly . 65 (Mar 1992): 157-60.  
*Journal article.*

"... While the book satisfactorily proves the influence of the [Demeter-Persephone] myth in Victorian America, the evidence for its significance in Jewett's life and the working out of its primacy in the individual texts is convincing only in segments."

**\*\* Abstract**

Hobbs finds Sherman's Sarah Orne Jewett: An American Persephone "welcome," and "admirable," (157), but finds Sherman's overarching thesis less than compelling for lack of convincing argumentation. She finds evidence for Sherman's assertion that Jewett felt a deep bond with her mother "insubstantial" (159), and believes other of Sherman's conclusions "could easily be interpreted differently" (159). Nevertheless, Hobbs finds the "dissection" of Jewett's little known "An October Ride," and the use of the Demeter-Persephone myth to elucidate Deephaven two of "Sherman's most significant accomplishments" (160). A decidedly ambivalent review.

1501. Anon. "New Books and Exhibitions." Friends of Sarah Orne Jewett (Portsmouth, NH). 3: 1 (Summer 1992): 4.  
*Journal article.*

"Sarah Orne Jewett is a central figure in a new book about the colonial revival period in southern Maine and coastal New Hampshire and a quote from Country By-Ways (1881) has been selected for its title. A Noble and Dignified Stream is a collection of essays and catalogue entries that examines the communities bordering the Piscataqua River as a spawning ground for ideas and imagery that defined a particular attitude at the end of the 19th century."

**\*\* Abstract**

The Friends of Sarah Orne Jewett mark the publication of two books which feature Jewett. The first, A Noble and Dignified Stream: Artistic Circles in the Piscataqua Region 1860-1930 is accompanied by an exhibition about ten historic houses. The second, Margaret Roman's Sarah Orne Jewett: Reconstructing Gender "demonstrates how the writer, through her personal quest for freedom and through the various characters she created, strove to eliminate the necessity for rigid and narrowly defined male-female roles and relationships."

1502. Anon. "In Memoriam." Friends of Sarah Orne Jewett (Portsmouth, NH). 3: 1 (Summer 1992): 3.  
*Journal article.*

The Friends of Sarah Orne Jewett mark the passing of Elizabeth Hayes Goodwin, former resident caretaker of the Jewett House, who passed away July 19, 1992 at the age of 96; and John Eldridge Frost, noted historian and genealogist, whose dissertation was published as a Jewett biography, who passed away July 23, 1992 at the age of 75.

1503. Armentrout, Sandra. "Confessions of an Historic House Administrator." Friends of Sarah Orne Jewett (Portsmouth, NH). 3: 1 (Summer 1992): 3.  
*Journal article.*

"... this year Sarah Orne Jewett's 'dear old house and home' let SPNEA know just who is in charge. Last summer, about the time we saturated the exterior clapboards with approved chemicals and removed 30 layers of paint, the interior protested by releasing a flurry of tiny white, wool-eating moths. Collections specialists from SPNEA rushed in, conservators from the Museum of American Textile History came to our rescue, and an entomologist from Harvard took samples."

**\*\* Abstract**

Armentrout dispels the myth that historic house administration is quiet, sheltered work by discussing some of the unexpected catastrophes that have occurred at the Jewett house, including moth infestation and furnace explosions. Humorously written and informative.

1504. Hutton, Carolyn Hill. "Sarah Orne Jewett: A Leaper of Fences." Friends of Sarah Orne Jewett (Portsmouth, NH). 3: 1 (Summer 1992): 1-2.  
*Journal article.*

"... As a tour guide in Jewett's South Berwick home, I find myself thinking about Sarah's own possessions, particularly those in her bedroom where she was forced to spend most of the last months of her life. If Sarah chose to write about how women's places and things often described their imprisonment--or their freedom--what about Sarah's own beloved little room which has been left almost exactly as she had it? Might this intimate expression of herself reveal her great theme of escaping boundaries, of leaping over fences?"

**\*\* Abstract**

Hutton examines the motifs of escape that fill Jewett's room, motifs Jewett explored in her fiction. The wallpaper depicts a wild natural pattern, a dark winding staircase and large windows provide tantalizing entrances and exits, riding crops signify Jewett's love of riding and exploration, and books in her library depict far away lands both traveled to and imagined. Whimsical toys and patterns also suggest escape from one's age boundaries, and Jewett is famous for saying she would "like always to be nine years old." Histories and grammars also suggest the escape through education. A fascinating look at Jewett's fictional themes through the actual artifacts in her home.

1505. Kelchner, Heidi. "Unstable Narrative Voice in Sarah Orne Jewett's 'A White Heron'." Colby Quarterly (Waterville, ME). 28 (June 1992): 85-92.

*Journal article.*

"...'A White Heron's' third person, omniscient narrative voice not only adopts the attitudes and, sometimes, the idiomatic phrases and syntax of the characters, as Joyce does, but also brings in the narrator's own feelings and experience in this 'merging technique.'"

**\*\* Abstract**

Kelchner examines the unstable narrative voice in "A White Heron" to argue that Jewett's story "call[s] attention to the very natures of 'narrative,' 'narrator,' and 'reader,'" which makes "A White Heron" both difficult and possibly alienating, reminiscent of postmodern metafiction (92). Cites Heller's view of Jewett's narrative "duplicity" as an influence (Sept 1990 Colby Quarterly, q.v.)

1506. Eden, Ted. "A Jewett Pharmacopoeia." Colby Quarterly (Waterville, ME). 28 (Sept 1992): 140-43.

*Journal article.*

"...In Chapter II the flowers and herbs which the narrator mentions--'not only sweet-brier and sweet-mary, but balm and sage and borage and mint, wormwood and southernwood'--describe not only the variety of the garden itself but also the variety of Mrs. Todd's personality. Mrs. Todd favors sweet-brier, a particularly prickly version of the rose which produces only one blossom. This flower matches her character and history."

**\*\* Abstract**

Eden gives examples of how Jewett uses herbs and flowers to exemplify characters' personalities, then provides a pharmacopeia defining thirty-seven herbs and flowers Jewett mentions in The Country of the Pointed Firs and the Dunnet Landing stories.

[Note: Although unproven, even by using the Library of Congress Authorities website, <http://authorities.loc.gov/webvoy.htm>, this appears to be the same Edward Farrell Eden who wrote his 1992 dissertation on Jewett, q.v.]

1507. Pizer, Donald. "[Review of Roman's Sarah Orne Jewett: Reconstructing Gender]." American Literature . 64 (Dec 1992): 830.

*Journal article.*

"... Whether depicting childhood or adulthood, the single person or the married couple, Jewett, through a variety of fictional strategies, sought to counter stereotypes of behavior and mind imposed on women. The felt sense of several generations of readers that there is more to Jewett's appeal than that of a local color stylist is thus confirmed by Roman's study."

**\*\* Abstract**

Pizer appreciates Roman's lack of jargon in her feminist study of Jewett's understanding of the "restraints placed on woman's freedom of thought and action," and finds the book "a good example of its kind"; however, he also feels that Roman homogenizes Jewett's work to fit her thesis and criticizes the book for its "black and white dichotomies."

1508. Apthorp, Elaine Sargent. "[Review of Fetterley and Pryse's American Women Regionalists]." Legacy: A Journal of American Woman Writers (University Park, PA). 10: 1 (1993): 57-59.  
*Journal article.*

"... One need only place this anthology in the classroom--into dialogue with Twain and Hawthorne, Melville and James, allowing Jewett's child of wilderness to speak to Thoreau's--and students will know the literature of nineteenth-century America, and the aesthetic power and richness of its diversity, far more truly and fully than any generation before theirs."

**\*\* Abstract**

Apthorp's lengthy review demonstrates the importance of this volume, particularly with regard to its pedagogical uses. She says, for example, "[w]hat the present anthology provides is a single volume which offers to the undergraduate student of literature a representative sampling of the works of regional American women writers" (57), and she argues that juxtaposing the authors as Fetterley and Pryse do allows for a dialogue between the writers whereby "common characteristics" and each author's place in American literary history can be discerned (57-58). Apthorp's characterization emphasizes that the book is a landmark publication in the study of American women regionalists.

1509. Bell, Michael Davitt. The Problem of American Realism: Studies in the Cultural History of A Literary Idea. Chicago, IL: University of Chicago Press, 1993. 167-204, and as indexed.  
*Book.*

"... Instead of asking what American realism made of Jewett, we might ask what Jewett made of American realism--of the ideas of Howells and others about the 'reality' of 'men's activities.' While Jewett did not expound on Howell's ideas in letters and prefaces, in aesthetic manifestos, we still might ask what attitudes are expressed or implied in her fiction."

**\*\* Abstract**

Bell treats Jewett in the third part of this book, called "A 'Woman's Place' in American Realism: Sarah Orne Jewett," which comprises a brief prologue and chapter seven, entitled, "Local Color and Realism: Sarah Orne Jewett." Bell largely walks through Jewett's literary career and identifies her thematic arc broadly as "[t]he effort to reconcile the identities of Maine person and worldly professional, [and] to reconcile the quite distinct values they represented" (180). Deephaven, A Country Doctor, The Country of the Pointed Firs, and several of Jewett's short stories, including "A White Heron" are considered, and Bell finds that "Jewett in fact treats the values that supposedly

constitute her connection to the tradition of local color fiction, and that might lead us to find in her fiction a reversal of the emphases of realist thinking, with a fair amount of irony and critical scrutiny. She does not dismiss these values, but she recognizes both their complexity and their artificiality" (184). This sets her apart even from her early mentor and advocate William Dean Howells, who came to identify American realism as depicting the world of masculine activity. Bell emphasizes that Jewett doesn't so much turn Howellsian realism on its head, but qualifies and complicates it, and suggests "the movement *out* of 'the world of men's activities' leads fairly unambiguously into a more intense and genuine 'reality'" (193).

1510. Bender, Bert. "Darwin and 'the Natural History of Doctresses': The Sex War Between Howells, Phelps, Jewett, and James." Prospects: An Annual of American Cultural Studies (Cambridge). 18 (1993): 81-120.  
*Journal article.*

"... According to Jewett's version of natural history, then, Darwin's 'entangled bank' of competing organic forms is now within the domestic sphere (The Origin of Species having given way in her thinking to The Variation of Animals and Plants Under Domestication). She signals as much in a self-conscious revision of his imagery of entanglement. When, in the first pages of the novel, Nan's dying mother brings the baby to the grandmother's farm, she passes 'here and there a tangled apple-tree.' Here the image of entanglement does not define the state of nature, as it had for Darwin, but rather the state of a culture in retrograde; and Jewett presents this as a problem to be solved by the wise physician or gardener."

**\*\* Abstract**

Bender traces Darwin's evolutionary theory in the books on women physicians by Howells, Phelps, Jewett and James. Jewett's primary evolutionary imagery in The Country Doctor, he contends, is based in plant rather than animal life, whereby Jewett's traces Nan's "growth and development" (97) until she emerges as "a strong, independent, plant-like woman" (101). Issues of inheritance are observed, and "Jewett represents the essential battle in Nan's life as that of a growing 'flower'" (100).

1511. Wolfe, Susan J., and Julia Penelope, eds. Sexual Practice, Textual Theory: Lesbian Cultural Criticism. Cambridge, MA: Blackwell, 1993. 42, 130, 164-82, 210, 352.  
*Edited book.*

"... Many of Jewett's women are involved in loving relationships with one another. Cather who grew as writer in an entirely different social and cultural environment than Jewett, leaves no mention of love between women in her fiction. Despite Jewett's advice to the contrary, Cather patently refused to show that women had any love interest between them."

**\*\* Abstract**

Jewett makes brief appearances in essays in this anthology that "marks the coming of age of lesbian criticism and theory" (back cover). The above quotation appears in Linnea A. Stenson's "From Isolation to Diversity in Lesbian Novels." Judith Fetterley's

"Reading Deephaven as a Lesbian Text" is also reprinted here, q.v. for separate annotation.

1512. Brodhead, Richard H. Cultures of Letters: Scenes of Reading and Writing in Nineteenth-Century America. Chicago, IL: University of Chicago Press, 1993. 80, 81, 86, 116, 118, 122, 136, 142-76, 177-79, 191, 197, 206.  
*Book.*

"... Jewett presents a single historical exhibit. Whether taken as leading a progress into art or a shrinkage into 'Art,' Jewett embodies a historical renegotiation of the relation of American women to literary careers, marks the emergence of a sense of art and of woman's relation to it with these features inextricably entwined: that its literary aspirations now find substantial social import, and that that support ties it to elite social institutions; that it embraces artistic goals frankly, no longer cloaking such ambition behind religious or familial or sentimental-political covers, and that its art ceases to operate in such transliterary cultural registers; that it accepts its difference from a major work it imagines in detail, and that through its vision of such work it construes a strong ethical imperative to its own career. One may applaud some of these features and regret others, but Jewett teaches us that they are not so easily separated: that these interdependent features came all together into women's literary self-definition is the historical fact Jewett helps establish."

\*\* Abstract

Brodhead's Cultures of Letters begins a critical reassessment of Jewett's work that moves away from the feminist mode and toward a new historical perspective. Both earlier in the book and in chapter five, entitled "Jewett, Regionalism, and Writing as Women's Work" (142-76), Brodhead asserts that regionalist literature was aimed at a leisured American upper class that saw such regions as possible vacation destinations (hence the emphasis on "visits" of various types) that both took them away from "anxious living" and "project[ed] a counterworld of magical social homogeneity, a society of old-stock families descended from northern European roots" (146). This claim initiates a body of criticism that claims Jewett's work is racist, elitist, and sexist. Brodhead further examines Jewett's literary career and how Jewett's biography and work merged, particularly in the 1880s and 1890s when her relationship with Annie Fields led to a cultured life of travel and social engagement mainly along literary lines that both emphasized and perhaps limited Jewett's literary ideals. Brodhead claims that Jewett's cultural situation itself, and her choice of the short story as a genre, more than any lack of power on Jewett's part, fostered a sense of (self-)containment that led to her status as a "minor" author. Brodhead's work has variously been accepted and vilified, but he does respect Jewett's work and her contributions both to literature generally and to a model--in life and in fiction--of the women writer.

1513. Buseman, Laura Jean. "The Realism of Sarah Orne Jewett's Characterization of Men." Diss. University of Arkansas, 1993.  
*Dissertation.*

"... Her focus on both male and female travelers is the more remarkable given the social restrictions imposed upon the women of her time. By carefully balancing her

presentation of both genders, Jewett thereby focuses attention on the theme itself rather than on the gender of the character exemplifying the theme."

**\*\* Abstract**

Buseman takes issue with critics' blanket dismissal of Jewett's depiction of male characters in her fiction and argues that for every weak or marginalized male there are female examples with the same traits. Buseman finds that Jewett depicted more women than men because such was the reality in post-war New England, but many of the men she does portray are admirable as secondary characters or play a central role. She concludes that Jewett focuses on the theme of her stories, rather than on the gender of the characters exemplifying the theme (112), and in doing so "addresses issues of the human condition which are relevant to all regardless of gender" (213).

1514. Curnutt, Kirk Lee. "Wise Economies: Storytelling, Narrative Authority, and Brevity in the American Short Story, 1819-1980." Diss. Louisiana State University and Agricultural and Mechanical College, 1993.  
*Dissertation.*

"... The difference between 'The White Heron' and 'A White Heron' is the difference between one story and countless stories, the difference between a Howellsian monologue and a more interactive dialogue. The 'secret' that the narrator cannot speak, in as much as secrets can be spoken, is the indeterminacy of the text. The question 'Who can tell?' is a gesture of sharing. It encourages the reader to answer, simply and confidently, *I can.*"

**\*\* Abstract**

Curnutt advances a new way to read and appreciate brevity in the American short story, and argues that "rhetorical economy results in the disappearance of the storyteller whose presence is the most visible marker of exchange," and is indicated by the phrase "wise economy" (i). Thus, Curnutt examines storytelling in four modes: romanticism, realism, modernism and minimalism from the standpoint of speech-act theory. Jewett is treated as a member of the realist group, which also includes Rebecca Harding Davis and Charlotte Perkins Gilman (pp. 94-107). Jewett uses words that act as "descriptive tags that impinge on the mimetic purity of the dialogue by suggesting that the speech is passing through the storyteller's perspective as it is 'reproduced' in the act of telling" (106). Thus the reader is left to evaluate the narrator's perspective and reconcile it with their own sense of "the developing character dynamics" (106). "A White Heron" is analyzed in particular. Curnutt's use of Jewett is valuable, but the full effect of his theory is best felt when more of the dissertation is taken into consideration.

[Note: Jewett is also briefly referenced on p. 75.]

1515. Donovan, Josephine. "Breaking the Sentence: Local-Color Literature and Subjugated Knowledges." The (Other) American Traditions: Nineteenth-Century Women Writers. Joyce W. Warren, ed. New Brunswick, NJ: Rutgers University Press, 1993. 226-43.  
*Book chapter.*

"... Jewett's novel [A Country Doctor] appears to be, on one level, a repudiation of the Krafft-Ebing notion of deviance, sexology being a signal instance of the Foucauldian normalizing discipline. The main character, Nan Prince, has the earmarks of what Krafft-Ebing called a 'viragint,' a species of woman who adopted a 'mannish' style and was attracted to other women. Although Nan does have a crush on a female classmate (which Jewett sees as normal), she was not 'the sort of girl who tried to be mannish.'"

**\*\* Abstract**

Using the Foucauldian theory of subjugated knowledge expressed in Power/Knowledge, which she labels a "'genealogical' hermeneutic," Donovan investigates the ways in which local color literature indicates resistance between local traditions and social norms. With regard to Jewett's "A White Heron," for instance, Donovan contests Renza's claim that "Jewett's writing virtually surrenders to American Union demands that regionalist subcultures underwrite its *e pluribus unum* ethos," to state that "it was also and perhaps principally a matter of defending [the local color writers'] own life-world against the encroachments of modern normalizing disciplines that would relegate it to the status of deviant" (231). As another example, A Country Doctor is read against Krafft-Ebing's sexology theories. Literature by Rose Terry Cooke, Stowe and Freeman is also read through this "genealogical" lens.

[Note: Jewett is also referenced briefly on the following pages of the book: 12, 159, 173, 174, 282, 283, 290, 294, 295, 299 in essays by Sandra Zagarell, Carla L. Peterson, Paul Lauter, and Joyce Warren's "Introduction."]

1516. Fetterley, Judith. "Reading Deephaven as a Lesbian Text." Sexual Practice, Textual Theory: Lesbian Cultural Criticism. Susan J. Wolfe and Julia Penelope, eds. Cambridge, MA: Blackwell, 1993. 164-83.  
*Book chapter.*

"... if one combined all the references in Deephaven to Kate and Helen's life together, one would have a small but fascinating text, a text that creates an alternative space in Deephaven. Many of Helen's narratives contain a reference to the conversation she and Kate had afterwards about their experiences of the day. Though Helen rarely describes this 'afterwards' in any detail, her references to it indicate the degree to which the experience she recounts becomes significant by virtue of the experience she does not recount. Thus to understand the value of what we are reading, we must fill in the space identified by 'afterwards.'"

**\*\* Abstract**

Fetterley's lesbian reading emphasizes the progression from a depressive opening of loneliness, to the possibility of Helen's happiness and more-than-friendship that she has with Kate, to separation again when the summer ends. Fetterley justifies her reading with a prefatory section titled "Why I Read Deephaven As A Lesbian Text," which references both Jewett's life and her own, and in which she argues that Jewett might have been able to enter into a relationship with Annie Fields because she was able first to envision such a relationship fictionally in Deephaven. See also the separate reference to the Sexual Practice anthology.



1517. Jewett, Sarah Orne. A White Heron and Other New England Tales. Belfast, ME: Audio Bookshelf, 1993.  
*Audiovisual material.*

"Her stories have been hailed as 'nearly perfect' and 'A White Heron' itself was described by a reviewer as 'a tiny classic.' Beautifully interpreted by narrator Sandra Piechocki, this Audio Bookshelf production of Sarah Orne Jewett's best-loved tales confirms that human nature is timeless, and listeners will recognize something of themselves between the lines."

\* Complete

Piechocki is an admirable reader of Jewett's tales, but without a New England accent, the rhythms of Jewett's dialogue and narrative are missing, and the reading at times sounds forced. Other stories included on the tapes include "Miss Tempy's Watchers," "An Autumn Holiday," "William's Wedding," "The Dulham Ladies," "The Only Rose," and "Miss Esther's Guest."

1518. Jewett, Sarah Orne. The Country of the Pointed Firs. Belfast, ME: Audio Bookshelf, 1993.  
*Audiovisual material.*

"The Country of the Pointed Firs is a poignant tale, a literary landscape of everyday life in 19th century New England. Powerfully narrated by Tracy Lord, this Audio Bookshelf production promises the listener not a taste, but a long, satisfying drink of the past."

\*\* Abstract; includes quotes about Country of the Pointed Firs by Kipling, Henry James, and Willa Cather.

A brief introduction provides a brief overview of Maine history as it is relevant to Jewett's novel. Lord is an adept reader of Jewett's novel, but without a New England accent, the rhythms of Jewett's dialogue and narrative are missing, and the reading at times sounds forced.

1519. Johanningsmeier, Charles Alan. "Buying and Selling Words by the Thousand: Newspaper Syndicates and the American Literary Marketplace, 1860-1900." Diss. Indiana University, 1993.  
*Dissertation.*

[Not seen--unavailable via ILL.]

"... The syndicates examined include the A. N. Kellogg Company, the American Press Association, S. S. McClure's Associated Literary Press, and the variously named syndicates of Irving Bacheller. Authors whose works and careers figure prominently include Stephen Crane, Mary E. Wilkins (Freeman), Henry James, Sarah Orne Jewett, Mark Twain, Bret Harte, William Dean Howells, Hamlin Garland, Robert Louis

Stevenson, Rudyard Kipling, Jack London, and Frank Norris" (DAI 54 [no. 09A, 1993]: 3436).

**\*\* Abstract**

Johanningsmeier's important study makes clear Jewett's participation in writing for the Bachelier and McClure's newspaper syndicates, which allowed her work to travel from coast to coast and potentially reach millions of readers. See Johanningsmeier's March 1997 New England Quarterly article, "Sarah Orne Jewett and Mary E. Wilkins (Freeman): Two Shrewd Businesswomen in Search of New Markets" for more information.

1520. Karpinski, Joanne B. "The Gothic Underpinnings of Realism in the Local Colorists' No Man's Land." Frontier Gothic: Terror and Wonder at the Frontier In American Literature. David Mogen, Scott P. Sanders, and Joanne B. Karpinski, eds. Rutherford, NJ: Fairleigh Dickinson University Press, 1993. 140-55.  
*Book chapter.*

"... Jewett typically unifies the divided female self by deemphasizing even diminishing, her characters' sexuality. Women in The Country of the Pointed Firs attain autonomy when, as widows, they have put sexual activity behind them, or when, like Joanna, they renounce it. Their orientation toward sensual pleasures like the fragrance of flowers or the feel of fine material is also more typical of Freeman's stories, such as 'A New England Nun.'"

**\*\* Abstract**

Karpinski considers the gothic elements of Jewett's Country of the Pointed Firs, particularly with regard to Captain Littlepage, Almira Todd, and Joanna Todd. She notes that "[e]ach [vignette] revolves around the disruption of female desire. Unlike the terror-gothic of Mysteries of Udolpho or Dracula, the incursion of the uncanny in Jewett's story is not resolved in favor of marriage, childbirth, and traditional social order; moreover, the female protagonists are arguably better off without the conventional denouement" (143). Notably, Karpinski reads Captain Littlepage as being Almira Todd's first marriage prospect, forbidden to marry by his parents. Mary Wilkins Freeman's stories are also considered.

1521. Lindemann, Marilee. "Sarah Orne Jewett (1849-1909)." Modern American Women Writers. Elaine Showalter, Lea Baechler, and A. Walton Litz, eds. New York, NY: Collier Books, 1993. 235-50.  
*Book chapter.*

"... A romantic realist or a realistic romantic, Jewett gently combs the quotidian to achieve an art whose calm surfaces obscure an undercurrent of power and passion, passions that may be glimpsed in isolated moments of communion or confession. In Pointed Firs, she suggests the psychocultural origins of her art of understatement, of repression and rare eruption: 'Such is the hidden fire of enthusiasm in the New England nature that, once given an outlet, it shines forth with almost volcanic light and heat.'"

**\*\* Abstract**

Lindemann's entry on Jewett in Showalter's Modern American Women Writers is broad in scope, touching on many of her most significant biographical points and publications. Jewett is recognized as a defender of women's rights for her novel A Country Doctor, as well as stories such as "Tom's Husband" and "A Village Shop," as well as a nature writer for "River Driftwood," "An Autumn Holiday," and "A White Heron," among others. Deephaven and Country of the Pointed Firs are read in some depth, the latter of which is praised as successful for "the narrator's taut lyricism and the volume's subtle interrogation of literary and cultural forms" (246). An excellent introduction to Jewett's life and career.

1522. Norwood, Vera. Made From This Earth: American Women and Nature. Chapel Hill, NC: University of North Carolina Press, 1993. 195-97, 200, 203. 205, 210, 265, 268, 316n. 39.  
*Book.*

"... Jewett renders her characters sexless in the most basic way. Her heroes are either too young or too old to have children. For example, Esther, the shepherdess, waits until middle age to marry William, a local man. Jewett bestows upon her not a human child, but a lamb to complete her family. Removed from any connection of their nature love with their own biology, the women are freed to nurture the herons, sheep, and plants of the world. Such a role is gained by alienation from their own links to animals in any but a romanticized way."

**\*\* Abstract**

Norwood reads Jewett as a naturalist and a pastoralist who "supported late-nineteenth century women's efforts to protect nature" (195), as exemplified by works such as "A White Heron," "A Dunnet Shepherdess" and other Dunnet Landing stories including The Country of the Pointed Firs. Norwood finds, however, that Jewett problematizes the relationship between women and nature: instead of participating in nature and natural processes, women are removed from it by being held to a high standard of gentility and purity. Sylvie in "A White Heron" and Esther in "A Dunnet Shepherdess" are isolated by natural processes by being too young or old to enter into productive sexual relationships. Thus, ironically, in order to preserve nature, they must remove themselves from participating in it. In such a way, Norwood reads Jewett's work as critiquing nineteenth-century's subordination of women to men (197).

1523. Oakes, Karen. "[Review of Roman's Sarah Orne Jewett: Reconstructing Gender]." Legacy: A Journal of American Woman Writers (University Park, PA). 10: 1 (1993): 67-69.  
*Journal article.*

"... Most compelling for me was the book's breadth; many stories here have received little or not critical attention, including many children's stories. Furthermore, although Roman devotes a separate chapter to the latter, she draws parallels throughout the book between these stories and Jewett's 'adult' pieces. Her discussion of 'Farmer Finch,' 'Peach-Tree Joe,' and 'All My Sad Captains' made me resolve to explore the less-well

known material. I was grateful, too, for her reevaluation of 'Mr. Bruce' in terms of 'the women tellers of the tale and their intricate connection to one another.'"

**\*\* Abstract**

Oakes does find faults with the large scope of the book (in spite of the quote printed above), the omission of considering Sandra Zagarell's theory of the narrative of community, the lack of in-depth discussions of women's relationships, and minimized discussions of social class and gender (68); she admits, however, that "Roman's ambitions are different from my own, and ultimately finds the work "thought-provoking, informative, and gracefully historicized" (68).

1524. Pryse, Marjorie. "[Review of Mobley's Folk Roots and Mythic Wings]." Legacy: A Journal of American Woman Writers (University Park, PA). 10: 1 (1993): 69-70.  
*Journal article.*

"... Mobley identifies the 'cultural function of [critical] narrative' . . . and creates a model for feminist reading. The 'mythic wings' of coming to terms with difference and of creating the possibility for healing (women's) community require both the telling of the 'root' narratives of white and black women's lives and their retelling in 'conjure woman' criticism. Providing the connections that can allow readers to link Jewett and Morrison can create community among Mobley's own (black and white) readers."

**\*\* Abstract**

Although Pryse questions whether Mobley's characterization of Jewett's Mrs. Todd as a "conjure woman" means that she "virtually 'includes' The Country of the Pointed Firs as an 'African-American' text" (69), overall, she finds Mobley's conjunctions of Jewett and Morrison, "a white, upper-class, nineteenth-century New England writer of regionalist fiction and a twentieth-century African-American writer of small town Ohio," and visions of "cross-racial women's community" compelling (69).

1525. Scholz, Anne-Marie Wilhelmina. "Domesticating Female Mastery: Reading Jane Austen in America, 1826-1926." Diss. University of California, Irvine, 1993.  
*Dissertation.*

"... Both Austen and Jewett embodied the capacity to observe and record life precisely because, as spinsters, they were perceived as fundamentally distanced from domestic 'reality' itself. Their literary commitment to domestic fidelity was made contingent upon a literal distance from the conventional domestic life of marriage and children. Thus, rather than problematizing Austen's and Jewett's spinsterhood (for, after all, how could they know about domestic life as such?), commentators linked its literary possibilities directly to the 'innocence' or 'inexperience' of the women writers themselves. In so doing, they created a core tension between womanhood and artistry. Austen and Jewett thus achieved literary status because they were the exceptions that proved the rule."

**\*\* Abstract**

In the fourth chapter of Scholz's examination of Austen's reception in America, in which she claims that Austen's problematic status as realist limited the ways nineteenth-century women writers "could define themselves as literary practitioners" (x), she considers how "such innovative women writers as Sarah Orne Jewett, Charlotte Perkins Gilman, Kate Chopin, and Edith Wharton sought to deploy the novel to rethink domestic convention" (189). For example, Scholz examines many early comments and reviews of Jewett's The Country Doctor that praise her work for its authenticity and veracity, and that compare her to Austen, particularly in terms of their "instinctive refinement" (194). Scholz argues this comparison worked in part to prove Jewett's artistic "access to the human," while at the same time gave the perception that her work was limited in scope (197). Thus, the "critics . . . implicitly defined realism and criticism of domestic convention decidedly at odds. Only within such a framework of the woman writer as realist might 'instinct' and 'refinement' be harmoniously reconciled" (206). Although Scholz's work with Jewett is brief, her analysis of Jewett's comparisons with Austen and their literary implications is important.

[Note: Jewett references appear on pp. 188, 189-90, 192, 193-213.]

1526. Shuchter, Lisa. "Contradictory Images of the Housewife as Depicted in Victorian American Women's Fiction and Some Sister Arts." Diss. Columbia University Teachers College, 1993.  
*Dissertation.*

[Not seen--unavailable via ILL.]

"In this dissertation, I investigated the works of American women writers and artists who illustrate tensions about the contradictory image of the middle-class housewife in Victorian America (1820-1918). The works of Harriet Beecher Stowe, Rose Terry Cooke, Elizabeth Stuart Phelps, Sarah Orne Jewett, Kate Chopin, Mary Wilkins Freeman, Charlotte Perkins Gilman, Edith Wharton, and Willa Cather were studied because they represent women in situations involving housewifery during the Victorian era." (DAI 54 [no. 08A, 1993]: 3035).

\*\* Abstract

As part of Shuchter's dissertation, she examines Jewett's portrayal of housewives in her work. Several other writers and artists are also considered.

1527. Silverthorne, Elizabeth. Sarah Orne Jewett: A Writer's Life. Woodstock, NY: The Overlook Press, 1993. 239 pp..  
*Book.*

"... Sarah Orne Jewett explored the ethos of New England and preserved forever an important segment of its history along with the homely details of a vanished way of life, including patterns of speech, behavior, and thought. In her writing and in her life she exemplified qualities of simplicity, serenity, and sympathy, along with a wise optimism. She was secure in her belief that after the long chill of winter, the warmth of spring will follow in the lives of men as in nature."

**\*\* Abstract**

Silverthorne's biography is a gently-paced, detailed, and informative assessment of Jewett's life and work. Each of her works is carefully evaluated, but probably more casually than scholarly. Nevertheless, this book marks an important contribution to Jewett scholarship for its detailed descriptions of Jewett's illnesses, her friends and acquaintances, her relationship with Annie Fields, and her late friendship with Willa Cather. In her concluding lines, quoted above, Silverthorne in 1993 echoes so many other admirers and critics spanning the years of this bibliography: Jewett was exceptional in life and in her writing, and she will be remembered for her far-reaching concerns for both nature and humanity.

1528. Tripathi, Vanashree. "Initiation--Male/Female: Volitional Consciousness in Nineteenth Century American Fiction with Reference to Sara [sic] Orne Jewett's 'A White Heron'." Mark Twain and Nineteenth Century American Literature. Rao E. Nageswara, ed. Hyderabad: American Studies Research Center, 1993. 110-20. *Book chapter*.

"...Sylvia, the protagonist of 'A White Heron,' as the name suggests is a sylph, a wood-nymph, or a wood-girl, as Jewett calls her, who is trying to discover her relationship with the forces of nature and discovers herself as a life-force, as *Prakriti*. The girl identifies the analogical relationship between her own life and the life of nature. Her 'totemic' logic, 'the savage' or the 'multi-conscious mind' is able and willing to respond to an environment on several levels."

**\*\* Abstract**

Tripathi gives a reading of Jewett's "A White Heron" within the context of exploring the symbolic relationships in the fiction of writers such as Hawthorne, Melville, James and Twain, using a combination of structuralist, archetypal and psychoanalytical theories to identify a "volitional consciousness," which he argues "embodies itself in atavistic or primordial forms" (110). Tripathi argues that "[b]y killing the bird, [the young man] would have destroyed nature; destroying that would have implied destroying the child; she has now discovered her own primordial sources of being, her communion with the bird, the earth, the sky" (119).

1529. West, Kathryn. "Dreamtime Fiction: The Supernatural and the Everyday in Women's Writing." Diss. Duke University, 1993. *Dissertation*.

"... The second half of the passage purports to undercut the occultism and yearning for the past evoked by the first half, but on close inspection it serves only to reinforce it: 'compounds brewed,' the 'small caldron,' 'at night as if by stealth,' and 'ancient-looking vials'--this language evokes the nonrational, the hidden, the knowledge that comes from the variety of points along the spectrum from wilderness to civilization. This language, which repeatedly juxtaposes the everyday and the uncanny, continues throughout the novel [The Country of the Pointed Firs]."

**\*\* Abstract**

West considers Jewett, Freeman, Brown, Phelps, and Wharton in her third chapter, entitled "'I Want More Mysticism': The Supernatural Impulse in the Fiction of Regionalist American Women Writers" (58-123). She demonstrates that Jewett was interested in spiritualism and in the occult, as were many in the late nineteenth-century, and Jewett even felt she had received a message from her deceased father during an 1882 séance (67). Many writers further turned to spiritualism to express ideas that were socially outside of the pale, including women's rights. Jewett's The Country of the Pointed Firs, including the later Dunnet Landing stories "William's Wedding," "The Queen's Twin," and "The Foreigner" are read particularly to examine the elements of the supernatural and how they demonstrate women's knowledge and power in the form of healers, their mystical connection with the land, and to the people they not only treat but teach.

1530. Wicker, Kent William. "Landscapes of Authenticity: Locating the Self in Jewett, Wister, and Cather." Diss. Duke University, 1993.  
*Dissertation.*

"... Jewett uses a depressed Maine backwater as a safely marginal cultural space in which to locate and redefine the self in its relationship to others and to the material world. Within this communitarian alternative local order, the self may establish an authentic and coherent identity securely rooted in its relationships to other people, places and things."

\*\* Abstract

Wicker's second chapter of his dissertation, entitled "'A Certain Spiritual Possession': Locating the Self in Sarah Orne Jewett's Country of the Pointed Firs" (35-73), explores how Jewett's regional space, in this case, Dunnet Landing, affords her characters a location through which to redefine themselves, and through their interactions with the people, places and things surrounding them "they can establish personal spaces--'little kingdoms' where they 'give laws'--in which to construct identity, meaning and value" (37). Such a landscape "allows [a character] to firmly ground his identity in relation to the surrounding world, thus making his own place within the physical, psychological and social landscape" (45).

1531. Pryse, Marjorie. "'Distilling Essences': Regionalism and 'Women's Culture'." American Literary Realism (Jefferson, NC). 25: 2 (Winter 1993): 1-15.  
*Journal article.*

"... Kate Chopin silences the numerous black women who appear in The Awakening and often stereotypes her portraits of black persons in her short fiction, even though in her portraits of Creoles she writes empathetically; Sarah Orne Jewett allows class distinctions to shape her narrator's perception in Deephaven, even though her character Mrs. Todd empathizes with the Frenchwoman and defends her against prejudice in 'The Foreigner'. . . . and we find evidence of casual racism in Rose Terry Cooke as well as Jewett. The regionalists are not immune from accepting the very hierarchies their fiction enables readers to critique."

\*\* Abstract

Pryse argues that regionalism be theorized--that "regionalist" be made its own category of criticism and writing along the lines of "feminist"--in order to determine its essence, in particular to recognize and analyze the tradition that has both traditionally been enscribed within a "woman's culture" and yet is complex enough to reflect the hierarchies it writes against. Pryse states, "[t]he concepts of 'women's culture' and 'regionalism' construct as well as critique each other. Using the term 'literary regionalism' to describe certain texts by women writers thus becomes a critical strategy that works to oppose a hierarchy of literary value otherwise used to relegate these same writers to a subordinate position in American literary history--when they are described as 'local colorists' or 'regional realists'" (12). Jewett is listed among the many women writing in the regionalist tradition.

1532. Anon. "[Review of Silverthorne's Sarah Orne Jewett: A Writer's Life]." Publishers' Weekly (New York, NY). 240: 7 (Feb 15, 1993): 227.  
*Journal article.*

"... Although Silverthorne acknowledges Fields's and Jewett's deep regard for one another, she feels that there is not enough evidence to establish whether theirs was a sexual relationship. This competent analysis of Jewett's work is marred by occasionally stilted writing."

**\*\* Abstract**

The anonymous reviewer calls Silverthorne's book "thoroughly researched," but "marred by occasionally stilted writing." This short review is almost too generic to be helpful.

1533. Pryse, Marjorie. "Archives of Female Friendship and the 'Way' Jewett Wrote." New England Quarterly (Boston, MA). 66 (Mar 1993): 47-66.  
*Journal article.*

"... Jewett acknowledges that while female friendship may offer the 'way' to write--the specific narrative frame that makes Deephaven possible--as a subject it may prove tiresome to her readers, accustomed as they are to stories about ghosts or 'some remarkable experience.' As late as 1893, in writing the preface to a new edition of Deephaven, Jewett 'begs her readers to smile with her' at her two young heroines and at her own early prose style."

**\*\* Abstract**

Pryse considers Jewett's unpublished diaries, and specifically how Jewett writes about her intense friendships with women, to discover the "way" Jewett wrote, the narrative framework she developed and used in Deephaven and, later in The Country of the Pointed Firs. Jewett's unpublished story "Outgrown Friends" is also examined. Pryse finds that Jewett's "love for her friends and love for her work" were intertwined, and allowed her to both commit to her writing and develop characters that both she and readers treated as friends. Significant for looking at Jewett's earliest writing and connecting it to two of her best-known novels.



1534. Romines, Ann. "[Review of Mobley's Folk Roots and Mythic Wings in Sarah Orne Jewett and Toni Morrison]." Tulsa Studies in Women's Literature . 12 (Spring 1993): 143-44.

*Journal article.*

"... With Mobley's scrupulous and intelligent guidance, we see that Jewett and Morrison share large ambitions to intervene in the workings of culture, to make the traditional resources of myth and folklore accessible to the modern and postmodern women of the late nineteenth- and late twentieth-century United States. Thus both simultaneously tap the oral culture that is their true heritage and employ the resources of written narrative that are their art."

**\*\* Abstract**

A powerfully positive review by another noted Jewett scholar. Romines opens her review of Mobley's book by stating unequivocally that "[t]his is an important book because it suggests new and liberating possibilities for readings of U.S. women's texts" (143). She finds Mobley's readings of Jewett's Deephaven and "A White Heron," and Morrison's Tar Baby particularly enlightening.

1535. Sherman, Sarah Way. "[Review of Mobley's Folk Roots and Mythic Wings in Sarah Orne Jewett and Toni Morrison]." American Literature . 65 (Mar 1993): 183-84.

*Journal article.*

"At first glance, the distance separating Sarah Orne Jewett, a nineteenth-century white woman from coastal Maine, from Toni Morrison, a contemporary African American woman from inland Ohio, might seem unbridgeable. This book builds that bridge, and it proves an inspired connection. Marilyn Sanders Mobley makes a splendid case for their affinity without reducing their difference."

**\*\* Abstract**

Sherman praises Mobley's book and her ability to connect two apparently dichotomous writers. Her only criticism is that Mobley provides "relatively little examination of the historical settings in which these texts were produced or received" (184). This review is given more credence as Sherman is herself a noted Jewett scholar.

1536. Cassel, Jeris. "[Review of Silverthorne's Sarah Orne Jewett]." Library Journal . 118 (Mar 15, 1993): 78.

*Journal article.*

"... One finishes this biography regretting not having known Jewett personally but thankful that her time has come."

**\*\* Abstract**

Cassel provides an appreciative, uncritical review of Silverthorne's book, noting that "[a]mong the numerous recent writings related to the 19th-century Maine writer Sara [sic]

Orne Jewett, none combines the life of the writer and her works to the extent that Silverthorne. . . does in this biography." Her language suggests that Jewett is well-known and the subject of numerous studies (despite misspelling Jewett's name).

1537. Grumbach, Doris. "A Life Among the Pointed Firs [Review of Silverthorne's Sarah Orne Jewett]." New York Times Book Review (New York, NY). May 23, 1993: 19. *Newspaper article*.

"... Elizabeth Silverthorne has managed a trifling work that sometimes resembles Jewett's tone and style. Rarely does Ms. Silverthorne...resort to critical evaluation or synthesis, preferring to quote the reviews of Jewett's books. One after the other she proceeds, in lock-step chronology and book-report manner, to offer summaries of the plots, followed by selected admiring snippets of criticism."

\*\* Abstract; includes sketch of Jewett

Grumbach finds Jewett's work "too slight and too often undistinguished to move her into the rank of American writers or to guarantee that she would be widely read in this century," and criticizes Silverthorne's effort as coming "very close to the stripped-down, simplistic style of a young-adult book," and one "marred by a most extraordinary reliance on cliché." Perhaps the worst review of a work by or about Jewett in the New York Times since the 1877 review of Deephaven.

1538. Donahue, Marie. "New Books and Exhibitions." Friends of Sarah Orne Jewett (Portsmouth, NH). 4: 1 (Summer 1993): 4. *Journal article*.

"... Silverthorne set out to make Sarah and her world come alive again, and she has done just that."

\*\* Abstract

Donahue reviews Silverthorne's biography of Jewett and states that she "shows convincingly the importance of her contribution to American literature."

1539. Hutton, Carolyn Hill. "A Return to Deephaven." Friends of Sarah Orne Jewett (Portsmouth, NH). 4: 1 (Summer 1993): 1-4. *Journal article*.

"... Of course Sarah Orne Jewett herself loved making spectacles of her characters--the Dulham ladies for example--and she was quick to see the theatrical nature of her writing. In a letter to a friend she once mercilessly described a group of fellow hotel guests and then apologized: 'It is a great temptation to write in this spirit about people you don't know, just as I always laugh at everybody I choose at a circus--you don't feel exactly as if they had personality when you don't know them, and feel as if they were figures merely' (Letters [Fields, ed.] 154). Yet according to her 1893 preface to Deephaven, 'knowing' is what the book is all about."

\*\* Abstract; includes reproductions of illustrations from Jewett's Deephaven.

Three separate articles fall under the general title of "A Return to Deephaven" in this issue of the newsletter. The first, "Old Berwick Historical Society Honors Two of the Town's Daughters," announces the reissue of the 1893 illustrated edition of Deephaven with artwork by Marcia Oakes Woodbury, a friend of Jewett, and her husband Charles Woodbury, in celebration of the book's centennial, published by the Old Berwick Historical Society. The second article, "Elephants and Insight--The Circus in Deephaven," details the circuslike nature of the central chapter in Deephaven, how the main characters, Helen and Kate, are depicted as spectators watching the circus of country life go on around them, and now the Deephaven natives look at the girls as well. The third article, "Deephaven and Its Illustrations," provides a technological overview of the state-of-the-art process used to place photographs in Jewett's 1893 edition. Such integration of words and pictures in a relatively inexpensive volume was impossible before the invention of the linotype machine and halftone illustration reproduction in the 1880s.

1540. Fay, Will. "Window to the Past." Portland Press Herald (Portland, ME). June 10, 1993: E-1.  
*Newspaper article.*

"...Wendy Pirsig, a [Old Berwick Historical] Society volunteer, said [Jewett's Deephaven] may prove dull to readers used to today's fast-paced fiction. But she said that Jewett's story about two Boston socialites visiting southern York County during a summer in the late 1800s opens an important window to the region's past.

"The process of slowing down to read it, especially if you're sitting on a beach in Maine, will allow you to see the beach more clearly after you close the cover of the book," said Pirsig."

\*\* Abstract; includes photographs of Hamilton House with OBHS member Paul Colburn, and a sketch from the book.

The Old Berwick Historical Society has reprinted Jewett's Deephaven with illustrations by Charles and Marcia Oakes Woodbury. The local Hamilton House was used as a model for Brandon House in the novel. The publication is listed a fund-raising effort.

1541. Benardete, J. J. "[Review of Silverthorne's Sarah Orne Jewett: A Writer's Life]." CHOICE . 31 (Sept 1993): 124.  
*Journal article.*

"A clear chronological account of Jewett's development as a Victorian woman and a writer, with useful attention to her early contribution to popular magazines for 'young people.'"

\*\* Abstract

This neutral review spends as much time summarizing the book as it does providing readings that supplement it, including Judith A. Roman's Annie Adams Fields, which rather suggests that more is missing from Silverthorne's book than is openly noted.

1542. Church, Joseph. "Transgressive Daughters in Sarah Orne Jewett's Deephaven." Essays in Literature (Macomb, IL). 20 (Fall 1993): 231-50.  
*Journal article.*

"... Jewett's rendering declares that those confined to such a haven--to a deep haven--whether with the father or his surrogate suffer debilitation and must somehow breach its boundaries. In a general way her narrative allegorizes these issues in its portrayal of the embargo's impairment of Deephaven's inhabitants."

**\*\* Abstract**

Church reads Jewett's Deephaven from a Freudian psychoanalytical perspective to explore the notion of transgressive daughters, determined (as opposed to passive) women who "sustain the oedipal union" with the father (236), a relationship Church argues was not uncommon in the nineteenth century (and is significant in reading Jewett's own biography). Church feels that "Jewett's novel dramatizes such transgressions, that it depicts daughters working to transcend the interdictions which delimit them" (237). For example, he reads the 1807 Embargo Act as a symbolic "father" that restricts the economic futures and even the physical movements of its inhabitants. Kate and Helen, Jewett's protagonists (which Church reads as representing one figure [247]), as well as other major women figures, such as Sally Chauncey, thus transgress against the restrictions of Deephaven by exploring its secrets, held in abandoned houses, hidden drawers, and manifested in disguises and myths (the Demeter-Persephone myth is mentioned). Maternal figures, too, are held up as potential tyrants, who want to subvert the transgressors. Compelling and significant.

1543. Straw, Deborah. "Changing World Views and Opening Hearts: Including Women Writers in the Syllabus." Adult Learning . 5 (Sept-Oct 1993): 26.  
*Journal article.*

"... If our students read only men's writing, what kind of role models of women are they getting? The dependent wife, the good mother, the vamp, the bitch, the passive or physically weak woman, the superwoman? Don't both sexes need the examples that writers like May Sarton, Virginia Woolf, and Sarah Orne Jewett can provide? Single women; artistic women; women who choose not to have children; women who love nature, political causes, other women?"

**\*\* Abstract**

Straw recounts her experiences teaching women writers, including Jewett, in her community college classes, and finds that men and women find the experiences valuable and in some cases, life-changing.

1544. Walther, Malin LaVon. "'And All of the Interests Are Vested': Canon Building in Recent Morrison Criticism [Review of Mobley's Folk Roots and Mythic Wings in Sarah Orne Jewett and Toni Morrison]." Modern Fiction Studies (W. Lafayette, IN). 39 (Fall/Winter 1993): 781-94.

*Journal article.*

"... Folk Roots and Mythic Wings pairs Morrison with Sarah Orne Jewett, a white American woman writer typically discussed (and sometimes dismissed) as a nineteenth-century New England writer within the 'local-color' movement or 'regionalism.' While this pairing may seem incongruous, by the end of the study it seems brilliant, a testimony to the subtlety and power of Mobley's argument."

**\*\* Abstract**

In keeping with the angle of her article, Walther's review largely considers Mobley's book from the perspective of Morrison criticism, although she does note that Mobley's "readings manage to acknowledge the black cultural specificity of Morrison's texts while also making revealing connections to Jewett's work" (786).

1545. Anon. "[Review of The Penguin Book of Lesbian Short Stories]." Publishers' Weekly (New York, NY). 240: 7 (Oct 11, 1993): 70.  
*Journal article.*

"Showing the full range of fictional expressions, this adventurous anthology opens with Sarah Orne Jewett's 1897 story, 'Martha's Lady,' a delicate yet impassioned evocation of a furtive lesbian love and closes with Jeannette Winterson's lyrical, uninhibited 'The Poetics of Sex' (1993)."

**\*\* Abstract**

The anonymous reviewer finds that editor Margaret Reynolds "enlarges the dimensions of the lesbian experience in this rewarding omnibus" that opens with Jewett's "Martha's Lady."

1546. Crowley, John W. "[Review of Bell's Problem of American Realism]." New England Quarterly (Boston, MA). 66 (Dec 1993): 668-69.  
*Journal article.*

"Michael Davitt Bell defines the 'problem' of American realism as 'the problem of a theory of literature based on a radical desire to suppress the "literary."' Such a theory, which he attributes mainly to W. D. Howells and Frank Norris, was not embraced, he argues, by Mark Twain, Henry James, Stephen Crane, Theodore Dreiser, or Sarah Orne Jewett, whose fiction more or less resisted the realist doctrine by which art was distinguished from life and the 'literary' was 'suppressed in the interest of the "real" and "human."'"

**\*\* Abstract**

According to Crowley, Bell's premise argues that writers such as Jewett wrote against the realist tenets put forth by Howells in order to retain the "literary" elements in realism. Crowley states that Jewett "escaped the dead hand of realism in The Country of the Pointed Firs, in which a refusal to 'force either/or distinctions' is ultimately what 'separates the book from the discourse of American realism, with its rigid bifurcation of 'literature' and 'life,' 'teacup tragedies' and the 'world of men's activities'" (669). Crowley

finds the book as a whole "unconvincing" by only examining Howells's Criticism and Fiction, which "Howells was reluctant to publish in the first place and that has done his reputation no end of harm ever since" (669).

1547. Donovan, Josephine. "Jewett and Swedenborg." American Literature (Durham, NC). 65 (Dec 1993): 731-50.  
*Journal article.*

"... In The Country of the Pointed Firs Jewett came close to finding the spiritual 'new words' that would enable her to reveal the presence of the spiritual 'which some believe to be so near.' She did this by creating her own brand of symbolism, one that established spiritual referents within this world so that she could then employ realistic, metonymic, details for metaphoric purposes: to figure forth revelations of the transcendent in the everyday."

\*\* Abstract

Donovan traces the influence of Swedenborg in Jewett's writing, from her letters to Dr. Theophilous Parsons and her reading of Swedenborg's books, to the manifestation of a Swedenborgian aesthetic in Jewett's fiction. An important and fascinating discussion that incorporates Jewett's homosexual relationships and the moral purpose Jewett felt toward her writing and toward her younger women writer friends, including Willa Cather, as well as how she worked out such emotional dilemmas in her writing from Deephaven to The Country of the Pointed Firs.

1548. Pryse, Marjorie. "[Reviews of Roman's Sarah Orne Jewett: Reconstructing Gender and Silverthorne's Sarah Orne Jewett: A Writer's Life]." New England Quarterly . 66 (Dec 1993): 672-77.  
*Journal article.*

"... Having acknowledged that Margaret Roman's ways of forming conclusions about Jewett are partial and arguably inaccurate, I believe the Jewett scholar will nevertheless find a great deal of groundbreaking work in Sarah Orne Jewett: Reconstructing Gender."

\*\* Abstract

Although Pryse finds significant flaws in both Roman's Sarah Orne Jewett: Reconstructing Gender, and Silverthorne's Sarah Orne Jewett: A Writer's Life, in the end she finds both at least partially valuable. Roman's is particularly praised for "its collection and organization of data about gender in Jewett's fictional world" (674), while Silverthorne's is called "a pleasant account that will make many regret the relative brevity of her subject's life" (677).

1549. Deitz, Paula. "Touring Homes Where Muses Were." New York Times (New York, NY). Dec. 30, 1993: C-6.  
*Newspaper article.*

"I began visiting writers' houses when I began writing during the 1970's. Writing is a discipline with not a few personal habits attached to it, and what I was looking for was the key in the daily life that made the art possible.

"... Next to [Jewett's] bed she had a small cup of pencil stubs to record ideas in the middle of the night. Anyone who has ever lost an idea at 3 o'clock in the morning will adopt the habit."

\*\* Abstract

Dietz's description of Jewett's Pointed Firs and how she "gathered most of her stories," sounds nice, but is largely inaccurate. Other authors' houses listed include Dickinson, Dunbar, Hawthorne, Twain, and Austen, among others. Although the addresses of these houses are listed, hours are not; Jewett's house, for example, is only open seasonally.

1550. Kastan, David Scott, and Emory Elliot, eds. The Reader's Adviser. 14th ed.. New Providence, NJ: R. R. Bowker, 1994. Vol. 1: 698, 721, 769-70, 1193.  
*Edited book.*

"Although Sarah Orne Jewett spent much of her life in South Berwick, Maine, the locale of many of her short stories, she traveled far beyond the narrow reaches of that New England seaport, both literally and figuratively. Classified as a regional or local-color writer, she produced stories that are among the finest in American literature, notable for their insight into human character and the quiet independence of women who face loneliness and frustration in their lives without giving up. Her most characteristic theme is nostalgic reminiscence."

\*\* Abstract; includes list of works.

Jewett is listed briefly in this reputable reference work, although the only "novel" she is credited with is A Country Doctor. Deephaven and Country of the Pointed Firs are both listed as short story collections, although her stories are called "among the finest in American literature" (769). She is also noted as being a "leader in the local-color movement" (1193).

[Note: Volume One is subtitled, "The Best in Reference Works, British Literature and American Literature." There are six volumes in total.]

1551. Adams, Dana Wills. "Female Inheritors of Hawthorne's New England Literary Tradition." Diss. University of North Texas, 1994.  
*Dissertation.*

"... Hawthorne's theme of isolation is a literary inheritance passed on to Sarah Orne Jewett and Mary Wilkins Freeman. Jewett spread her theme of isolation over an entire population of islanders isolated from industrialism. Freeman and Jewett chose to use isolation in certain characters to protest against a paternalistic society that often abuses its authority."

\*\* Abstract

Adams aims to "affir[m] Sarah Orne Jewett's and Mary E. Wilkins Freeman's literary place above the genre of sentimentality and as heirs to Nathaniel Hawthorne, one of the depictees of psychological realism and of female autonomy" (16). As such, Jewett's and Freeman's texts are read as protests against patriarchal culture in forms ranging from industrialism to marriage. As such, The Country of the Pointed Firs and "Martha's Lady" are cited as examples not only of Jewett's realism, but as texts that assert the independence of women and the value to be found in breaking from society's stereotypes regarding gender roles and perceptions. The study is very short, however, and the analysis is largely general.

1552. Ammons, Elizabeth. "Material Culture, Empire, and Jewett's Country of the Pointed Firs." New Essays on The Country of the Pointed Firs. June Howard, ed. Cambridge; New York: Cambridge University Press, 1994. 81-99.  
*Book chapter.*

"... I have argued against interpreting the Bowden reunion chapters as the book's culmination. But now I have to ask how much my argument has reflected Jewett's design, which I do think is there, and how much it has been the result of my resisting another design, which is also there: the subtle but clear protofascist implications of all those white people marching around in military formation ritualistically affirming their racial purity, global dominance, and white ethnic superiority and solidarity."

**\*\* Abstract**

Ammons (re)reads Jewett's Country of the Pointed Firs to find that beyond teaching us to read the material culture of Dunnet Landing, a community that "is a wonderful, psychically recoverable, 'real' part of the American past that we need to go back to, at least periodically or in spirit, to reconnect with the essential mysterious healing values of matrifocal, preindustrial, rustic America" (89), by which Ammons suggests we participate in the ritual of communal eating represented in Jewett's houses and feasts (82), Jewett also forces us to swallow the "clear protofascist implications" of the Bowden family's "racial purity, global dominance, and white ethnic superiority and solidarity." Ammons concludes in part by saying, "[t]here is no escaping that the communion at the end of The Country of the Pointed Firs is about colonialism" (97), and that we need to watch what we eat. Read in conjunction with Zagarell's and Gillman's essays in this same volume.

1553. Arnold, Karen Louise. "Oida and Epic: The Gender of Vision in American Literature." Diss. University of Maryland College Park, 1994.  
*Dissertation.*

"... Why does a writer with Jewett's demanding eye for detail not wield firm control over the time and sequence of her plot? The easy answer is lack of skill. When readers finish a book consistently judged 'plotless' or 'weak in plot arrangements,' the lack of mastery should make them feel lost in the loose constellation of events relayed by the summer visitor. The Country of the Pointed Firs causes no such disorientation. The answer to the quandaries over authorial control and reader response lies in understanding oida's use of time."



**\*\* Abstract**

Arnold defines oida as "a narrative form written primarily by and about women's lives and spring from a female sense of epic" (n.pag), and in chapter three examines Jewett's Country of the Pointed Firs in conjunction with Mary Wilkins Freeman's Pembroke as examples to emphasize that "Jewett's and Freeman's novels were linked to New England life with an integrity of purpose that set them apart from local color work by men which was less grounded in the reality of regional differences and more dependent on flamboyance and hyperbole" (196). As such, Arnold finds that "Jewett's and Freeman's work frankly recognizes the differences in women's appearances and experiences over time and applies a standard to women that takes account of life's events, presenting flaws and virtues alike" (198). Framing the Pointed Firs by the narrator's summer visit, and using "enfolded time," where "[e]vents recounted seem naturally to double back on themselves through memory" (213) are motifs that identify oida texts, control the narrative, and "mirror exactly the kind of kaleidoscopic pattern our real lives take on" (214). This is a huge, ambitious dissertation that also examines texts by Mary Austin and Willa Cather, among others, and introduces a new and unique lens through which to read feminist texts.

[Note: Jewett references appear on pp. 50, 195-258.]

1554. Bell, Michael Davitt. "Gender and American Realism in The Country of the Pointed Firs." New Essays on The Country of the Pointed Firs. June Howard, ed. Cambridge; New York: Cambridge University Press, 1994. 61-80.  
*Book chapter.*

"... In contrast to the view of a reader like Warner Berthoff, Jewett's own view of her characters is not at all pathological; she does not, from the perspective of what I have been calling realist thinking, regard the lives of her solitary women as *abnormal*. But she does recognize the limitations that hem these lives in: limitations imposed by, among other things, the norms--the assumptions about 'reality' and about the gendered allocation of different 'realities'--that underlie the literary ideas of men like Howells and Norris."

**\*\* Abstract**

Bell's excellent analysis of gender in The Country of the Pointed Firs compares the work to definitions and standards of realism by critics such as William Dean Howells, Warner Berthoff, and Frank Norris. Bell finds, indeed, that Jewett presents "a radical alternative" Howellsian realism that favored "the world of men's activities" (75), that she in no way considers her characters "abnormal" (76), such as Berthoff contended when he described her women characters as "distorted, repressed, unfulfilled or [exemplifying] transformed sexuality" (71), and instead realistically describes the limitations and complex attitudes women had toward their circumscribed lives; and that while Norris contended that women should write the best novels because of their excess in leisure time but don't because they are not intellectually capable of understanding "the crude, the raw, the vulgar" that is "real life" (65), Jewett recognizes "the gendered allocations of different 'realities'--that underlie the literary ideas of men like Howells and Norris" (76-77). An affirmative but critically grounded feminist assessment using the criticism of Pryse and Ammons as counterpoints.

1555. Blanchard, Paula. Sarah Orne Jewett: Her World and Her Work. Reading, MA: Addison-Wesley Publishing Co., 1994. 397 pp..  
*Book.*

"... Many of Jewett's stories can be read as a theatre in which the conflict of female/agrarian and male/urban forces is played out, often by a warmhearted resident countrywoman and a coldhearted city man who threatens to disrupt her world.... Central to any discussion of this destructive-male/constructive-female dichotomy is the 1886 story 'A White Heron,' in which Sylvia, a shy child who lives with her grandmother in the forest, must decide whether or not to betray a rare bird to a visiting hunter for the reward of ten dollars and the hunter's gratitude and friendship."

\*\* Abstract; includes photographs of Jewett, her house, family and friends.

Blanchard's excellent biography is a readable account of Jewett's life and work, including her bouts of depression, her religious and Swedenborgian interests, and her Boston marriage to Annie Fields. Blanchard further gives brief critical assessments of Jewett's fiction. This literary analysis is not always consistent--few would agree that Jewett's The Tory Lover is "a completion, a summing-up" (348) although it was of deep interest to Jewett and the last major work she wrote--but is always balanced and engaging. Overall the book is a well-rounded study useful to both scholars and those more casually interested in Jewett.

1556. Ward, Candace. "Note." The Country of the Pointed Firs by Sarah Orne Jewett. Candace Ward, ed. New York, NY: Dover, 1994. iii.  
*Book Chapter.*

"... The Country of the Pointed Firs (1896) is considered Jewett's finest work, described by Henry James as her 'beautiful little quantum of achievement.' Despite James's diminutives, the novel remains a classic. Because it is loosely structured, many critics view the book not as a novel, but as a series of sketches; however, its structure is unified through both setting and theme."

\*\* Abstract

Ward's brief headnote introduces Jewett's Country of the Pointed Firs, and provides the most succinct overview of critical perception of her most famous novel, pointing out James's praise and how the novel is currently perceived as unified by setting and theme.

1557. Brienzo, Gary. Willa Cather's Transforming Vision: New France and the American Northeast. Selinsgrove, PA: Susquehanna University Press, 1994. 9, 11, 14-20, 22-25, 27-30, 32, 55, 67-68, 72, 78-81, 86-88, 91.  
*Book.*

"... In such a reconciliation of connecting influences on Cather's life and fiction, the wisdom of Sarah Orne Jewett increasingly becomes the point of convergence for the younger writer. As well as contributing to Cather's best fiction, that which bears her own

artistic voice, Jewett's affectionate admonitions helped form Cather's beliefs about what made life worth living, including her ideas of how and where to live."

**\*\* Abstract**

Brienzo argues that Jewett was a major influence on Cather's life and works. Jewett "offered Cather an alternative literary tradition to James's legacy, a vision that encompassed previously overlooked settings and subjects" (15), and their female heroes, in particular, exhibit similar traits (16). Jewett's advice to Cather is studied, as are Cather's works that Brienzo argues exhibit Jewett's influence. Many prominent Jewett critics are cited, including Josephine Donovan, Ann Romines, Margaret Roman, and Helen Fiddymment Levy.

1558. Church, Joseph. Transcendent Daughters in Jewett's Country of the Pointed Firs. Rutherford, NJ: Fairleigh Dickinson University Press, 1994. 202 pp..  
*Book.*

"... In Jewett's metaliterary analyses of the daughter-writer's inheriting man's masterworks, she strives to expose and subvert their deleterious ways of speaking of and for women. By coordinating psychological and aesthetic projects, Jewett's work indicates the possibility of the critical daughter's transcending the representational dilemma and establishing the way to mature, vital relations with others. In that, Jewett's writing contributes much to present needs."

**\*\* Abstract**

Working from a psychoanalytical perspective, Church examines Jewett's The Country of the Pointed Firs and the four later Dunnet Landing stories, "to show that in working to delineate an otherwise unfamiliar region, Jewett symbolizes a woman's returning to psychological origins, making conscious an otherwise unconscious realm" (5). In the process of this endeavor, Church finds that Jewett's narrator breaks away from and transcends attachments to paternal influences and reestablishes bonds with maternal figures. Psychoanalytical theorists referenced include Klein, Bettelheim, Freud, Irigaray, Chasseguet-Smirgel, and Lacan, among others. An adaptation of Church's 1990 article "Absent Mothers and Anxious Daughters: Facing Ambivalence in Jewett's 'The Foreigner'" is included. An excellent work to be read in conjunction with Church's other psychological examinations of Jewett's writing.

1559. Foote, Stephanie Anne. "Image-Nation: Nationalism and Regionalism in Late-Nineteenth-Century American Fiction." Diss. State University of New York at Buffalo, 1994.  
*Dissertation.*

"... texts like Sarah Orne Jewett's The Country of the Pointed Firs celebrate the already-established pockets of regional life, and preserve them as an act of sectional integrity. But in such a text, the frontier is also refigured through time. It is not located in the future, in the West, but in the past, in the East. Its shifting location and its shifting meaning come to act as a kind of marker of the regionalist text."

**\*\* Abstract**

In the third chapter of her dissertation, Stephanie Foote examines Jewett's "The Foreigner" and The Country of the Pointed Firs alongside Harold Frederic's The Damnation of Theron Ware to explore how time is depicted in regionalism's representation of place and the ways in which the reader "participates in the reinvention of a national past, epitomized by the rediscovery of a geographical territory that is made slightly exotic and slightly foreign in the regionalist text" (84). Foote's dissertation was reworked and published in 2001 as Regional Fictions: Culture and Identity in Nineteenth-Century American Literature, q.v.

[Note: Jewett references appear on pp. 10, 14-15, 83-133.]

1560. Gillman, Susan. "Regionalism and Nationalism in Jewett's Country of the Pointed Firs." New Essays on The Country of the Pointed Firs. June Howard, ed. Cambridge; New York: Cambridge University Press, 1994. 101-17.  
*Book chapter.*

"... on the one hand, Jewett puts the Bowdens on the road to reunion, sharing dominant cultural vocabularies and values; but on the other, she has the predominantly female clan supplant it with a road of their own, or what amounts to a feminist nationalism. Like the gender confusion and inversion displayed in various ways throughout the Littlepage and Fosdick narratives, the reunion episode brings together spheres that are constructed as culturally separate, in this case the national/public and the female/private. Mothers and ministers are on equal footing in this nationalist vision."

**\*\* Abstract**

Debating the nativist and colonialist readings of Zagarell and Ammons in this same volume, q.v., Gillman argues that in The Country of the Pointed Firs Jewett presents a "feminist nationalism" that "creates and then debates conflicting images of the past in order to critique new social and sexual relations emerging in the present" (115). This is represented in part by language that shows the militarism of the reunion to be "pathetic" and "disproportionate," and the gingerbread model of the Bowden house falling in upon itself (114). Gillman finds that "[o]ddly, then, it turns out that, after all, Jewett is participating in the decline-of-New-England trope" (115), through which it is shown that the old hierarchies cannot stand and "new arrangements" are necessary for both the community and the nation generally to move forward (115).

1561. Horrigan, Patrick E. "Out in the Open: Gay Identity and the Writing of Cultural Criticism." Diss. Columbia University, 1994.  
*Dissertation.*

"... Space is not simply the 'code' for homosexuality in Jewett's writings and in Matthiessen's account of it; but descriptions of and narrations set within certain kinds of space do advance an allegorical discourse on homosexuality in the absence of the more intentional, self-conscious modes of expression that would become possible in the U.S. only after Stonewall--or after some comparable breaching of the epistemological divide between private and public discourses on homosexuality."

**\*\* Abstract**

Horrigan examines the ways Matthiessen's homosexuality informed his literary criticism, particularly when writing Sarah Orne Jewett. As such, he explores "closeted" attitudes and metaphors necessary for both Jewett and Matthiessen to write about their own homosexuality (94). Juxtaposed with Horrigan's stories about his own "excursions as a gay critic into the realms of popular and elite culture--in particular the "star texts" of Barbra Streisand and Al Pacino; the genre of the 1970s disaster film; and Virginia Woolf's 1925 novel, Mrs. Dalloway," he ultimately theorizes and demonstrates "an experimental mode of criticism, which I call 'open criticism,' that strategically employs biographical and autobiographical evidence as a means toward analyzing the complex interimplications of culture, subjectivity, sexuality, and the writing of criticism" (n.pag.). Important both for its literary and cultural explorations.

[Note: Jewett references appear on pp. 21-22, 86-123.]

1562. Howard, June. "Introduction: Sarah Orne Jewett and the Traffic in Words." New Essays on The Country of the Pointed Firs. June Howard, ed. Cambridge; New York: Cambridge University Press, 1994. 1-37.  
*Book chapter.*

"... The book we examine here is not a timeless masterpiece. It is precisely because this is a moment when women reading as women are prominent in literary scholarship, and when the construction of racialized nationality has assumed a new significance and urgency in our thinking, that Jewett's work is more legible now than just a few years ago. The Country of the Pointed Firs appears today as fully the equal in craft and resonant substance of the novels to which Cather compared it and as one of the most rewardingly complex American narratives we have."

**\*\* Abstract**

Howard's introduction to this important collection includes an overview of Jewett's biography and publishing history as well as a consideration of social factors that most influenced Jewett's emotional and creative life. The last half of the chapter is dedicated to outlining the evolution of Jewett's reputation, particularly in terms of the significance of major themes of criticism, such as the female literary tradition, concerns of form and structure, and more recent attempts to historicize Jewett. The whole grounds the reader in recent scholarship and prepares them well for the essays that follow with the certainty that Country of the Pointed Firs is "one of the most rewardingly complex American narratives we have."

1563. Jurecic, Ann. "The "Genus Medical Woman": Representations of Female Doctors and Nurses in American Fiction from the Civil War into the Twentieth Century." Diss. Princeton University, 1994.  
*Dissertation.*

"... If the female doctor is a third type, not 'at home' with either men or women, her existence necessarily demonstrates that the relationship between masculine and

feminine is not antithetical. Jewett's medical women, and even her male physicians, operate as such a third type. They denaturalize the *difference* between men and women, and they also suggest that the categories male and female are not unified *within* themselves, that there is no gendered nature."

**\*\* Abstract**

Jurecic's dissertation considers a variety of depictions of female medical women from Louisa May Alcott to Dr. Perri Klass because "the woman doctor comes to represent the cutting edge of emancipation, the newest of New Women. And for women writers, in particular, the literary figure of the professional female healer becomes a symbolic double" (1-2). Jewett's characters are considered in the fifth chapter, entitled "Gender and the Healing Arts in the Writings of Sarah Orne Jewett," in which Jurecic considers not only Nan Prince from A Country Doctor, whom she calls a character of suppressed ambition (182), and Almira Todd, the "transgressive nurturer," (191) from The Country of the Pointed Firs, but Jewett's nonfiction essay "Doctors and Patients," published in Portland, Maine's The Tonic in 1873, which was begun "on a prescription pad that belonged to her father" (156) and elucidates Jewett's thoughts on the interdependent relationship between the healer and the healed. As such, this is a more rounded discussion of Jewett's healing interests than has often been offered by scholars.

1564. Kirk, Diane Moore. "Landscapes of Old Age in Walt Whitman's Later Poetry." Diss. Texas A & M University, 1994.  
*Dissertation.*

"... Jewett's settings invite comparison with Whitman's later poetic scenes in acknowledging a condition of significant decline, and yet in the long run remaining beautiful and magnifying the smallest of regenerations to fill the point of view."

**\*\* Abstract**

Kirk compares Whitman's later poetry, which often associates the American landscape with the aging process, to theories in art history, gerontology, environmentalism and evolution to explore what Whitman's aging metaphors imply to the landscape and the society and culture at large. Part of her study also compares Whitman's metaphor of aging to Jewett's, particularly in "The Queen's Twin" and The Country of the Pointed Firs, mainly to examine Jewett's trope of "youth-in-age" (149-55). Jewett is treated peripherally in the course of the dissertation, however; Kirk makes no larger interpretation of Jewett and her work.

1565. Lutwack, Leonard. Birds in Literature. Gainesville, FL: University Press of Florida, 1994. 205-07, 208.  
*Book.*

"... Sylvia, in Sarah Orne Jewett's 'A White Heron,' is only nine years old, but 'the woman's heart, asleep in the child, was vaguely thrilled by the dream of love' when she encounters a young man who is searching for a rare bird he has seen in the vicinity of the isolated farm where she lives with her grandmother. John James Audubon could have been the model for this character, who is quite knowledgeable about birds and is a

collector of specimens...In one of his autobiographical writings Audubon tells about staying with a country family, becoming 'acquainted with my hostess and her sweet children,' and collecting (shooting) a 'lovely Sylvia'--the name of an Old World warbler that sometimes occurs in North America."

**\*\* Abstract**

Jewett's "A White Heron" is briefly discussed in Lutwack's chapter on "Birds and the Erotic." Sylvia is described as "one of those rare spirits whose attachment to nature is so intense that they avoid close contacts with people and transfer their sexual feelings to natural phenomena" (206), and is compared to Cooper's Natty Bumppo in Last of the Mohicans, and characters in both W. H. Hudson's The Purple Land and Green Mansions.

1566. Murray, Robin L. "Is the Map Harder to Follow Than to Fold? Explorations of Sarah Orne Jewett's Treatment of the "Other"." Diss. University of Toledo, 1994. *Dissertation*.

"... Placing ecofeminism and the diverse theories of gynocriticism in conversation with one another, as one example of a feminist 'dialogics,' and applying them to Jewett's works, both demonstrates how Jewett's works began the dynamic process toward a reconceptualized worldview and continues that dynamic process. My perspective of each Jewett text depends on the theories I apply to them, for those feminist theories contextualize what the text signifies; and the Jewett texts inform that context."

**\*\* Abstract**

Murray reads a number of Jewett's texts through a variety of literary theories emphasizing the "other" in order to show how "a symbiotic relationship exists among the theories and Jewett's texts" (i); each story then "signifies" according to what theory it is read through (ii). James's hylozoism and pansychism, Merchant's environmental holism, Kolodny's theories of the land, Kristeva's feminism, and Bakhtin's dialogism are but a few of the theories utilized. The thesis has more to do with the theories and in discovering "a feminist 'dialogics'" (281) than having anything necessary to say about Jewett, although Jewett's texts are adeptly explored by using Murray's techniques, and certainly demonstrate that they can stand up to such new and varied criticism. The conclusion provides a particularly nice summary of Murray's findings, and a lengthy bibliography is provided.

1567. Older, Julia. "The Island Queen: A Novel." (Hancock, NH). (1994): 127. *Journal article*.

"... The captain tipped his cap to her as a deck hand stowed their luggage and boxes below. This trip Celia had purchased too many mainland treasures: dry goods and notions for her mother, new books by her friends Sarah Orne Jewett and Henry Dana, as well as beakers, chemicals and plates for Karl's darkroom."

**\* Complete Jewett reference**

In this novel about Celia Thaxter and the murder that occurred on Appledore Island, Jewett is mentioned as a friend of Thaxter's whose books Thaxter buys on a trip to the mainland.

1568. Pryse, Marjorie. "Reading Regionalism." Regionalism Reconsidered: New Approaches to the Field. David Jordan, ed. New York, NY: Garland Publishing, 1994. 47-63.

*Book chapter.*

"... Regionalist writers across decades and regional and color lines create visionary women, herbalist-healers, not as marginal freaks, but as central to the narratives and to the different perspective regionalism offers. . . Jewett creates Mrs. Todd, in The Country of the Pointed Firs, as a healer with communal and spiritual powers."

**\*\* Abstract**

Jewett is mentioned briefly several times in this essay that exemplifies issues of feminist concern in regionalist writing. Reference is made to Pryse and Fetterley's American Women Regionalists, q.v. Although a chapter is dedicated to considering Cather and Austin, Jordan's book as a whole takes a more masculine and American Western and international perspective than many works that focus primarily on (New England) women regionalists.

1569. Santelman, Patricia Kelly. "Written as Women Writer: Anne of Green Gables within the Female Literary Tradition." Harvesting Thistles: The Textual Garden of L. M. Montgomery: Essays on Her Novels and Journals. Mary Henley Rubio, ed. Guelph, Ontario: Canadian Children's Press, 1994. 64-73.

*Book chapter.*

"... Sarah Orne Jewett is an example of an American author with whom Montgomery shares similarities of time and place. Both Montgomery and Jewett portrayed the life of women in small, coastal villages at the turn of the century. Jewett makes no mention of their education. Her novella, The Country of the Pointed Firs, describes the authority enjoyed by the women in a Maine fishing village, but the two women, mother and daughter, who figure prominently in the novella, derive their authority and power from intuition and female lore, not traditional learning."

**\*\* Abstract**

Santelman notes similarities between Jewett and L. M. Montgomery, author of Anne of Green Gables, but in citing The Country of the Pointed Firs and "A White Heron," notes that Jewett's work does "not emphasize the value of education or intelligence." Santelman does not reference A Country Doctor, a novel that would have disproved her thesis in emphasizing both Nan Prince's education and intelligence.

1570. "Introduction." Two Friends and Other Nineteenth-Century Lesbian Stories by American Women Writers. Susan Koppelman, ed. New York, NY: Meridian Books, 1994. 5, 10, 11, 13, 198-219.



*Book chapter.*

"... Willa Cather thought she could answer yes to the question: Could it still be the same story if you said that it happened between a man and a woman instead of between two women?

"Sarah Orne Jewett, one of Cather's literary idols, wrote to Cather after reading her story 'On the Gull's Road' and warned her that *it can't be done*:

"The lover is as well done as he could be when a woman writes in the man's character,--it must always, I believe, be something of a masquerade...."

**\*\* Abstract**

Koppelman quotes Jewett, the author of 'Martha's Lady,' included later in the book, as having told Willa Cather that writing a lesbian story from a heterosexual perspective "must always, I believe, be something of a masquerade."

1571. Zagarell, Sandra A. "Country's Portrayal of Community and the Exclusion of Difference." New Essays on The Country of the Pointed Firs. June Howard, ed. Cambridge; New York: Cambridge University Press, 1994. 39-60.  
*Book chapter.*

"... The racial theories that ranked the Norman at the top of a comprehensive racial hierarchy in The Story of the Normans also inform the narrator's observations of the Bowdens. She identifies them as superior to 'most country people,' citing a gentility that seems, to use a modern term, genetic: an 'inheritance of good taste and skill and a pleasing gift of formality.' These equations between Normans and Bowdens and among family, community, and race add another dimension to the naturalizing of the Dunnet community, rendering its homogeneity and worth a matter of long-established heredity."

**\*\* Abstract**

Zagarell traces Jewett's racial identification with the Anglo-Normans, as depicted in The Story of the Normans, to both her own background and to the broader nativist perspective of the Brahmin community in the 1880s and 1890s who reacted against America's rapid increase in immigration. Zagarell argues that the same racial hierarchy is depicted in The Country of the Pointed Firs, in which the Dunnet Landing community is shown to exhibit a racial purity that both binds the village together and works to exclude cultural and racial outsiders. Therefore, traditional readings of the universality and inclusivity of Jewett's communities needs to be broadened to also recognize their "cultural and racial restrictiveness" (52). Read in conjunction with Ammons's and Gillman's essays in this same volume.

1572. Wellburn, Ron. "The Braided Rug, Pennyroyal, and the Pathos of Almira Todd: A Cultural Reading of The Country of the Pointed Firs." Journal of American Culture (Bowling Green, OH). 17 (Winter 1994): 73-78.  
*Journal article.*

"... Both rug and pennyroyal are identified with Almira Todd, the book's dominating figure who invokes our compassion despite her sibylline presence. Both materials are

inextricably a part of the cultural and folk histories of northern New England and Jewett seems to have utilized them for structural and spiritual value. They serve as powerful intangible forces in her Dunnet Landing community as they are woven into the story with great skill and relied on by the characters and by the reader in ways too subtle to ignore."

**\*\* Abstract**

Wellburn reads Jewett's use of braided rugs, their rings, somber colors and their symbolic placement, as well as the herb pennyroyal's medicinal uses through historical and cultural sources to suggest thematic and structural links with The Country of the Pointed Firs, particularly in terms of Almira Todd's mystical powers and her alleged abortion. Ammons and Pryse are used as critical touchstones. For a similar reading of the herb pennyroyal see George Smith's Spring 1994 Modern Language Studies article.

1573. Pizer, Donald. "[Review of Bell's The Problem of American Realism]." Nineteenth-Century Literature . 48 (Mar 1994): 549-51.  
*Journal article.*

"... The Problem of American Realism is in fact rather different from Bell's announced intent because only Howells and Norris, among the seven writers he examines, discussed their beliefs about realism and naturalism. For the other five figures (Twain, James, Crane, Dreiser, and Jewett) Bell has to rely principally on selected works of fiction to deduce each author's relation to the ideological implications of Howells's and Norris's formulations."

**\*\* Abstract**

Pizer largely criticizes Bell's study, finding that "it produces conclusions that are either obvious (Norris as one extreme in his whole-hearted endorsement of the [realist and naturalist] ideology, Jewett as the other in her rejection), or wrong-headed...or beside the point" (550).

1574. Sawaya, Francesca Josephine. "Domesticity, Cultivation, and Vocation in Jane Addams and Sarah Orne Jewett." Nineteenth-Century Literature . 48 (Mar 1994): 507-28.  
*Journal article.*

This article is based on Sawaya's third chapter of her 1992 dissertation from Cornell, q.v. for annotation.

1575. Smith, George. "Jewett's Unspeakable Unspoken: Retracing the Female Body Through The Country of the Pointed Firs." Modern Language Studies (Providence, RI). 24 (Spring 1994): 11-19.  
*Journal article.*

"If we look at the question of regionalism from an intertextual viewpoint, Sarah Orne Jewett comes out as one of the least heard and most radical voices in nineteenth-

century American literature. This is to say that while Jewett articulates a covert feminist realism in a quaint Down East voice, her narrative representation of coastal Maine village life speaks also to big name nineteenth-century American novelists through a close dialogical exchange with their phallogentric fictions."

**\*\* Abstract**

Smith finds that Jewett's The Country of the Pointed Firs counters male hegemonic fictions by subversively supporting "an autonomous female body in terms of abortion and lesbianism" (11). With regard to the former claim, Smith sees Jewett's support of abortion rights by understanding Almira Todd's favorite herb, pennyroyal, to be "a common home-remedy abortifacient" (17). The latter is indicated by reading Jewett's Firs through the myth of the fisher king, in which power in relationships (both personal and institutional) is held by men. Jewett subverts the myth by presenting images of women, such as Elijah Tilley's dead wife and Almira Todd herself, who keep secrets, including sexual liaisons, from the men in their lives, thus contradicting the maxim of the idealized woman.

1576. Longstreet, Wilma. "[Review of The Country of the Pointed Firs and A White Heron and Other New England Tales (audio visual)]." Booklist . 90: 16 (Apr 15, 1994): 1546-47.

*Journal article.*

"These titles of regional fiction evoke the abundant beauties of New England, memories of long-gone days, and a clutch of fabled characters. Jewett's two treasure troves of timeless Americana are well performed here by single narrators; the limited number of awkwardly utilized sound effects contributes little to the dramatic success of the recordings."

**\*\* Abstract**

The reviewer praises the audiobooks of Jewett's The Country of the Pointed Firs and A White Heron, calling the stories "treasure troves of timeless Americana."

1577. Colquitt, Clare. "[Review of Roman's Sarah Orne Jewett]." Studies in Short Fiction . 31 (Summer 1994): 524-25.

*Journal article.*

"... In her conclusion, Roman links Jewett to contemporary feminists such as Monique Wittig and Judith Butler who reject not only gender constructs but male and female sexual categories, too. So large a claim needs more support. This suggestion aside, Margaret Roman has composed a compelling account of Jewett's lifelong (re)visionary project to move beyond gender stereotypes so as to depict 'people and things...just as they are.'"

**\*\* Abstract**

Colquitt's review of Roman's Sarah Orne Jewett provides a good overview of the book's scope, including a synopsis of Roman's argument that even Jewett's children's stories

"contain subversive messages" (524). Largely positive, Colquitt only "suggests" that Roman's conclusion that Jewett should be linked to contemporary feminists "needs more support."

1578. Strain, Margaret M. "'Characters...Worth Listening To': Dialogized Voices in Sarah Orne Jewett's The Country of the Pointed Firs." Colby Quarterly (Waterville, ME). 30 (June 1994): 131-45.  
*Journal article.*

"... Bakhtin's notions of dialogism and heteroglossia suggest methods which not only establish Pointed Firs as a novel but also move us to a closer examination of the ways in which the dialogic confrontation located in competing characters' voices and within the language of a single character bring the psychical and physical realities constitutive of the Dunnet Landing community into sharp relief."

**\*\* Abstract**

Strain uses Bakhtin to argue for novel status for Jewett's Pointed Firs, and does so by examining the narrator's initial resistance to than acquisition of the languages of Dunnet Landing, and by examining how the language of other characters often evokes or "refracts the speech of absent characters" (132). She concludes by saying that Bakhtin's "definitions of double-voiced discourse, heteroglossia and, most significantly, the novel itself redirect our attention to Jewett's own focus: her characters and their voices" (144). One of the first articles to consider Jewett through a Bakhtinian lens, and readable to boot. Recommended.

1579. Anon. "[Review of Blanchard's Sarah Orne Jewett: Her World and Work]." Publishers' Weekly . 241 (Jul 11, 1994): 70.  
*Journal article.*

"... in this well-written and objective study...Blanchard argues that although Jewett became renowned as a 'regional' writer, her skillful portrayals of women's lives and the important case she made in her fiction (e.g., A Country Doctor) for their careers has been overlooked by male literary critics, who tend to patronize her."

**\*\* Abstract**

This brief, but positive review notes Blanchard's feminist perspective, and Jewett's significance as an early supporter of women's right to work. The reviewer calls Blanchard's book an "absorbing biography," and emphasizes Jewett's relationship with Annie Fields.

1580. Griswold, Mac. "Gardening by the Book." Town & Country . 148 (Aug 1994): 33-35.  
*Journal article.*

"... From New Hampshire, the armchair traveler might skip over to the neighboring state via Sarah Orne Jewett's The Country of the Pointed Firs and Other Stories, the essence

of 19th-century summer-visitor Maine, with its landscapes, flowers and the fragrant gardens of local characters like the ponderous Mrs. Todd, an herbalist whose trailing, voluminous skirts and heavy tread daily threatened her livelihood."

\* Complete Jewett reference

After recommending Celia Thaxter's An Island Garden, Griswold recommends Jewett's Pointed Firs as quintessential "summer-visitor" reading about Maine gardens. He notes, however, that Mrs. Todd's "voluminous skirts and heavy tread" threaten the garden from which she earns a living. A variety of other books about gardens are also mentioned. Unfortunately, Jewett's is not provided with a publication date or pricing information, as the others are, which could result in readers dismissing rather than searching out her work.

1581. Auchincloss, Louis. "Old Times Down East [Reviews of Blanchard's Sarah Orne Jewett and Bell's Library of America edition of Sarah Orne Jewett: Novels and Stories]." New Criterion (New York, NY). 13: 1 (Sept 1994): 76-80.  
*Journal article.*

"... Blanchard attributes the neglect of Jewett's work in the fifteen years between her death and Willa Cather's re-arousal of interest in it to the patronizing tone of 'male literary pundits.' Indeed, she regards this tone as a 'classic illustration of historic male bias in the canon.' I don't agree. It seems to me that fiction is one of the rare fields in which women have shared equal honors with men, and the ultimate judges, i.e., the readers, have had a majority of women. I believe that what Jewett suffered from, and will always suffer from, is the kind of reader, of either sex, who cannot be persuaded that her subject material is 'important.'... Even the fine Library of America edition of Jewett is not going to make *them* change their minds."

\*\* Abstract

Auchincloss's review amounts to a mini-biography of Jewett and her work, part of which comments on Blanchard's biography and, more briefly, Bell's Library of America edition of Sarah Orne Jewett: Novels and Stories. Specific remarks about the books at hand are few and far between, however (the most dramatic is quoted above), and the essence of this article is to show that Jewett is worthy of two publications of her works. Neither she nor her fiction is perfect, but both have allure to readers everywhere.

1582. Fulton, Valerie. "Rewriting the Necessary Woman: Marriage and Professionalism in James, Jewett, and Phelps." Henry James Review (Baltimore, MD). 15 (Fall 1994): 242-56.  
*Journal article.*

"... A slightly different way of looking at the novel would be to say that Jewett arouses in her nineteenth-century audience the expectation that A Country Doctor will fulfill the promise of its traditional sentimental format by having Nan reject Gerry only to succumb to the greater attraction of her guardian. These events do occur: Nan leaves the seacoast town of Dunport and returns to her place by Dr. Leslie's side. The difference is that here Jewett reverses the opposition one usually finds in mid-nineteenth-century

women's fiction between the 'wide wide world,' a testing ground where the heroine must prove her capacity for hard work and sacrifice, and the guardian's ancestral home, where she receives marital sanctuary as the reward for all she has had to endure."

**\*\* Abstract**

Arguing against James's view that in the nineteenth century women's only hope "for a life worth living, lies in marriage" (242), Fulton examines marriage and professionalism in James's The Bostonians, Phelps's Dr. Zay and Jewett's A Country Doctor. Fulton concludes that Jewett's novel "rejects the automatic equation of power with male identity" and allows Nan Prince to "walk around the traps James set to ensnare the independently minded women in his own fiction" (252). For comparison, see pieces by Sobal (1984), Masteller (1984) and Jurecic (1994).

1583. Fultz, Lucille P. "Review of Mobley's Folk Roots and Mythic Wings, Harris's Fiction and Folklore and Rigney's The Voices of Toni Morrison]." Sage (Atlanta, GA). 8 (Fall 1994): 59-60.

*Journal article.*

"... Mobley theorizes that Morrison's and Jewett's fiction represents a 'marriage of their folk knowledge and sensitivity to their artistic vision and narrative intention.' Such a marriage, Mobley contends, constitutes for these writers a 'folk aesthetic.' In this 'cross-cultural approach' Mobley seeks 'to link two women writers whose ethnic backgrounds, narrative themes, and cultural and literary contexts initially seem to preclude any possibility of similarities.'"

**\*\* Abstract**

Heavily laden with quotes from the texts at hand, it is difficult to discern Fultz's opinions from the words of the authors themselves. The books are linked by their consideration of Toni Morrison, so this is not a significant article for Jewett information.

1584. Marcotte, Edward. "[Review of Silverthorne's Sarah Orne Jewett]." Sewanee Review. 102 (Fall 1994): cix-cx.

*Journal article.*

"... Silverthorne's Sarah Orne Jewett is not an in-depth biography, being just over 200 pages, but it has the conciseness that results when vast research yields a trim, balanced, and elegant residuum. . . . This biography is indispensable to anyone pretending to a serious interest in nineteenth-century American literature."

**\*\* Abstract**

Marcotte finds Silverthorne's biography brief but "balanced," and remarks that the points Silverthorne covers, including Jewett's environmentalism and her sexual orientation, afford a new perspective on Jewett and "the new recognition of her place in our literature" (cix). Marcotte states that "[a]n Edith Wharton she was not; neither can she be dismissed as a minor nineteenth-century regionalist" (cix).

1585. Roberts, Becky. "[Review of Bell's The Problem of American Realism]." American Studies . 35 (Fall 1994): 146-47.  
*Journal article.*

"... In a final chapter devoted to Sarah Orne Jewett, Bell complicates current critical thought on Jewett by demonstrating that she both affirms a woman's community and critiques the lack of freedom that cloisters them. Here and throughout the study, Bell's use of biographical material is nuanced and effective, and he persuasively revises the readings of new historicist and feminist critics such as June Howard and Marjorie Pryse. However, Bell's project is limited by equating Howells's ideas with realist thinking in America."

**\*\* Abstract**

Roberts finds that Bell "complicates current critical thought on Jewett" by examining both the communities that support women and the "lack of freedom that cloisters them." She finds the largest flaw to be Bell's lack of proper perspective in "equating Howells with realist thinking." Nevertheless, the review is generally positive, concluding that Bell's "astute readings in engaging and witty prose" is accessible to a wide range of scholars (147).

1586. Lally, Marie L. "[Review of Blanchard's Sarah Orne Jewett]." Library Journal . 119 (Sept 1, 1994): 182.  
*Journal article.*

"... [Blanchard] gives ample reason for the recent resurgence of interest in Jewett, especially among modern feminist critics, spurred by the strength of Jewett's female characters, her inimitable portraits of 19th-century New England, and her confident reassertion of traditional values and optimism in the face of hardships and defeat."

**\*\* Abstract**

Lally calls Blanchard's biography "an eminently informative work," in which she "tells a story rather than simply recounting the facts. Another brief but positive review.

1587. Anon. "[Review of Blanchard's Sarah Orne Jewett]." New Yorker (New York, NY). 70: 14 (Nov. 14, 1994): 147.  
*Journal article.*

"This sympathetic and beautifully written biography claims neither too little nor too much for a writer who has been alternately cherished and patronized by literary fashion."

**\*\* Abstract**

The anonymous reviewer finds Blanchard's book "beautifully written," and finds Jewett "no mere provincial." A brief but meaty and positive notice.

1588. Alther, Lisa. "[Review of Blanchard's Sarah Orne Jewett]." New York Times Book Review (New York, NY). Nov 20, 1994: 25.  
*Newspaper article.*

"... Paula Blanchard's superb biographical study makes it clear that anyone weary of the current avalanche of fiction centering on violence and murder could do a lot worse than to seek out Sarah Orne Jewett's quiet, eloquent explorations of our higher human capacities."

**\*\* Abstract**

Alther gives a broadly positive review of Blanchard's biography in this well respected venue, calling it "superb," and "a magnificent study."

1589. Fetterley, Judith. "'Not in the Least American': Nineteenth-Century Literary Regionalism." College English . 56 (Dec 1994): 877-95.  
*Journal article.*

"... In [Michael] Bell's version of American literary history Jewett appears as an isolated individual struggling to create an alternative to oppose to the dominant discourse of realism and failing precisely because of her isolation and because realism is finally the only game in town. In a different version of American literary history, but perhaps not called that, Jewett might appear as a particularly talented practitioner of a long-established tradition, seeking to critique the self-consciously masculine 'new' realism from a larger historical perspective."

**\*\* Abstract**

Fetterley uses Jewett's statement that Deephaven was "not in the least American," meaning that "[t]here was no excitement about anything; there were no manufacturies; nobody seemed in the least hurry" (877), to critique the canon of American literature using Paul Lauter's work as a model. Fetterley argues that by studying "unAmerican" texts, works that oppose the typically American cultural touchstones of youth, masculinity, speed, production, and heterosexuality, among others, we can further identify American literature and broaden what we include within that category. Regionalist fiction, Fetterley argues, is particularly effective here, as the main perspective is empathetic--"the capacity to imagine how someone else might feel" (889), and as such, regionalist fiction "proposes alternative behaviors to those which characterize the world of boys; to the extent that boys are equated with the national, regionalism models behaviors not in the national interest" (890). Jewett's work that focuses often on young girls and old women fit this pattern perfectly. A well-argued and compelling discussion.

[Note: This was reprinted with a slightly different name in Kilcup, ed. *Nineteenth-Century American Women Writers: A Critical Reader*. Malden, MA: Blackwell, 1998.]

1590. Ammons, Elizabeth. "Expanding the Canon of American Realism." The Cambridge Companion to American Realism and Naturalism: Howells to London. Donald Pizer, ed. Cambridge, U.K.: Cambridge University Press, 1995. 95-114.



*Book chapter.*

"... Mrs. Spring Fragrance, like many other texts at the turn of the century-- W.E.B. Du Bois's The Souls of Black Folk (1903), Sarah Orne Jewett's The Country of the Pointed Firs (1896), Alice Dunbar-Nelson's The Goodness of St. Rocque (1899), Hamlin Garland's Main-Travelled Roads (1891)--is a communally focused, coherent, long narrative composed of collected stories. They can be read randomly as individual short stories, but the book can also be read straight through as a composite long fiction. Thus the effect of the work as a whole, even simply at this mechanical formal level, is to send a complex message about the relationship between individual and collective identity."

\* Complete Jewett reference

Ammons lists Jewett's Country of the Pointed Firs as one of a number of "composite" fictions produced at the turn of the century which "send a complex message about the relationship between individual and collective identity."

[Note: This essay is reprinted in Pizer's Documents of American Realism and Naturalism (Carbondale: SIUP, 1998), pp. 435-52, q.v.]

1591. Budd, Lewis J. "The American Background." The Cambridge Companion to American Realism and Naturalism: Howells to London. Donald Pizer, ed. Cambridge, U.K.: Cambridge University Press, 1995. 21-46.

*Book chapter.*

"... Lately, historians have been rediscovering writers such as Charles Chesnutt and Frances E. W. Harper--for Iola Leroy; or Shadows Uplifted (1892). However, postbellum Afro-Americans fought for other such vital causes as to leave realism secondary. Primary enrichment has come through the latest wave of feminism, which has analyzed Kate Chopin's The Awakening (1899) up to canonical status and has shown that Sarah Orne Jewett's Country of the Pointed Firs (1896) and short stories deserve a roomier, better respected category than local-color or regionalism. Overall, Josephine Donovan contends that postbellum women were marginalized in both ambition and subject, that local color was their self-contained realism."

\* Complete Jewett reference

Budd reports that "the latest wave of feminism" has canonized Kate Chopin's The Awakening and prompted a reassessment of regionalism and local-color to give Jewett's Country of the Pointed Firs "a roomier, better respected category." Donovan's New England Local Color Literature: A Women's Tradition is referenced, q.v.

1592. Dunn, Maggie, and Ann Morris. The Composite Novel: The Short Story Cycle in Transition. New York, NY: Twayne Publishers, 1995. 1, 36-39, 55, 119, 127-29, 170.  
*Book.*

"... Perhaps the quintessential example of a composite novel organized in the village sketch tradition is Sarah Orne Jewett's turn-of-the-century The Country of the Pointed Firs (1896). The importance of place is signaled not only by the title but also by the first

sentence: 'There was something about the coast town of Dunnet which made it seem more attractive than other maritime villages of eastern Maine.' Lovingly, Jewett proceeds to describe the rocky shore, the dark woods, the steep-gabled houses of the town, and the charms of the nearby islands. As she introduces the main characters of the book, the reader begins to see how their lives are molded by their surroundings. Although the individual stories are also interrelated by the single narrator and by the repetition of characters and images, it is setting that dominates the structure throughout."

**\*\* Abstract**

Jewett's Country of the Pointed Firs is noted as being "[p]erhaps the quintessential example of a composite novel organized in the village sketch tradition" (36). The novel is presented in synopsis form according to the arrangement of the tales, and the main themes are briefly discussed. Later it is noted that "[e]ven though it had such significant precursors as Mitford's Our Village, Turgenev's A Sportsman's Sketches, Daudet's Letters from My Mill, Jewett's The Country of the Pointed Firs, and Joyce's Dubliners, Winesburg[, Ohio]'s popularity makes it still the best-known composite novel" (55). For comparison see Nagel's 2001 The Contemporary American Short-Story Cycle.

1593. Easton, Alison. "Introduction: The Country of the Pointed Firs: History and Utopia." The Country of the Pointed Firs and Other Stories, by Sarah Orne Jewett. New York, NY: Penguin, 1995. vii-xxii.  
*Book chapter.*

"... [Jewett] is rejecting the two central tenets of nineteenth-century gender relations--the separation of women's and men's lives, and the place of women within the private sphere of the home and their exclusion from the public realm of politics and business. Her characters mostly do not exist in that separate sphere of urban bourgeois femininity. By focusing mainly on the agricultural class, she shows women's working lives and their involvement in the community."

**\*\* Abstract**

Working from Sandra Zagarell's understanding of "literature of community," Easton presents an introduction to Jewett's The Country of the Pointed Firs from a socio-economic perspective that disproves both that Jewett's work generally and her characters specifically were entrenched in the nostalgic past. Instead, Jewett's communities thrive not in terms of bustling business activity, but in relation to "continuities both between economic existence and one's natural surroundings and between the individual and modes of production" (ix). Later elements of Easton's introduction analyze Jewett's use of friendship rather than marriage as the main form of relationship, and discuss Jewett's rejection of Social Darwinism in favor of the natural processes of cyclical change. Sarah Way Sherman's use of the Persephone myth is mentioned, and is considered in relationship to the fluid mother-daughter relationships Jewett presents. Overall this is a readable, critically relevant, and pertinent introduction to many of Jewett's main themes. A brief bibliography follows a Note about the Text. Easton's edition includes ten other stories by Jewett, including "A White Heron" and the four later "Dunnet Landing" stories.

1594. Gerber, Philip. Willa Cather. Revised Edition. New York, NY: Twayne Publishers, 1995. 23-26, 76, 79.  
*Book.*

"...So it was not Mrs. Fields who became the central attraction on Cather's first afternoon at 148 Charles Street but Sarah Orne Jewett, who was a guest the same day Cather visited. In 1908 the author of Deephaven and The Country of the Pointed Firs stood in the first ranks of the local-color realists. From her, Willa would learn the secrets of her chosen profession."

**\*\* Abstract**

Jewett and Cather knew each other for less than two years, but Jewett influenced Cather deeply. Jewett told her that she must "know the world before you can know the village," and encouraged her to leave McClure's Magazine to devote herself to her writing. Jewett's place in this edition is greatly reduced from the 1975 edition, q.v.

1595. Joseph, Sheri. "Sarah Orne Jewett's White Heron: An Imported Metaphor." American Literary Realism (Jefferson, NC). 27 (1995): 81-84.  
*Journal article.*

"... It is interesting to consider why Jewett, who is known for her 'local color' sketches portraying observable elements of the New England landscape, would choose to write a story about a bird she could not possibly have seen there."

**\*\* Abstract**

Joseph identifies Jewett's white heron as a snowy egret and notes that historically the bird was indigenous to the south, and was further endangered at the time Jewett wrote her short story; hence, Jewett could never have seen the bird she writes about. Joseph notes that this "creates an additional tension that undermines attempts to read the story as an example of local color fiction" (84). The snowy heron has since recovered its numbers, has extended its breeding grounds, and is a common sight on the Maine coast.

1596. Nagel, Gwen Lindberg. "[Review of Warren's The (Other) American Traditions]." Legacy: A Journal of American Woman Writers (University Park, PA). 12: 1 (1995): 58-60.  
*Journal article.*

"... Josephine Donovan once again turns her attention to local-color literature in her contribution to this volume; her essay suggests how writers like Jewett, Freeman, and Stowe endorse 'deviance' in their fictional depictions of local eccentricity and nonconformity. The works of these 'subjugated, resistant voices,' argues Donovan, need to be explored more fully."

**\*\* Abstract**

Nagels review includes summaries of the essays within Warren's book, including Josephine Donovan's who considers "deviance" in the fiction of Jewett, Freeman and Stowe. Although she finds that some of the discussions are well worn, the whole is "a book that challenges the old, unearths the forgotten, reexamines the misread, and paves the way for continued serious explorations of the literature of nineteenth-century women writers" (60).

1597. Palumbo-De Simone, Christine M. "Sharing Secrets: Encoded Meanings in Nineteenth-Century Women's Relationship Stories." Diss. Temple University, 1995. *Dissertation*.

"... The nineteenth-century perception of motherhood/daughterhood as an integral part of true womanhood explains what 'happens' between the women in Jewett's story; neither Mrs. Todd nor the middle-class white woman reader can fully empathize with Mrs. Tolland until the 'foreigner' is recast as 'one of us.' Through the common experience of the mother-daughter bond, Mrs. Tolland is finally able to forge for herself a place at Dunnet Landing."

**\*\* Abstract**

Palumbo-DeSimone examines the ways of communication between women in nineteenth-century middle-class white women's short stories by such writers as Mary E. Wilkins Freeman, Susan Pettigru King Bowen, Elizabeth Stuart Phelps, Edith Wharton, Sarah Orne Jewett, Kate Chopin, and Lydia Maria Child (iv). Chapters are formed around mother-daughter relationships, female friendships, and relationships with the "other," and are read through a feminist lens using such formidable theorists as Annette Kolodny, Lillian Faderman, Nancy Chodorow, Carroll Smith-Rosenberg and others (iv). Jewett's "The Foreigner," "Miss Tempy's Watchers," "Martha's Lady," and "The Queen's Twin" are examined, particularly to discover what is communicated between women in secret, or in silence, or more broadly, in what is "unsaid" (v). The chapters are densely filled with both literary analysis and criticism, so the dissertation is more centered on the discussion than what is said about any single author independently; nevertheless, Scholz finds, for example, that "[t]he characters and the female reader are all 'connected' through Jewett's use of the relationship that narrows both cultural and narrative distances" (81). She fits a lot in a relatively small space.

1598. Powell, Betty Jane. "The "Loud and Anxious Tick of Time": Genealogical Tropes in the Fiction of Sarah Orne Jewett." Diss. University of Kentucky, 1995. *Dissertation*.

[Not seen--unavailable via ILL.]

"This study of the fiction of Sarah Orne Jewett focuses on genealogical tropes as they naturalize linearity in both genealogy and narrative. Tropes such as paternal houses invest fiction with a preconceived bias in favor of traditions that carry social assumptions and operate to limit the autonomy of women. Furthermore, genealogical tropes inscribe texts with notions concerning time and space, notions that favor masculine, linear time over feminine, non-linear time and patriarchal space over matriarchal." (DAI 56 [no. 07A, 1995]: 2685).

**\*\* Abstract**

Powell considers Jewett's genealogical tropes that "favor masculine, linear time over feminine" and "patriarchal space of matriarchal." Jewett's women characters from Deephaven to Country of the Pointed Firs strive to break free from these boundaries.

1599. Pryse, Marjorie. "Regionalism." A Companion to American Thought. Richard Wightman Fox and James T. Kloppenberg, eds. Oxford, U.K.: Blackwell, 1995. 574-76. *Book chapter*.

"... Character, relationship to place (if not literal geography), and a respectful approach to difference all distinguish regionalism from other modes of regional literature, including local color fiction. Mary Austin (The Land of Little Rain, 1903, and Lost Borders, 1909) was the only writer who used the term 'regionalism' to describe her work (and not until a 1932 essay [q.v.]), but many others--Mary Noialles Murfree, Sarah Orne Jewett, Kate Chopin, Alice Dunbar-Nelson--explicitly differentiate in their fiction between the impulses of regionalism and the local color approach to the depiction of regional life."

**\*\* Abstract**

Jewett is mentioned variously but briefly in this excellent overview of the term "regionalism." She is also noted as having "served as a literary and personal bridge for some of the regionalists by acknowledging her indebtedness to Stowe and serving as a mentor to the young Willa Cather" (575). An excellent overview of the term.

1600. Shepard, Suzanne Victoria. "The Patchwork Quilt: Ideas of Community in Nineteenth Century American Women's Fiction." Diss. State University of New York at Binghamton, 1995. *Dissertation*.

"... in The Country of the Pointed Firs the image of the chair at the window suggests the characters' complex relationship to and ambivalence about community. Mrs. Blackett's window mentioned above shows both community and lack of it, since she can see her neighbors but not touch them. From the window each of several other characters communicates with and observes the world outside; but also from the window each feels isolation. The chair at the window marks individuals' attempts to connect with community, but also marks them as outsiders."

**\*\* Abstract**

Shepard explores nineteenth-century women's "patchwork-quilt fiction," which expresses feminine ideas about community using "realistic detail, with women's metaphors such as the hearth/home/kitchen, the garden, and the quilt" (iv). Texts considered included those by Susan Warner, Sarah Josepha Hale, Maria Cummins and Harriet Beecher Stowe. A later chapter called "Local Color: Loss of Community" explores Shepard's view that late nineteenth-century women writers reacted against patchwork-quilt fiction, inverted its themes, and wrote instead about the "fragmentation of community" (v). Jewett's Country of the Pointed Firs is considered in part of this chapter, which Shepard feels is marked

by images of isolation, the inability to connect to the community, and departure, since "the central relationship around which Pointed Firs is built is severed at the end of the novel when the narrator leaves" (192). A reversal of Josephine Donovan's assertion that the world Jewett depicts is one in which "community was still a possibility, and in which women of strength were the prime sustainers of the communal experience" (Shepard 191).

1601. Sherman, Sarah Way. "Jewett, Sarah Orne (1849-1909)." The Oxford Companion to Women's Writing in the United States. Cathy N. Davidson and Linda Wagner-Martin, eds. New York, NY: Oxford University Press, 1995. 432-34. *Book chapter*.

"... As in much of Jewett's fiction, the conflicts here are subtle--problems of social negotiation, usually resolved through emotional connection--and the narratives often circle around a suggested center instead of marching toward an explicit climax. This technique, grounded in oral and women's traditions, anticipates literary modernism and gives apparently simple scenes of Pointed Firs a mythopoetic power."

\*\* Abstract

Sherman contributes the Jewett entry for this distinguished volume and briefly outlines Jewett's life, career, and major works and themes.

[Note: Jewett is also mentioned variously throughout the volume, notably in sections titled "Biography," "Children's Literature: 1650 to 1900," and "Realism." See index.]

1602. Shi, David E. Facing Facts: Realism in American Thought and Culture, 1850-1920. New York, NY: Oxford University Press, 1995. 114, 115-6, 117-18, 119, 121, 125, 210, 249, 305. *Book*.

"... When male critics complained about Jewett's preoccupation with widows and spinsters who sewed, gossiped, brewed tea, and engaged in other 'trivialities and commonplaces of life,' she responded that such ordinary subject matter 'gives everything weight and makes you feel the distinction and importance of it.' Her fictional world, small in size but drawn exactly to scale, is saturated with the tang and scent of the Maine coastal villages and islands she knew so well. Jewett's moral aesthetic, her need to communicate humanly through homely details, prosaic beauties, ineffable truths, and quiet lives, ordered her outlook as a woman as well as directed her pen."

\*\* Abstract

Shi considers Jewett mainly in Part III of his book, titled "Realism Triumphant," and particularly in chapter six, called "Truth in Fiction." She emerges in categories such as "Feminine Realism," from which the above quote is taken, in which Shi further notes that "[w]riters such as Jewett and Alcott recognized a basic truth: many of the most interesting and ironic situations in life occur in the home and its immediate surroundings" (114). She is also noted in the section "Democratic Realism," along with Whitman, Emerson, and Howells, particularly as she "recognized the need to deal with the harsh

new social conflict, and in her fiction she tried to weave together the threads of seemingly insignificant aspects of life into a resilient social fabric" (117). Later she is briefly mentioned as participating in the "romantic revival" that influenced her writing of The Tory Lover (210). This is an important book for considering the American realists from a contemporary perspective.

1603. Graham, Margaret Baker. "Visions of Time in The Country of the Pointed Firs." Studies in Short Fiction . 32 (Winter 1995): 29-37.  
*Journal article.*

"... In The Country of the Pointed Firs, the sea symbolizes [a] kind of fluidity, allowing the narrator to transcend the ending of her experiences in Dunnet Landing and to escape the finality of death. Captain Littlepage, Joanna Todd, and Elijah Tilley cannot achieve this kind of fluidity because they set themselves apart from others. Embracing monumental time, however, the narrator transcends superficial change to see that one part of the world and another, the mythical and the historical, the immortal and the temporal are the same."

\*\* Abstract

Graham examines Jewett's Pointed Firs using Julia Kristeva's feminist theory of time to argue that "Jewett offers a vision of life that includes the masculine, linear time and the feminine, cyclical time, yet ultimately transcends both to achieve monumental time" (29), that latter of which is described as "realized through mythology, what Kristeva calls 'the archaic (mythical) memory'" (30). Communion with nature, community with others, and the value of process further play into Graham's reading.

1604. Haiss, Tory. "Bio Puts Jewett's Life, Times in Sharp Focus [Review of Blanchard's Sarah Orne Jewett]." Maine Times (Topsham, ME). Jan 20, 1995: 21.  
*Newspaper article.*

"...Blanchard offers a great deal of insight into Jewett's personal life, her literary accomplishments, and the historical context of her age. At the same time, Blanchard's analysis is full of lively prose and compelling anecdotes."

\*\* Abstract

Haiss calls Blanchard's biography of Jewett "a superb combination of biography and literary analysis," and states that Jewett is significant for writing female characters with "self-reliance and quiet strength," a departure from typical Victorian heroines.

1605. Delbanco, Andrew. "Getting Real [Review of Shi's Facing Facts]." New York Times Book Review (New York, NY). Jan. 29, 1995: 8.  
*Newspaper article.*

"... what exactly did Whitman carry and to whom? Whitman was certainly a pioneer in introducing sexual candor into American writing. Yet there is precious little body odor in the work of Howells or Sarah Orne Jewett (one of the leading 'local color' realists) or of

Henry James, who was perhaps the greatest realist in our history in the sense of having perfected the capacities of the novel to transcribe the intricate modulations of consciousness."

\* Complete Jewett reference

Mary Wilkins Freeman is introduced earlier as "the New England story writer," but Jewett's tag, "one of the leading 'local color' realists," he finds necessary to put in parentheses, which suggests that she is unknown to readers. Couldn't she just as easily have been called "the New England story writer"? Wasn't Freeman also a "local color" realist?

1606. Weston, Debbie. "Sarah Orne Jewett..author (Maine native, 1849-1909)."  
Monkeyshines on America (Greensboro, NC). (Feb 1995): 23-24.  
*Journal article.*

"... Because her writing centered almost completely on Maine, its land and its people, [Jewett] is often spoken of as a 'local color' writer. This is a writer who is concerned with presenting an accurate description of a specific setting, its people, their customs and characteristics."

\*\* Abstract

Weston provides a brief introduction of Sarah Orne Jewett to the readership of Monkeyshines on America, which is a K-12 school periodical, describing her as a realist and a "local color" writer.

1607. Anon. "[Review of the Norton edition of The Country of the Pointed Firs and Other Stories]." Times Literary Supplement . no. 4792 (Feb 3, 1995): 22.  
*Journal article.*

"... The Country of the Pointed Firs (1896), which is made up from closely knit sketches of life in the coastal town of Dunnet Landing during an era of decay, when the heroic seafaring past of Maine was of recent memory, is a Cranford-like portrait of a genteel New England matriarchal society in which local customs and speech are reproduced with a gentle humor."

\*\* Abstract

This brief mention in the Times Literary Supplement describes the Norton edition of The Country of the Pointed Firs and Other Stories, edited by Marjorie Pryse, but contains no critical commentary.

[Note: this review is signed "LD."]

1608. Paul, Nancy. "[Reviews of Jewett's 'Miss Tempy's Watchers' and 'The Only Rose' (sound recordings)]." Library Journal . 120 (Feb 15, 1995): 198-99.  
*Journal article.*



"... [Jewett's] stories stand up today because they are written with an eye and ear for the subtle humor and persistent human spirit that endures all changes of fashion and technology. She writes about human longings, fragile hopes, and optimistic beginnings even as life ends."

**\*\* Abstract**

Paul finds the Jewett sound recordings "[r]ecommended for larger libraries" (199) and believes Jewett's works endure because they portray the universality and persistence of the human spirit.

1609. Harris, Gale. "[Review of Blanchard's Sarah Orne Jewett]." Belle Lettres: A Review of Books by Women (Potomac, MD). 10: 2 (Spring 1995): 13.  
*Journal article.*

"... Ultimately, it is as a peerless chronicler of women's lives that Jewett continues to attract new readers. Blanchard credits feminist scholars with rescuing Jewett from the dismissive rank of nostalgic regionalist where male critics have relegated her. Blanchard furthers this discovery by exploring the universality of Jewett's themes. She notes that Jewett's literary emphasis on the continual need to adjust the balance between autonomy and mutual dependence is mirrored in Sarah's relationship with Annie Fields."

**\*\* Abstract**

Harris gives an enthusiastic recommendation to Blanchard's Sarah Orne Jewett: Her World and Her Work, calling it an "exemplary biography" (14).

1610. Hild, Allison T. "Narrative Mediation in Sarah Orne Jewett's The Country of the Pointed Firs." Colby Quarterly (Waterville, ME). 31 (June 1995): 114-22.  
*Journal article.*

"... As typically occurs in local colorist fiction, [Jewett's] narrator remains somewhat separated from the culture she writes about, identifying not only with the local residents but simultaneously with the readers to whom she relates her adventures. The balance is difficult to achieve, for the narrator must gain a foothold in the community to experience their 'local color' firsthand, yet retain enough separation to communicate her experiences to a predominantly urban, middle-class audience."

**\*\* Abstract**

Hild argues that Jewett's narrator in Pointed Firs must mediate between the local world of Dunnet Landing and the more urbane world of her audience, and does so by mythologizing the community and her language: "Dunnet Landing understands its own dialect, but without mediation the narrator's urban world might not. The residents of Dunnet Landing, though perceptive and intelligent, do not use mythological figures and comparisons themselves, and thus the narrator's phrases become a secondary discourse for her readers" (115). Valuable and compelling for considering how both Jewett and her narrator create "a textual interpretation of the region" (121).

1611. Sullivan, James. "Jewett Gift to Glow Again in Berwick." Maine Sunday Telegram (Portland, ME). Aug 27, 1995: E-1, E-2.  
*Newspaper article.*

"Fans of Sarah Orne Jewett are doing windows this year to celebrate the 146th anniversary of the writer's birth. They're not just any old windows, but stained-glass windows designed by Sarah Wyman Whitman, Jewett's close friend and Boston neighbor. The windows were installed in Jewett's South Berwick home and in Berwick Academy, her alma mater."

**\*\* Abstract**

Jewett bequeathed \$1000 for the upkeep of 54 stained-glass windows designed by Sarah Wyman Whitman, but they had remained untouched for years. Twenty-one thousand dollars in grants was raised to fund two restoration projects, which will be complete for their Sept. 3rd unveiling. Whitman's "Iris Window" has not been seen publicly since the 1930s, and will be reinstalled in Jewett's home. Her Soldier's Memorial Window will be restored to the Fogg Memorial building on the campus of Berwick Academy. Forty-four more windows are "up for adoption" at \$250 apiece.

1612. Apple, Thomas. "[Review of Blanchard's Sarah Orne Jewett]." American Literature . 67 (Dec 1995): 859-60.  
*Journal article.*

"... This study, despite its explicit and implicit assertions about Jewett's significance in a reformed canon, is an old-fashioned one. Its claim that circles of friends and, say, childhood experiences are transformed directly, albeit sporadically and subtly, into characters and plots goes against almost all contemporary critical grains. It is not that that unfashionableness renders the claim invalid, but an offering of quasi-New Critical standards of analysis and interpretation probably now demands some explicit justification, either by way of prologue, chapter, or discontinuous argument, a justification engaging the principal--and principled--objections to the life-as-works, works-as-life continuum."

**\*\* Abstract**

Although Apple finds Blanchard's biography "an indispensable source, both for the text proper and the critical apparatus" (860), he later criticizes the work for lacking a more pointed critical viewpoint.

1613. Dennis, Helen M. "[Reviews of Brienzo's Willa Cather's Transforming Vision and Harvey's Redefining the American Dream: The Novels of Willa Cather]." Journal of American Studies . 29 (Dec 1995): 495-97.  
*Journal article.*

"... The synthesis of feminist reinterpretations of the art of local colorists and the feminist reassessment of cultural values allows for a generous reading of Shadows on the Rock.

It is a problematic text because of its conservatism, but its interest lies arguably in the study of a year in the life of a female child, a dutiful daughter, if you prefer, as she moves from childhood to adolescence between her twelfth and thirteenth birthday. In this respect the obvious point of comparison would be with Jewett's "The White Heron," which also treats of the move from childhood innocence to the pubescent awakening to the complexities and responsibilities of adulthood. This is not a comparison which Brienzo pursues."

**\*\* Abstract**

Dennis is unsatisfied with Brienzo's study of the influence of Jewett on Cather, pointing out the gaps in Brienzo's study, and saying that "[a] comparison of Shadows on the Rock to texts by Maupassant and especially Flaubert would have made this a more rewarding study" (495). She more favorably reviews Harvey's study afterwards.

1614. Evans, Deborah M. "[Review of Blanchard's Sarah Orne Jewett]." New England Quarterly . 68 (Dec 1995): 676-79.  
*Journal article.*

"... Blanchard rightly questions many critics' sweeping characterization of nineteenth-century New England as economically troubled throughout; she makes the point, based on her knowledge of South Berwick's history, that even at its lowest points, Jewett's Maine was more prosperous than Rose Terry Cooke's Connecticut or Mary Wilkins Freeman's Massachusetts. Blanchard quickly acknowledges Jewett's unwillingness to depict scenes of complete devastation but attributes this more to her religious background; Jewett's optimistic transcendentalism, she claims, provides for a redemptive world view that comes through consistently in her fiction."

**\*\* Abstract**

According to Evan's review, Blanchard's biography of Jewett is "even-handed" and "detailed" (679), and is "a welcome addition to Jewett scholarship" (676). She only criticizes Blanchard by suggesting more emphasis is placed on the composition of The Tory Lover than on her masterpiece, The Country of the Pointed Firs.

1615. Wesley, Marilyn C. "The Genteel Picara: The Ethical Imperative in Sarah Orne Jewett's The Country of the Pointed Firs." Colby Quarterly (Waterville, ME). 31 (Dec 1995): 279-91.  
*Journal article.*

"... A semiotics of travel, with its rudimentary requirement of a traveler, a journey, and a territory, insists on the active engagement of the needs of the self with the exigencies of the world. A traveling woman, then, must inevitably encounter along the way the social facts of her subjective reality, and the adventure and moral benefit of such an encounter is addressed by the travel structure of The Country of the Pointed Firs."

**\*\* Abstract**

Wesley understands Jewett to be writing an adaptation of the picaresque story in The Country of the Pointed Firs, which includes a travel narrative in episodic form, a first-person narrator, and a "picaro," an outsider, who in this case is the narrator herself (281-82). Wesley states that "[u]nlike the male picaro the narrator does not signal a constant counterpoint to the community through which she travels. Instead, she learns to substitute for the myth of male journey, which is her initial orientation, a new paradigm of female travel, indigenous to the maternal teachers whom she encounters on the way" (288). Engaging.

1616. "Introduction." The Country of the Pointed Firs and Other Fiction by Sarah Orne Jewett. Terry Heller, ed. World's Classics. New York, NY: Oxford University Press, 1996. vii-xxv.  
*Book chapter.*

"... Jewett's aims led naturally to her emphasizing certain techniques and themes. She prefigures James Joyce's Dubliners (1914) in her use of epiphany, the illumination or discovery of a profound and moving truth in the contemplation of ordinary events. When an epiphany leads to an intimate sharing with another person, the result is a moment of communion, the finest fruit of friendship in Jewett."

**\*\* Abstract**

Heller's adept introduction considers the rise and decline of Jewett's readership based on Gwen Nagel's introduction in 1984's Critical Essays on Sarah Orne Jewett, q.v. He further analyzes Jewett's techniques and themes, including what he sees as Jewett's prefiguring Joyce in her use of epiphany, as well as what he calls her "elliptical [narrative] development" (xiv). Finally Heller examines Jewett's use of epiphany and communion in Jewett's major work, The Country of the Pointed Firs. A note about the text, a brief bibliography and chronology follow. Heller's edition reprints The Country of the Pointed Firs, followed by the four later "Dunnet Landing" stories and nine other Jewett tales with dates ranging from 1888's "Fair Day" to 1901's "The Honey Tree." Explanatory notes are preceded by a Jewett pharmacopoeia originally from Ted Eden's 1992 Colby Quarterly article, q.v.

1617. "Introduction: Imagining the Irish in the Works of Sarah Orne Jewett." The Irish Stories of Sarah Orne Jewett. Jack Morgan and Louis A. Renza, eds. Carbondale, IL: Southern Illinois University Press, 1996. xix-liii.  
*Book chapter.*

"... Sarah Orne Jewett deserves credit for having represented the Irish in ways remarkably novel in her cultural context and at odds with its standard discourse. At the very least, the stories in this collection, written by a significant American writer, provide a valuable study of the post-Famine, New England Irish population, one all the more valuable since firsthand Irish accounts of the period are less than abundant."

**\*\* Abstract**

Morgan and Renza provide a lengthy introduction, in which they praise Jewett for her sympathetic and anti-stereotypical presentation of the Irish people, before reprinting

Jewett's eight Irish stories, some with illustrations from the original magazine publications.

1618. Cumpston, Andrea Rae. "Erotic Counterplots: Lesbian Readings of Nineteenth-Century American Fictions." Diss. University of Alabama, 1996. *Dissertation*.

"... Unlike many fictions of the nineteenth century, the narrative of 'Martha's Lady' remains with Martha, and does not end with the marriage of Helena and Jack Dysart. The narrative presents Martha's 'lady' only when she is with Martha or when Martha is in Helena's thoughts. Through this narrative strategy, Jewett minimizes the importance of marriage and demonstrates that marriage need not pose a barrier to love between women."

\*\*\* Abstract

As part of her dissertation on reading nineteenth-century American lesbian fiction, Cumpston's second chapter, entitled "Marriage and the Female Homosocial Triangle: Louisa May Alcott's Work: A Story of Experience and Sarah Orne Jewett's 'Martha's Lady,'" examines Jewett's "revision of the chivalric tradition," in which Martha and Helena are reunited after the death of Helena's husband. Cumpston argues both that "Jewett subverts the usual close of fictions about women of this period in privileging spinsterhood over marriage" (127), and that she revises the traditions of chivalric love so that readers "read between the lines to find the unwritable love that Martha had/has for Helena. This unwritable love with its intended kisses endures the separation imposed by marriage" (127). Jewett thus presents "the female homosocial triangle, [and] the reunion of the female-female dyad that closes Jewett's fiction signifies a counterplot to marriage" (87). Cumpston considers Southworth's The Hidden Hand, Hatch's The Strange Disappearance of Eugene Comstocks, Hawthorne's The Blithedale Romance and Freeman's "The Long Arm" in later chapters.

[Note: Jewett references appear on pp. 21, 84-128.]

1619. Devlin, Dianna Kay. "Silence, Nature, and Independence : Margaret Fuller, Sarah Orne Jewett, and the Construction of the Autonomous Woman." Diss. B. A. thesis, Bates College, Lewiston, ME, 1996. *Dissertation*.

[Not Seen--noncirculating from Bates College Special Collections.]

1620. Donovan, Josephine. "Ecofeminist Literary Criticism: Reading the Orange." Hypatia: A Journal of Feminist Philosophy (Edwardsville, IL). 11: 2 (1996): 161-84. *Journal article*.

"... In an early work, Deephaven (1877), Jewett suggested that uneducated country people, because they 'are so instinctive and unreasoning...may have a more complete sympathy with Nature, and may hear voices when wiser ears are deaf.' Jewett does not intend 'instinctive' and 'unreasoning' pejoratively but rather as alternatives to the

hegemonic discourses of Western 'Reason.' The 'voices' they hear are those of nature as a subject, a thou: 'the more one lives out of doors the more personality there seems to be in what we call inanimate things. The strength of the hills and the voice of the waves are no longer only grand poetical sentences, but an expression of something real.'"

**\*\* Abstract**

In this deeply theoretical, but carefully argued and readable article, Donovan posits an ecofeminist literary criticism that removes the domination inherent in Western ontology, "which reduces living beings to the status of objects, thereby dismissing their moral significance and permitting their exploitation, abuse, and destruction" (161). Among the writers considered are Dorothy Wordsworth, Woolf, Jewett, and the Brazilian writer Clarice Lispector. Donovan believes that Jewett's perspective toward Nature, influenced by her studies in Swedenborgianism, incorporates in such an ecofeminism upholding a moral significance that "espouses a theory of nature as subject, a thou, which must not be distorted through personification, allegorization, or other exploitative figuration" (168). Donovan provides Sylvia in "A White Heron" as an example of one whose silence "resists the dominative intrusions of scientific discourse, which would colonize her natural environment, erasing it as subject, objectifying it for exploitative purposes" (168). At the end of the article Donovan proposes a critical erotics, a "new emotional hermeneutic" that "will enable us to experience an artwork directly instead of obscuring its vitality by locating it within an interpretive, signifying network" (177). An important article by one of the foremost Jewett scholars.

1621. Groover, Kristina Kaye. "The Wilderness Within: American Women Writers and Spiritual Quest." Diss. University of North Carolina at Chapel Hill, 1996.  
*Dissertation.*

[Not seen--unavailable via ILL.]

"... This study explores alternative constructions of spirituality in the works of late-nineteenth and twentieth-century American women writers, focusing on works by Sarah Orne Jewett, Katherine Anne Porter, Zora Neale Hurston, Harriette Arnow, Toni Morrison, Alice Walker, Gloria Naylor, and Kaye Gibbons. Spirituality in the works of these women writers is most often located in community, rather than in solitude. It is egalitarian and non-hierarchical, locating the divine in the humblest of ordinary pursuits. The characters in these works experience a fluidity between the spiritual and temporal worlds which deconstructs conventional dualisms between spirit and body, heaven and earth, God and human." (DAI 57 [no. 10A, 1996]: 4368).

**\*\* Abstract**

Groover considers the idea of the spiritual quest in the work of American women writers, including Jewett. This was published under the same title in 1999 by the University of Arkansas Press, q.v. for annotation.

1622. Klawunn, Margaret May. "On the Outskirts of Fiction: American Women Writers and the Politics of Regionalism." Diss. Rutgers, 1996.

*Dissertation.*

"... Jewett's fiction was intended to support a post-patriarchal, non-manufacturing, feminist regional economy, one based on a type of tourism which reconnects Americans to a New England packaged as their rural past. Her special brand of tourism, unlike the writing by her male contemporaries, has a twist: it includes an initiation into the region, enacting a process of learning to see and understand a value system based on the 'companionship of nature.'"

**\*\* Abstract**

Klawunn calls for a reevaluation of regionalism as a category of literature, and studies Jewett, Hurston, and Paley to demonstrate how each "challenge[s] the characteristics of the regional genre" (iii). In her first chapter, "'This Prim Corner of Land': Sarah Orne Jewett and the Production of New England's Regional Space" (10-77), Klawunn argues that Jewett promotes New England as both a regional space and a tourist destination "for public consumption by the nation" (25). More specifically, she examines Jewett's major novels to consider how the author "teaches the reader how to approach a regional text through a process of redirecting her or his expectations and perceptions" (71). Lefebvre's nature criticism and William's definitions of regionalism are employed, as well as major feminist regionalist critics. Readable and compelling.

1623. Lundstedt, Lisa Lynn. "Sarah Orne Jewett's Irish Stories." Diss. Ohio University, 1996.

*Dissertation.*

"... One way that Jewett's Irish stories can be seen as ethnic works is in her appeal to both outsider and insider audiences. Jewett's Irish stories directly address the outsider audience of non-Irish readers in several stories, while appeals to Irish-immigrant or Irish American readers are typically made through illustrative plots. Two thematic plots illustrate how the successful Irish immigrant or Irish American prospers in America; either immigrants or Irish Americans prevail by their industrious behavior, as illustrated in 'The Luck of the Bogans,' 'A Little Captive Maid,' 'Where's Nora?' and 'A Landlocked Sailor,' or they are wise in handling their money, the reverse being illustrated in 'Between Mass and Vespers' and 'The Gray Mills of Farley.' Some stories, such as 'The Luck of the Bogans' and 'A Little Captive Maid,' present both themes" (145-46).

**\*\* Abstract**

Lundstedt's dissertation comprises a comprehensive analysis of Jewett's eight Irish stories written between 1889 and 1901: "The Luck of the Bogans," "A Little Captive Maid," "Between Mass and Vespers," "The Gray Mills of Farley," "Where's Nora?" "Bold Words at the Bridge," "A Landlocked Sailor," and "Elleneen." The introduction itself provides an excellent overview of the stories, while the first chapter provides historical context for both the Irish characters about whom Jewett writes, as well as Jewett's association with Ireland and Irish Americans. Later chapters are dedicated to "Nineteenth-Century Irish America and Jewett," Jewett's Irish characters, Jewett as a writer of ethnic literature, Jewett's Irish characters and place, and Jewett's Irish communities. Fetterley and Pryse's theory of reconsidered regionalism serves as the work's major critical framework. Lundstedt's study is completed in the same year

Morgan and Renza's The Irish Stories of Sarah Orne Jewett was published, q.v., and was perhaps overshadowed by it.

1624. Mandel, Norma Haft. "Annie Fields and the Gift of Sympathy." Diss. City University of New York, 1996.  
*Dissertation.*

[Not seen--unavailable via ILL.]

". . . Through the use of modern theories of connection, the psychological component of a gift of sympathy will be examined. In addition, Annie Fields' relationship with James Fields, Sarah Orne Jewett and other women authors, the Fireside Poets, and Charles Dickens will be discussed" (DAI 57 [no. 05A, 1996]: 2040).

\*\* Abstract

Mandel considers Annie Fields's Boston marriage with Sarah Orne Jewett as part of an reevaluation of Fields's life and career.

1625. Martin, David Harold. "'The Whole Present Tendency is Centrifugal': Local-Color Writing and the Rhetoric of Empire." Diss. University of Minnesota, 1996.  
*Dissertation.*

[Not seen--unavailable via ILL.]

"The 'local color' movement forms a long-standing incoherence in American literary histories. Though it dominated the magazines of its era, produced such eminent writers as Sarah Orne Jewett, Hamlin Garland, and Mary Wilkins Freeman, and speaks to pressing issues of national identity and cultural heterogeneity, this movement has received little scholarly attention. Moreover, scholars divide sharply over the basic social function of local-color fiction: some see it as a model of cultural pluralism, others as a touristic exploitation of the American hinterland." (DAI 57 [no. 09A, 1996]: 3940).

\*\* Abstract

As per Martin's abstract, his dissertation examines the ambivalence of purpose of local color writing, and examines dialect, narrative personae, plot shapes (informed by ethnography), stock characters (including teachers and healers), and issues of nostalgia. Jewett's works are treated alongside those of Mary Wilkins Freeman and Hamlin Garland.

1626. Müller, Kurt. "[Review of Howard's New Essays on The Country of the Pointed Firs]." Amerikastudien/American Studies (Stuttgart). 41: 1 (1996): 710-11.  
*Journal article.*

[In German--my translation.]



Although it is difficult, considering the variety of the contributors and the ideas expressed, to formulate a judgment in more than a general way, on the whole, the book is valuable.

**\*\* Abstract**

Muller finds Howard's New Essays on The Country of the Pointed Firs a mélange of perspectives and viewpoints, and although each has strengths and weaknesses, as a whole the collection is an "energizing ensemble" (711).

1627. Neinstein, Raymond L. "Loaded Guns: Place and Women's Place in Nineteenth-Century New England." 'Writing' Nation and 'Writing' Region in America. Theo D'haen and Hans Bertens, eds. Amsterdam: VU University Press, 1996. *Book chapter*.

[Not seen. Unavailable via ILL.]

1628. Opfermann, Susanne. "[Review of Howard's New Essays on The Country of the Pointed Firs]." Zeitschrift für Anglistik und Amerikanistik (Tübingen). 44 (1996): 184-85. *Journal article*.

"... The volume as a whole discusses Jewett's novel in terms of issues that are currently *en vogue* in critical debates such as nationalism, imperialism, race, gender, difference, and otherness. There is more than a touch of political correctness in its more recent varieties here, which considers feminism a white middle-class evil. Thus, Jewett's timebound racial attitudes are emphasized over her views of the potential of women, which were once considered highly progressive."

**\*\* Abstract**

Opfermann finds Howard's New Essays on The Country of the Pointed Firs "a useful addition to Jewett scholarship since it contextualizes Jewett's novel and links the text with major contemporary issues" (185), although she criticizes the lack of "theoretical and methodical questions" (185).

1629. Shea Murphy, Jacqueline. "'Words Like Bones': Narrative, Performance, and the Reconfiguring of United States Literatures." Diss. University of California, Berkeley, 1996. *Dissertation*.

"... 'The Foreigner' explores how the area is being and has been lived in, -- at the time of Mrs. Todd and the narrator's stormy-night ghost story, of forty years earlier, of the centuries of shipping industries before that-- rather than a final chart of the geo-political history of a region in which foreigners are shunned and ostracized. The story's tour of this region recognizes its history and past without naturalizing it."

**\*\* Abstract**

Shea Murphy explores texts that "situate themselves on the margins of the U.S.: Leslie Marmon Silko's writings on Laguna Pueblo culture (Storyteller, Almanac of the Dead); choreographer Bill T. Jones's restagings of Uncle Tom's Cabin; Zora Neale Hurston's writings on the Caribbean (Tell My Horse); Abenaki tales about and Sarah Orne Jewett's writings on coastal Maine ("Dunnet Landing" stories)" to examine how native storytelling practices impact and challenge narrative theory and "the construction of the United States that 'American Literature' has served to bolster" (DAI 58 [no. 02A, 1996]: 0458). Her fourth chapter, on Jewett (136-96), asks "what would it look like. . . to consider her not in relation to this story of U.S. expansionism, but instead in relation to the stories of continued presence of Native Americans in coastal Maine?" (175), and places her Dunnet Landing stories amidst the Abenaki tales of Glooskap to demonstrate "a connection to land alongside an understanding of time as continual" (176). The chapter was reworked into the 1998 American Literary History article "Replacing Regionalism," q.v. The dissertation as a whole is interspersed with Shea Murphy's own stories, which, like her chapters, are lovingly and attentively written.

1630. Steinecke, Ann. "Revolt from the Village: Place and Anxiety in Modern American Fiction." Diss. University of Maryland College Park, 1996.  
*Dissertation.*

"... Jewett explains that "Arguments and opinions were unknown to the conversation of these ancient friends... you wondered more and more that they should talk at all." In this community, the realms of written and verbal discourse are sites of disruption--antagonists of the communal agreement. By introducing a young writer as the narrator of the work, Jewett provokes questions about the subversive potential of language, and the search for a place of individual expression."

**\*\* Abstract**

Steinecke's first chapter of her dissertation, titled "'We are the uncompanioned': Narrator and Narrative in Sarah Orne Jewett's The Country of the Pointed Firs," considers not only community, as an important aspect of "the feminist recuperation of regionalism" (n.p.), but issues of exile and isolation as well. In such a context, Jewett's narrator's landings and departures are analyzed, which Steinecke argues, imply "something about the nature of narrative itself, [reflecting] the islanded yet temporary nature of individuality, [relying] on the rare chance occasions within which communication is possible, and that ultimately [they portray] the inevitably desperate relationship of individual to community" (60). Steinecke also examines Jean Toomer's Cane, Sherwood Anderson's Winesburg, Ohio, and Gertrude Stein's Three Lives in later chapters.

[Note: Jewett references appear on pp. 2, 5, 7-9, 14-17, 21-60.]

1631. Swartzlander-Kraus, Luann. "A "Re-Vision" of Selected American Women's Realist Novels, 1880-1917: Political and Psychological Issues of Gender and Canonicity." Diss. Loyola University of Chicago, 1996.  
*Dissertation.*

"... In Pembroke and Pointed Firs, relationships are the most important elements of the ensemble's or the 'feminine' protagonist's quest for selfhood. In these and other

Feminine Realist texts, familial relations, romantic love, and even friendship are not only key elements of plots, but also of the construction of woman's identity as well. These novels go beyond the idea that 'No (wo)man is an island' to illustrate the concept that the self is in fact constituted by others."

**\*\* Abstract**

Swartzlander-Kraus examines Jewett in two chapters of her dissertation that broadly explore what she terms "feminine realism," a distinct form of realism that expresses the feminine view of reality based on both psychological and political aspects of women's lives during the period 1880-1917 (64-189). Swartzlander-Kraus uses her examination to consider the weaknesses in earlier "critics' supposedly 'gender-less' constructions'"(298), and reevaluates issues of gender and canonization in American literature. Jewett's A Country Doctor is examined from the political position of women and work, and is read in conjunction with Mary Wilkins Freeman's The Portion of Labor; A Country of the Pointed Firs is read with Freeman's Pembroke and Cather's The Song of the Lark as an example how women psychologically "thematize feminine identity by privileging images of the self as plural, and by celebrating interpersonal relationships" (ix-x). Swartzlander-Kraus concludes that because such novels subvert "androcentric assumptions" about women's psychology and abilities "critics may have found them unsatisfying and so excluded them from the canon of American Realism" (301). Gertrude Horn Atherton's The Californians and Mary Roberts Rinehart's K are considered in later chapters. In two volumes.

1632. Wickham, Gertrude Van R. Roger. Newburgh, ME: Gary W. Woolson, 1996. 5 pp..  
*Book.*

Fifty copies of the Jewett section of Wickham's "Dogs of Noted Americans," originally published in St. Nicholas Magazine in 1888, was reprinted in 1996 "for friends."

1633. Williamson, Judith Barton. "The Country of the Pointed Firs." Masterpieces of Women's Literature. Frank N. Magill, ed. New York, NY: Harper Collins Publishers, 1996. 144-46.  
*Book chapter.*

"... Jewett realizes that the changes brought about by industrialization are inevitable, but she laments the loss of the New England village, with its unique customs and independent individuals. In her description of Dunnet Landing, Jewett seeks to re-create the world that she knew so well."

**\*\* Abstract**

The entry for Jewett's Country of the Pointed Firs in this Masterworks volume briefly notes the "Form and Content" of the novel, and provides a brief "Analysis" and "Context" section as well as a few "Sources for Further Study." Of course, the entries are reductive, but Jewett's inclusion in the volume, as well as the broad scope of the volume generally, are to be noted.

1634. [Weston, Debbie]. "Sarah Orne Jewett." Monkeyshines on Great American Authors . (Jan 1996): 59.  
*Journal article.*

Although unsigned, this brief introduction to Jewett repeats the text of Debbie Weston's article on Jewett from the February 1995 issue of Monkeyshines on America, q.v.

1635. Fetterley, Judith. "[Review of Brodhead's Cultures of Letters]." Modern Philology (Chicago, IL). 93 (Feb. 1996): 396-400.  
*Journal article.*

"... Today Alcott's books remain alive primarily as childhood favorites. Jewett, as a writer whose rescue is nearly complete, is another matter entirely; to banish her once again requires not only a 'reading' of Jewett but a 'reading' of regions. According to Brodhead, regionalism set the competence required to produce it so 'unusually low' that virtually anyone, including women, could do so. Requiring only the knowledge one might have from living in 'some cultural backwater,' regionalism turned marginality into a literary asset and so 'provided the door into literary careers for women.'"

**\*\* Abstract**

Fetterley pans Brodhead's Cultures of Letters particularly for its perspective toward women writers. Fetterley finds that "[t]hroughout Cultures of Letters Brodhead constructs gender in ways that deny agency to women" and "white men constitute a protected class" (399). As Jewett is given her own chapter in Brodhead's book, but is summarily dismissed as a participant in her own creative process, Fetterley calls the book "the production of a 'new' nineteenth-century American literary history that takes seriously only the work of male writers" (400).

1636. Brehm, Victoria. "[Review of Church's Transcendent Daughters of Jewett's Country of the Pointed Firs]." American Literature (Durham, NC). 68: 1 (March 1996): 247-48.  
*Journal article.*

"... Despite a careful introduction, readers unfamiliar with psychoanalytic theory may find Church's analysis baffling; others may be unconvinced by his explications of symbolic content. Nonetheless, Transcendent Daughters is a provocative reading of a text usually glossed by feminist theory or convoluted justifications of regional literature" (248).

**\*\* Abstract**

Brehm cautiously recommends Church's Transcendent Daughters, although she warns in part that "[t]oo often [Church] rides his hobbyhorse of psychoanalytic interpretation until the reader silently invokes Freud's rejoinder: sometimes a cigar is just a cigar" (248). Her final assessment is that the book is valuable but for a rather restricted audience.

1637. Hedler, Elizabeth. "[Review of Blanchard's Sarah Orne Jewett: Her World and Work]." Maine History (Portland, ME). 35 (Winter-Spring 1996): 151-52.  
*Journal article.*

"... Blanchard does not consider that Jewett might have been expressing sexuality in the more acceptable romantic discourse of the late nineteenth century. Rather, she views Jewett as devoid of sexual feelings--for either men or women."

**\*\* Abstract**

Hedler finds Blanchard's biography of Jewett "impressively researched" and that it presents a "serious, sympathetic portrait of one of Maine's great women writers" (152). She seems to question Blanchard's assessment of Jewett's asexuality, however, and posits that Jewett could be disguising her feelings for other women in "the more acceptable romantic discourse of the late nineteenth century" (152).

1638. Foote, Stephanie Anne. "'I Feared to Find Myself a Foreigner': Revisiting Regionalism in Sarah Orne Jewett's The Country of the Pointed Firs." Arizona Quarterly (Tucson, AZ). 52 (Summer 1996): 37-61.  
*Journal article.*

"Because this narrator/stranger disrupts the fabric of community, even by the act of observing it, she opens up the text and the region to the pressures of the outer or other world from which she comes, and serves as a center around which the historical moment of regionalism's production *and* consumption can enter the text. The textual stranger in regional fiction is, like the reader, peripheral to and fascinated by the miniature of the self-contained world of the region, and can frame an observation of the 'natives,' the figures of regional interest, as both exotic (they represent to her a type that city folk think of as charmingly rustic) and homelike (they seem to represent the communities that urban industrialization threatens)."

**\*\* Abstract**

Foote examines historical and cultural issues associated with regionalism specifically by looking at instances of the stranger, the "other," in Jewett's The Country of the Pointed Firs, and in the later Dunnet Landing story, "The Foreigner." She finds strangers, either in Jewett's first person narrator in Pointed Firs, or in the character of Mrs. Tolland in "The Foreigner," juxtapose two worlds, the local and the "outer" world of society. Neither are fully accepted into the world of Dunnet Landing, but each brings perceptions and experiences that enliven, enrich, and broaden the community. It is through Mrs. Tolland's experience that Mrs. Todd learns the healing properties of herbs, for example. Foote states in part that "[a]sking first who belongs and who is a foreigner, and in its ambivalent textual response, regionalism both displaces cultural anxiety about strangers, as well as paradoxically registering the fact that anyone may become an alien, an exotic fetish, through the smooth function of commodity culture" (57). An interesting Marxist reading.

1639. Howard, June. "Unraveling Regions, Unsettling Periods: Sarah Orne Jewett and American Literary History." American Literature . 68: 2 (June 1996): 365-84.

*Journal article.*

"... In the face of the forces that relentlessly define her characters and concerns as marginal, Jewett's work for many readers sustains a sense that the center of the world is not the site of social dominance but the site of consciousness; it is potentially everywhere and anywhere.

"To fail to acknowledge this aspect of Jewett's work is to diminish her, as she has so often been diminished. It is also to miss an opportunity for historical understanding..."

**\*\* Abstract**

Howard states that "[t]his essay is concerned with region, period, and the relation between those two categories in the narratives of American literary history" (365), but more specifically, examines Jewett's work and its relation to regionalism and how often Jewett has been too closely "bounded," intentionally or unintentionally, as a regionalist and what that means for literary interpretation. In the course of her article, she reads Jewett's "A Last Supper," critiques (and criticizes) Brodhead's Cultures of Letters, and finally asserts that "Jewett does not present, as Richard Brodhead suggests, 'a single historical exhibit,'; she is not single and simple (any more than her characters are), nor simply a museum exhibit. She offers a complex and important historical occasion and, I think, a powerful historical perception" (379). Not only a critique of Brodhead's book, but a larger discussion of Jewett and how we interpret literar(il)y historical texts.

1640. Church, Joseph. "A Woman's Psychological Journey in Jewett's 'The King of Folly Island'." Essays in Literature . 23 (Fall 1996): 234-50.

*Journal article.*

"... In 'The King of Folly Island' Jewett has probed the psychological and social maturation of a woman in a patrilineal world and, given the story's conclusion, finds much more to do: on the one side the protagonist clings to boylike resolutions; on the other, the increasingly less sympathetic author has begun to mock such resolutions, in effect, to challenge the king of Folly Island."

**\*\* Abstract**

Based mainly on the psychological theories of Melanie Klein, Church examines Jewett's story "The King of Folly Island" and finds that it "offers an especially instructive example of [Jewett] working toward greater understanding of the way cultural formations and psychology intersect in woman's development" (234). This mainly involves an analysis of the dying daughter-figure, Phebe Quint, who has never left Folly Island, the place to which her father has selfishly isolated the family after a petty quarrel with mainlanders, and Frankfort, the visitor who comes to find his purpose in life. Church finds, "especially in a patrilineal culture of the sort found in nineteenth-century America, that conflict with the mother and troubled alliances with the father result in the daughter's defensively and deleteriously transmuting these psychic elements--her 'self'--solely along paternal lines" (236). Frankfort, too comes to associate with the father, and the conclusion has him psychologically reaffirmed although he continues to envision a world without women, a move which Church argues is a derisive move on Jewett's part (247). In this as in his other psychological readings of Jewett's works, Church presents a complex but

compelling psychological assessment of Jewett's main characters as well as of Jewett herself.

1641. Krumholz, Linda. "[Review of Mobley's Folk Roots and Mythic Wings in Sarah Orne Jewett and Toni Morrison, and others]." Signs . 22 (Autumn 1996): 243-48.  
*Journal article.*

"... Mobley's readings of Jewett's fiction are original and compelling. She asserts that female characters, such as Mrs. Todd in The Country of the Pointed Firs, do not simply provide 'local color' but are representative of cultural processes by which folk knowledge and community memory are preserved and perpetuated."

\*\* Abstract

Although the majority of the article focuses on text central to Morrison studies, Krumholz comments briefly on Mobley's reading of Jewett's texts specifically. She concludes the review of Mobley's work by stating that "its strength is in the descriptions of the ways that Jewett and Morrison use processes from myths and folktales to insert their fictions in the transmission of cultural values" (245-46).

1642. Pryse, Marjorie. "'Outgrown Friends' by Sarah Orne Jewett." New England Quarterly (Boston, MA). 69 (Sept 1996): 461-72.  
*Journal article.*

"... 'Outgrown Friends' shows Jewett taking a much more modern approach to feeling in theory. Indeed, in the essay Jewett struggles with the relationship between growth, change, loss, and the subjective construction of sentiment."

\*\* Abstract

Pryse edits and prints an unfinished essay from the Houghton Library collection at Harvard titled "Outgrown Friends," in which Jewett considers "how to separate from old friends while remaining true to the concept of friendship itself" (461). It's possible that this essay was being reworked into an early portion of 1877's Deephaven before being abandoned.

1643. Rosowski, Susan J. "Willa Cather Editing Willa Cather: From Houghton Mifflin to the House of Knopf." Studies in the Literary Imagination (Atlanta, GA). 29 (Fall 1996): 9-25.  
*Journal article.*

"... When Sarah Orne Jewett wrote advising Cather to leave her 'incessant, important, responsible work' there in order to find her 'own quiet center of life' from which to write, Cather responded by describing her unhappiness over perpetually skimming the surface of things...."

\*\* Complete Jewett reference

Jewett is mentioned in passing as urging Cather to get out from under her editing responsibilities at McClure's in order to write fiction. As the focus of this article is on "Cather Editing Willa Cather," no mention is made of her editing the 1925 edition of The Best Stories of Sarah Orne Jewett.

1644. Toth, Susan Allen. "A Visit to 'The Country of the Pointed Firs'." Victoria (New York, NY). 10:9 (Sept 1996): 81, 104.  
*Journal article.*

"... What struck me as so remarkable was the material Jewett chose to write about with such lucid elegance. I was used to stories and novels about war, violence, sexual passion, adventure, travel, and other male initiation rites. But Jewett cared instead about the seemingly ordinary, small events of women's lives--the pleasure of a long, news-filled visit from an old friend; the warmth of a welcoming cup of tea served in a treasured antique china cup; the delightful surprise of early mushrooms for supper."

\*\* Abstract; includes photograph of Jewett

Toth describes the revelation of learning about Jewett's writing and the world of women she depicts. She states, "When I finished The Country of the Pointed Firs, and then some of Jewett's other fine stories, I realized that her voice had sounded clearer and truer to me than that of any writer I had read for a long while" (104). A gentle, appreciative feminist introduction for the readers of Victoria magazine.

1645. Whitcomb, Claire. "Sarah Orne Jewett: Discovering a Writer's Heart." Victoria (New York, NY). 10:9 (Sept 1996): 77-80, 83-84, 105.  
*Journal article.*

"... In Maine, Sarah passed her days in the society of the self-reliant, resourceful women she wrote about, tending to the church, visiting old friends of her mother's, and, always, digging in the garden. Entranced with nature, she traded cuttings and writings with poet Celia Thaxter, another Maine daughter."

\*\* Abstract; includes color photographs of the Jewett house by Gross and Daley

Whitcomb provides an overview of Jewett's life in Maine, accompanied by references to her works and quotes from Blanchard's 1994 biography, q.v.

1646. Kyle, Bruce. "Traveling the Country of the Pointed Firs." Bangor Daily News (Bangor, ME). Sept 24, 1996: C-1, C-2.  
*Newspaper article.*

"... Today, 101 Septembers after Sarah Orne Jewett settled into the little cottage known as The Anchorage, a full century after the publication of her masterpiece, The Country of the Pointed Firs, the potato field [she wrote about] remains and the twisted trees still stand as devotees of the renowned Maine author are making the pilgrimage in increasing numbers to Martinville [sic] on the St. George peninsula, seeking insight into



the literary alchemist who turned something that seems at first small, shallow and parochial into art that is subtle, deep and universal."

\*\* Abstract; includes photographs of Martinsville, The Anchorage in which Jewett worked, and Sherman

Dozens of people attended a tour of Martinsville in memory of Jewett, sponsored by the Society for the Preservation of New England Antiquities. Sarah Way Sherman was keynote speaker. Publication history of Pointed Firs is included, as are other details associated with Jewett's creation of her best-known work.

1647. Jagels, Richard. "Changing Times in the Country of the Pointed Firs." Bangor Daily News (Bangor, ME). Oct. 10, 1996: 1.  
*Newspaper article.*

"... In 1895 when Jewett came to the coast of Maine [to write The Country of the Pointed Firs], she would have been greeted by a thriving population of balsam fir trees--mixed with other evergreen species. But around the time of her death (1905) [sic] an insect pest, the balsam woolly aphid (now more properly called adelgid), was being accidentally introduced from Europe or Asia. Its 'port of entry' was somewhere on the Maine coast. In the ensuing years this exotic insect pest has killed most of the balsam fir along the Maine coast (a few remnant populations are holding on Down East). Because the insect cannot tolerate extremely low temperatures, fir trees in the interior of the state have escaped the attack of the insect."

\*\* Abstract

Jagels reports that since Jewett's death the population of coastal balsam fir trees has been dramatically reduced, although most people haven't noticed. He uses this fact as a platform to argue against "'high grading' the forest (continual removal of only the most valuable trees leaving the deformed, diseased or commercially low-value trees behind)," a process that might look innocuous but is ecologically damaging.

1648. DeRoche, Celeste. "[Review of Blanchard's Sarah Orne Jewett]." Lambda Book Report . 5: 5 (Nov 1996): 21-22.  
*Journal article.*

"... Blanchard's biography ultimately succeeds because she recognizes the essential core of Jewett's literary gifts was attention to place."

\*\* Abstract

DeRoche credits Richard Cary and Josephine Donovan for initiating "a gradual critical renewal of the neglected Jewett" (22), and finds Blanchard's biography high praise as a "beautifully written work" (22).

1649. Emerson, Ralph H. "The Unpronounceables: Difficult Literary Names 1500-1940." English Language Notes . 34 (Dec 1996): 63-74.

*Journal article.*

To help confused readers, Emerson provides rhymes or phonetic spellings of "Difficult Literary Names." Jewett is included in the category "Americans before 1900," and Emerson suggests one should say "*Orne* like *corn*, *Jewett* like *knew it*" (71).

1650. Damon, Lorie A. "Housekeeping Become History: New England Women's Regionalisms." Diss. Purdue University, 1997.  
*Dissertation.*

"... Even as Jewett clearly acknowledges the importance of preserving some kind of roots--in homes, habits, and customs--she also reveals that these women's rural roots are connected to or embedded in a network of relationships with the larger nation. In each of these stories, the translocal force of capitalism weakens and severs the rural roots of Abby, Mrs. Peet, and even the Bray sisters. Yet, while Jewett criticizes capitalism's destructive force, she does not present urbanization as entirely negative or destructive of rural life."

**\*\* Abstract**

Damon's second chapter of her dissertation, "Missing the Forest for the Pointed Firs: Rerouting/Rerooting Jewett," reassesses Jewett's work within regionalist studies and moves away from the hegemony of Country of the Pointed Firs to examine "Aunt Cynthia Dallett," "Going to Shrewsbury," and "The Town Poor" as three stories that depict women who lose their homes. Issues such as attachment to place, the urban/rural dichotomy, and housekeeping as ritual and history are examined as ways to study the connection between the local and wider worlds. Ultimately, Damon finds that Jewett's response to these issues is more complicated than previously recognized and may reflect Jewett's own ambivalence between her rural life in South Berwick and the more cosmopolitan world she inhabited with Annie Fields in Boston. Works by Cooke, Freeman, Alice Brown, and contemporary writer Marilynne Robinson are treated in later chapters.

[Note: Jewett references appear on pp. 9, 10, 16-55, 56.]

1651. Davis, Cynthia J. "Making the Strange(r) Familiar: Sarah Orne Jewett's 'The Foreigner'." Breaking Boundaries: New Perspectives on Women's Regional Writing. Sherri A. Inness and Diana Royer, eds. Iowa City, IA: University of Iowa Press, 1997. 88-108.  
*Book chapter.*

"... In lieu of racial and ethnic purity, in lieu of heterosexual relations, Jewett posits same-sex love as the prerequisite for both societal and individual health. Women loving women serves as the moral backbone of Pointed Firs, not the sign of its moral degeneracy; such relationships are essential, not 'trivial.' In Jewett's world, it is heterosexuality that is exoticized as the mark of foreignness; the foreigner thus only becomes a member of the story's female world when she recognizes that what she really mourns and misses, what has really sustained her, is not her husband's but a woman's love."

**\*\* Abstract**

Davis examines the ways in which Jewett considers foreignness in her late Dunnet Landing story "The Foreigner." Davis demonstrates, for example, that while the foreigner's ethnicity is one element of the story, heterosexuality is the key foreign quality. Written at a time when sexologists were beginning to "pathologize" same-sex love as deviant, Jewett's treatment of homosexual love between women demonstrates that for her, such relationships were normal and sustaining, and for her characters "has the power to remove or at least fade from the body traces of difference that otherwise tend to divide both nations and persons--in particular, ethnicized differences" (101). See also D. K. Meisenheimer's essay in the same book.

[Note: Brief Jewett references also appear on pages 1, 3, 10, 21, 38, 40, 50, and 165 in essays by Marjorie Pryse, Judith Fetterley and Becky Jo Gesteland McShane, as well as in Inness and Royer's "Introduction."]

1652. Frater, G. R. "The Mediated Past in the Work of Sarah Orne Jewett: Aspects of Theme and Form." Diss. University of Warwick, 1997.  
*Dissertation.*

[Not seen--unavailable via ILL.]

Abstr. in Index to Theses Accepted for Higher Degrees by the Universities of Great Britain and Ireland (and the Council for National Academic Awards) (ASLIB) (London) (48) 1999, 233.

1653. Furst, Lilian R. "Halfway Up the Hill: Doctresses in Late Nineteenth-Century American Fiction." Women Healers and Physicians: Climbing a Long Hill. Lilian R. Furst, ed. Lexington, KY: University Press of Kentucky, 1997. 221-38.  
*Book chapter.*

"... In the fictional representations the tendency either to deflate or to inflate is very evident. Grace Breen is presented in a negative, reductive manner, while Helen Brent, Alalanta Zay, and Nan Prince are to varying degrees idealized. The historical inevitability yields at one point or another to the fictive."

**\*\* Abstract**

Jewett's A Country Doctor (1884) is read against Howells's Dr. Breen's Practice (1881), Elizabeth Stuart Phelps's Doctor Zay (1882), James's The Bostonians (1886) and Annie Nathan Meyer's Helen Brent, M.D. to examine how women doctors were perceived fictionally, and by extension historically, in the late nineteenth century. The essay is mainly comparative with little in the way of more broad literary analysis.

[Note: Furst's subtitle comes from Jewett's A Country Doctor; Jewett is also mentioned briefly in Furst's "Introduction" and again briefly in Elsa Nettels's essay.]

1654. Meisenheimer, D. K., Jr. "Regionalist Bodies/Embodied Regions: Sarah Orne Jewett and Zitkala-Sa." Breaking Boundaries: New Perspectives on Women's Regional Writing. Sherrie A. Inness and Diana Royer, eds. Iowa City, IA: University of Iowa Press, 1997. 109-23.

*Book chapter.*

"... Perhaps both Jewett and Zitkala-Sa shared the same endeavor, attempting a nondichotomized representation of people and place. Differentiating their approaches requires an appreciation of the elegiac ethnography of the regionalist genre. Dunnet Landing is dead; the sense of community it represents is not argued for but eulogized. Whereas Jewett lifts her community out of history (preserving it, curating it), Zitkala-Sa subverts the genre's tragic expectations through a coding of traditional Dakota spiritual imagery inaccessible to its ostensible readers, an irony and cultural persistence her audience would no doubt have found uncouth in an Indian woman."

**\*\* Abstract**

Meisenheimer considers the different approaches to regionalism taken by Jewett and her contemporary, Native American writer Zitkala-Sa. While both writers use regionalism to inscribe "people and landscape, culture and nature, as functions of each other" (110), Jewett's writing demonstrates a process of convergence and transcendence whereby people become fused with their landscape, as Sylvia fuses with the white heron in order to transcend the violence of the culture (112). Further, the elegiac tone in which Jewett writes both mourns for and constructs the community about which she writes; thus Meisenheimer finds that "regionalism as practiced by Jewett in the figures of Almira Todd and little Sylvia actually prevents a full endorsement of community except as obsolescent, curated, extinct" (114). Zitkala-Sa, uses language to write against the white culture: "Whereas Jewett assembles a regionalist body, a body which takes root in nature (or rurality) or the region, Zitkala-Sa represents herself as region embodied, the cultural-natural aspects of her native region embodied in her own person as an inherently movable quality metaphorized through wind-as-mother/land. Unlike Jewett, she need not mount a transcendence of culture in order to attain her own immanent spirituality; such transcendence would be definitively Euramerican and, for Zitkala-Sa, ethnocidal" (121).

[Note: Brief Jewett references also appear on pages 1, 3, 10, 21, 38, 40, 50, and 165 in essays by Marjorie Pryse, Judith Fetterley and Becky Jo Gesteland McShane, as well as in Inness and Royer's "Introduction."]

1655. Montavon, Victoria A. "Role Reversal as a Narrative Strategy in American Fiction, 1880-1925." Diss. Temple University, 1997.  
*Dissertation.*

"... Jewett continues to separate women who 'are set apart by nature for other uses' and those who are destined for marriage and childbearing. It is in this fixed idea of women's choices that one can see Jewett's role reversal strategy for Nan and, accordingly, her vision for other women as either progressive or limiting. Her endorsement of a career over marriage for women in the late nineteenth century is a radical concept and extends to single women the same freedom as single men."

**\*\* Abstract**

As part of her dissertation that considers role reversal as a narrative strategy to either promote or deny new roles for women, Montavon's first chapter examines Jewett's A Country Doctor as well as Howells's Dr. Breen and Phelps's Dr. Zay. The three women doctors "challenge men and women in the novels, as well as readers, to relate to them as women with nontraditional aspirations and identities" (52), but only Jewett's Nan Prince depicts the "promise of mission and fulfillment for the exceptional woman" (54). Jewett's "Tom's Husband" is examined Montavon's second chapter on "Partners," in which Mary and Tom switch traditional gender roles. Montavon states that "Jewett allows the couple some success in this exchange, but gradually shows its defects" (67), and concludes that "[Jewett's] generally pessimistic view of marriage in many of her short stories reflect her cynicism about the likelihood that most men, and many women, will reject socially prescribed gender roles" (71). Novels by James, Cather and Glasgow are considered in the final chapter.

[Note: Jewett references appear on pp. xiii, 1, 2, 3, 4, 39-55, 57, 58, 59-72.]

1656. Nagel, James. "Introduction: The Literary Context." The Portable American Realism Reader. James Nagel and Tom Quirk, eds. New York, NY: Penguin Books, 1997. xxiii, xxiv, xxvii, xxxii.  
*Book chapter.*

"... Many stories defy easy categorization, even when certain aspects of them fit a movement perfectly. Jewett's 'A White Heron,' for example, is Regional in tone, dialect, and setting, but the conflict involves precisely the kind of ethical dilemma that typifies Realism."

**\*\* Abstract**

Jewett is mentioned four times in this short literary overview of the rise of realism. Her work is first noted briefly as "[a]mong the notable contributions" of the New England short stories (xxiii); secondly, Nagel considers that both "A White Heron" and Chopin's "Athenaise" complicate the local color story by including "dramatic developments that require an important decision by the protagonist, a device more common in the stories of realism" (xxiv); "Miss Tempy's Watchers" is listed as dealing with "communities of women" and as using "psychological transformation rather than physical event, for the climax" (xxvii); finally, in the quote above, Nagel considers the complexity of categorizing some stories, such as "A White Heron," that exhibit qualities of both Regionalism and Realism.

[Note: Jewett's "A White Heron" is reprinted as an example of "Regionalism and Local Color"; "Miss Tempy's Watchers" is reprinted as an example of "Realism."]

1657. Nettels, Elsa. Language and Gender in American Fiction: Howells, James, Wharton and Cather. Charlottesville, VA: University Press of Virginia, 1997. 1, 86, 119, 135, 146, 147, 148.  
*Book.*

"... Cather's use of a male narrator was questioned early in her career by her most important literary friend and mentor, Sarah Orne Jewett, who had herself been warned against the practice by William Dean Howells."

**\*\* Abstract**

Jewett is mentioned briefly in Nettels's "Introduction" as an author who, along with Thomas Nelson Page and Mary E. Wilkins "retained their status as regionalists" (1), and variously afterwards as one of the "female predecessors" Wharton "disparaged" (86, 119), and as being an influence on Cather (remaining references).

1658. Nigro, Kathleen Butterly. "Compassing Landscapes: Nature and Art as Sacred Space in Jewett, Cather, Glasgow, and Austin." Diss. Saint Louis University, 1997. *Dissertation*.

[Not seen--unavailable via ILL.]

"... The nature writings of Emerson, Thoreau, Muir, and Burroughs, as well as the concerns of early conservationists, are essential to any thorough study of American nature writing. However, I integrate their influential works into my literary study, demonstrating how their philosophies are creatively manifested in the works of Sarah Orne Jewett, Willa Cather, Ellen Glasgow, and Mary Austin" (DAI 58 [no. 08A, 1997]: 3134).

**\*\* Abstract**

Nigro considers women's relationship with nature as a sacred space in literature by women writers including Jewett. Nigro compares images of wilderness to domesticated forms of nature, such as gardens and farms, and examines how each writer treats the interrelation between nature and art. Nigro concludes her abstract by saying that the writers she considers were "quietly subversive and recognized that their writing allowed them a spiritual escape through an alliance with nature."

1659. Petrie, Paul Russell. "'Conscience and Purpose': The Legacy of Howellsian Social Commitment in American Fiction." Diss. University of Connecticut, 1997. *Dissertation*.

"... Jewett's successful suppression of the narrator's mediatory capacity enables her readers to participate in the communal experiences the book narrates as though they, too, are full communicants in the life of Dunnet Landing. The magic of The Country of the Pointed Firs is that it achieves all that Jewett had hoped for in her adoption of Howellsian literary mediation by abandoning that mediation in favor of a spherical, reader-participatory narrative mode."

**\*\* Abstract**

The second chapter of Petrie's dissertation, "Regionalist Documentation and Aesthetic Participation in Sarah Orne Jewett's Deephaven and The Country of the Pointed Firs," considers that various ways Jewett both enacted the regionalist literary aesthetic

Howells advocated from his position as writer of the influential "Editor's Study" in Harper's Magazine (1886-1892), and departed from it, as her writing evolved from her early novel Deephaven to her masterwork The Country of the Pointed Firs. Petrie concludes in part by saying, "Jewett's narratorial adjustments enable The Country of the Pointed Firs to achieve everything that her adoption of a Howellsian sense of literature's social-ethical purposes requires: as a work of regionalism, the book makes Dunnet Landing, its people, and their local folkways vividly, sympathetically present to its readers" (114).

[Note: Jewett references appear on pp. 2-3, 7, 11, 17-18, 72-126.]

1660. Pryse, Marjorie. "Writing Out of the Gap: Regionalism, Resistance, and Relational Reading." Textual Studies in Canada (Kamloops, B.C.). 9 (1997): 19-34.  
*Journal article.*

"... In 'A White Heron,' Sylvie herself refuses to be collected, killed and stuffed, no matter how much money is at stake--for she knows that to tell the bird's secret would be to commodify her own value. In the gap between Pansy's acceptance and Sylvie's rejection of society's basic script for the life of an American girl resides the difference between the canonical and the noncanonical, the American and the regional, the universal and the local."

\*\* Abstract

Pryse considers regionalism as "a tension between region and nation that manifests itself in the literary hierarchy of canonical and noncanonical authors and texts" (19), and uses Said's concept of a "contrapuntal reading" to "examine regionalist texts for evidence of an American historical frame of reference, which establishes ideologies of gender, race, class, and region; and at the same time. . . examine canonical texts for evidence of the existence of alternative vision, even if such vision is mocked or parodied in the canonical text" (20). As such, Portrait of a Lady's Pansy Osmond, "an 'American girl'-in training" is read against Jewett's Sylvia from "A White Heron." This juxtaposition, accompanied by a broader analysis of regionalism and its literary and social implications, presents an approach to regionalism that is much more complex than is often envisioned.

1661. Quirk, Tom. "Introduction: The Historical Context." The Portable American Realism Reader. James Nagel and Tom Quirk, eds. New York, NY: Penguin Books, 1997. ix, xviii-xix.  
*Book chapter.*

"... Sarah Orne Jewett offered her advice to a young Willa Cather: 'One must know the world so well before one can know the parish.' For her part, when she wrote a preface to a collection of Jewett's fiction in 1925, Cather insisted that Jewett's stories had outlasted other New England stories because she was never tempted to dramatize 'arresting situations' nor given to mere 'clever story-making.'"

\*\* Abstract

Jewett is mentioned thrice in this short historical overview of the rise of realism. First she is noted as a woman writer who "portrayed the scientific mindset in unsympathetic ways" in "A White Heron" (ix); she is noted as taking Maine as her "special precinct" (xviii), and finally her advice to Cather is quoted as an indication of the seriousness of her writing and her understanding of its art.

[Note: Jewett's "A White Heron" is reprinted as an example of "Regionalism and Local Color"; "Miss Tempy's Watchers" is reprinted as an example of "Realism."]

1662. Salska, Agnieszka. "American Short-Story Cycles and the Changing Sense of Community." Discourses of Literature: Studies in Honour of Alina Szala. Leszek S. Kolek and Wojciech Nowicki, eds. Lublin: Marie Curie-Sklodowska University Press, 1997. 137-51.

*Book chapter.*

"... If the self-reflexive theme is the hallmark of modernist and postmodernist fiction, Sarah Orne Jewett is a post-romantic honouring, above everything else, nature's ways and laws because they constitute the reservoir of restorative powers. She derives the linking principle from her perception of how Dunnet Landing and the life of its inhabitants blend into the landscape, how they become subject to natural cycles. In other words, the linking principle is located outside the text and the writer's task is to transfer it there."

**\*\* Abstract**

Jewett's Country of the Pointed Firs is considered along with Anderson's Winesburg, Ohio, O'Brien's The Things They Carried, as story sequences that comment on their respective communities. Jewett is examined for the way, like Frost, she points out "the hardy independence of isolated lives" (144), while Anderson's stories focus on "repression, impotence and death" (144). O'Brien by contrast "has changed [the story sequence] into an instrument of active community building" (151).

1663. Sherman, Sarah Way. "Introduction." The Country of the Pointed Firs and Other Stories, by Sarah Orne Jewett. Hanover, NH: University Press of New England, 1997. [vii]-lviii.

*Book chapter.*

"... At its best, Jewett's Dunnet Landing is a smaller world that knows itself in relation to a larger, and can keep its sense of proportion. Inviting her readers to become temporary part[s] of this community, her narratives call on the interpretive skills necessary for such membership. With their silences and mysterious gaps, they enlist the imagination in the delicate and uncertain task of understanding others."

**\*\* Abstract**

Referencing key points of Jewett's biography, as well as important recent criticism, Sherman's sensitive introduction provides an introduction to Jewett's life, her motivations for writing, and to her fiction, namely The Country of the Pointed Firs, but also to the other four Dunnet Landing stories included in the book, and more peripherally Deephaven. Authoritative and comprehensive.



1664. Webb, Dorothy Ann. "Particular Places: Local Color Writing in the United States, 1870-1910." Diss. University of Michigan, 1997.

*Dissertation.*

"... In moving toward a style of her own in the early years of her career, Jewett drew heavily from visual aesthetics. The qualities which gave her confidence in her earliest regional works were qualities they shared with her painted sketches. As she told Scudder, 'I have one or two little marine views I scratched off. . . and they are bright and real and have an individuality--just as the "Cannon Dresses" did.' This explains her conviction, years after The Country of the Pointed Firs, that A Marsh Island (1885) was her best work."

**\*\* Abstract**

Chapter Four of Webb's dissertation considers "The Professional Development of Sarah Orne Jewett and Charles Waddell Chesnutt," as part of her larger project to reassess American local color writing. The chapter purports to examine Jewett's relationship with the local places from which she drew inspiration, but largely recounts her now well-established biography. Other chapters consider local color as a genre, issues of place, tourist characters in local color fiction, and Sarah Pratt Mclean's Cape Cod Folks. Jewett is broadly referenced throughout.

1665. Westbrook, Perry D. "Sarah Orne Jewett." Nineteenth-Century American Women Writers: A Bio-Bibliographical Critical Sourcebook. Denise D. Knight, ed. Westport, CT: Greenwood Press, 1997. [270]-80.

*Book chapter.*

"... Jewett's nostalgia for the past is best expressed in sketches like these [in Country By-Ways] and the ones in Deephaven. Two books in which she attempts to deal with history more objectively were less successful. In The Story of the Normans (1887), written for young people, her theme is the arguable one that the greatness of England and the English (she was an ardent Anglophile) is attributable to the Normans. Her efforts were largely unconvincing. She was also far from her best in her only historical novel, The Tory Lover, laid during the American Revolution with some of the action occurring in Berwick. Henry James, on reading it, urged her to return to her customary themes and subjects."

**\*\* Abstract**

Westbrook's introduction to Jewett's life and work is broken into several categories: "Biography," in which her relationship with Annie Fields is featured; "Major Works and Themes," which notes Swedenborg's influence on Jewett's thought, and provides overviews of several of Jewett's major works, particularly her novels; and "Critical Reception," which highlights early reviews and critical articles and later biographical and feminist studies. A bibliography follows.

1666. Kilcup, Karen L. "Reading 'Lines of Light': Reflections on Nineteenth-Century American Women's Culture." Overhere : A European Journal of American Culture (Nottingham, England). 17:2 (Winter 1997): 1-4.  
*Journal article.*

"... Writers like Jewett and Chopin were also readily assimilable into the canon via familiar aesthetic criteria, while others, like Celia Thaxter, Kate McPhelim Cleary, and Harriet Wilson--all of whom figure in the discussions here--have been much more elusive."

**\*\* Abstract**

Kilcup provides an introduction to this issue of *Overhere*, which is dedicated to nineteenth-century American women's culture. Significantly, Jewett is listed among those women whose work was "readily assimilable into the canon," and as such is well-known, as opposed to "much more elusive" figures such as Jewett's friend Celia Thaxter.

1667. Vallier, Jane E. "The Anatomy and Physiology of a Literary Friendship in Late Nineteenth-Century America: Sarah Orne Jewett, Celia Thaxter, and Their Biographers." Overhere : A European Journal of American Culture (Nottingham, England). 17:2 (Winter 1997): 139-50.  
*Journal article.*

"... Each of the Jewett biographers adds depth to our understanding of how the bonds of affection nurture literary production. The term 'anatomy' was chosen as a metaphor for this essay because all we have left are a few 'facts', a few bare remnants of a literary friendship that was recorded in letters, journals, diaries, and snippets of conversations from a century ago. What will interest scholars of the future even more is the 'physiology'--the organic, changing, dynamic qualities of the interactions between Jewett and Thaxter, still unfolding as our own understanding of their world matures."

**\*\* Abstract**

Vallier examines the available Jewett biographies, first written by men (Matthiessen, Frost, Cary), then written by women (Donovan, Sherman, Roman, Silverthorne and Blanchard) to learn how the "facts" of her life, particularly those centered around Jewett's friendship with fellow writer and artist Celia Thaxter, have changed in their presentation over time. A fascinating study both of how biographers adapt their work and how Jewett's and Thaxter's friendship continues to interest readers and scholars.

1668. Johanningsmeier, Charles Alan. "Sarah Orne Jewett and Mary E. Wilkins (Freeman): Two Shrewd Businesswomen in Search of New Markets." New England Quarterly . 70 (Mar 1997): 57-82.  
*Journal article.*

"... Until Rural Free Delivery became widely available around 1900, magazine publishers had difficulty reaching readers living at a distance from rail lines. By the 1880s, however, most daily journals in larger cities were already selling throughout their entire regions, not just within city limits. Thus syndicated works--including stories by Jewett

and Wilkins--made it into the hands of a nationwide, heterogeneous readership often exceeding one million."

**\*\* Abstract**

Johanningsmeier considers Jewett's and Freeman's participation in the Bachelier and McClure's newspaper syndicates, publication in which provided artistic freedom, competition among publishers for higher payments, a manageable production pace, and an opportunity to increase their respective readerships. Johanningsmeier gives an example of Jewett's "Stolen Pleasures" being published simultaneously in Springfield, MA; New York, NY; St. Paul, MN; Detroit, MI; and Toronto, ON, the circulation of each city's paper reaching well into the surrounding countryside, shattering the perspective that Jewett's readership was primarily in the Northeast. He further analyzes how contributions to the syndicates were tailored to reflect current market trends and social standards, but notes that rather than dismissing them as "made to order" pieces, these authors "fully recognized that in the modern world their stories were not only works of art but also commodities to be bought and sold" (82). A fascinating article on an often overlooked publication venue.

1669. May, Stephen. "A Literary Tour of Small-Town Maine - Visiting Four Houses Associated with S. O. Jewett." New York Times (New York, NY). May 4, 1997: Sec. 5: 12, 27.

*Newspaper article.*

"... A masterly writer whose reputation has fluctuated over the years, Jewett mythologized, dissected and illuminated her region, looking back nostalgically to a purer, more tranquil past while holding up a tarnished present to perceptive, wry and often humorous scrutiny."

**\*\* Abstract;** includes photographs of Jewett's house and bedroom, and of the Gilman and Hamilton Houses.

May provides descriptions of four houses associated with Jewett, as well as photographs and pertinent visitor's information in this latest article printed in the New York Times. May's description of Jewett and her work, quoted in the abstract above, is one of the most adept and succinct of the past century.

1670. Collins, Clare. "[Review of Loxterkamp's A Measure of My Days]." Commonweal . 124 (May 9, 1997): 28-29.

*Journal article.*

"... the journal recalls the short stories of Maine author Sarah Orne Jewett, whose unadorned chronicles of a declining seacoast community and of the ordinary men and women who live there are by turn wistful, tragic, and inspiring. Also, as with Jewett's remarkable short story [sic] The Country of the Pointed Firs, Loxtercamp's journal manages to carry the reader forward in a leisurely, anecdotal manner."

**\*\* Abstract**

Collins finds Dr. David Loxtercamp's book A Measure of My Days, subtitled "The Journal of a Country Doctor" to be similar in tone and pace to Jewett's Pointed Firs, which is further notable as Dr. Loxtercamp's setting is the coastal town of Belfast, Maine. Interestingly, Collins seems to have Jewett's Pointed Firs readily at hand, but appears unfamiliar with her own earlier A Country Doctor.

1671. Anon. "Berwick Academy Stained Glass Restoration Rediscovered a Forgotten Woman Artist." Maine Preservation News (Portland, ME). 22: 2 (Summer 1997): 12. *Journal article*.

"... Whitman's link to Maine was her close relationship with [Sarah Orne] Jewett, who was born in South Berwick, and graduated from Berwick Academy in 1865. At the height of Jewett's writing career, Ms. Whitman became involved with the Jewett's [sic] plans for the Fogg Memorial construction and design in the 1890's. Jewett brought her friend, Sarah Whitman, to the Fogg project not only as a stained glass artist, but also as a designer of the landmark building's interior."

\*\* Abstract; includes photographs of the Whitman windows

Jewett's friend and prominent Victorian woman artist, Sarah Wyman Whitman, designed 54 windows for Berwick Academy's Fogg Memorial Library. She further designed book covers for Jewett, Whittier, Hawthorne, and Holmes, among others, and other windows are housed at Harvard, Radcliffe, and Bowdoin, among other places.

1672. Groover, Kristina K. "The Wilderness Within: Home as Sacred Space in American Women's Writing -- Jewett's The Country of the Pointed Firs, Morrison's The Bluest Eye and Gibbon's Ellen Foster." MAWA Review (Baltimore, MD). 12: 1 (June 1997): 13-29. *Journal article*.

"... While Sarah Orne Jewett is often grouped with writers of nineteenth-century sentimental domestic fiction, her distinctive depiction of female spirituality suggests stronger parallels with the works of many twentieth-century women writers than with those of her contemporaries....In Jewett's fictional world, the domestic and spiritual worlds have fluid, overlapping boundaries. Within the fixed and limited realm of domestic space--kitchens, firesides, porches--Jewett creates ordinary lives in constant communion with a spiritual realm."

\*\* Abstract

This article reworks the central theme of Groover's 1996 dissertation, q.v., which considers constructs of spirituality in American women writers, including Jewett. Here, as in her 1999 book, Groover asserts that "[i]n Jewett's The Country of the Pointed Firs, domesticity serves not merely as the location of conventional religious practice, but as a religion in itself" (16). See also the 1999 citation for the book publication of Groover's work for a lengthier annotation.

1673. Hall, J. W. "[Review of Morgan and Renza's The Irish Stories of Sarah Orne Jewett]." CHOICE . 34 (June 1997): 1663.

*Journal article.*

"Gathered together for the first time, Jewett's eight stories about Irish immigrants in 'Ameriky' are an important resource for feminist, regional, and ethnic studies."

**\*\* Abstract**

Hall feels that Morgan and Renza's "scholarly introduction is most appropriate for academic audiences" and recommends the book for students and general readers alike.

1674. Regello, Rosemary. "Reading: Jewett's Jewel [Review of Sherman's Sarah Orne Jewett]." Chicago Reader (Chicago, IL). Aug 22, 1997: Sect. 1: 14-16.  
*Newspaper article.*

"At its heart, The Country of the Pointed Firs represents a journey back to the mother, a theme rarely explored in American fiction. In the most illuminating study of Jewett and her writings to date, University of New Hampshire professor Sarah Way Sherman traces Jewett's unusual quest back to the Homeric legend of the goddess Demeter and her daughter Persephone in her book Sarah Orne Jewett: An American Persephone."

**\*\* Abstract**

Regello bemoans the fact that the centennial of Jewett's masterpiece, The Country of the Pointed Firs, passed in 1996 and "[n]ot a single editorial note graced the pages of America's literary magazines, not even the Atlantic, where [Jewett's] pithy and resonant tales appeared for over three decades" (15); she does mention, however, the republication of the novel by the University of New England Press. A biographical sketch of moderate length follows. The Country of the Pointed Firs is discussed briefly, Sherman's biography is praised, and a brief critical assessment of Jewett is presented in which the "surge of modern Jewett scholarship" is largely credited to have been started by Richard Cary. An excellent introduction to Jewett and her work, which almost shames readers into rediscovering her.

1675. Franklin, Benjamin V. "Noli Me Tangere: The Structure of Anais Nin's Under a Glass Bell." Studies in Short Fiction . 34 (Fall 1997): 459-79.  
*Journal article.*

"...An editor should have compelling reasons for changing the structure of a text. Houghton, Mifflin added stories to Sarah Orne Jewett's The Country of the Pointed Firs because they are set in the same location, Dunnet Landing, as the tales Jewett included in her book, which is now often considered a novel."

**\*\* Abstract**

Franklin opens and closes his article on Gunther Stuhlmann's restructuring of Anais Nin's Under a Glass Bell with examples of other publishers who have rearranged authors' works, a primary example of which is the way Jewett's The Country of the Pointed Firs has been supplemented and rearranged since its publication in 1896. These brief references are significant because, in conjunction with Melville and Twain,

Franklin's other prime example, they make clear that Jewett is not only a significant author (probably more so than Nin), and Pointed Firs a significant text, but that Jewett is well-known enough to warrant inclusion in his list, when perhaps the two male authors might have sufficed.

1676. Zagarell, Sandra A. "Crosscurrents: Registers of Nordicism, Community, and Culture in Jewett's Country of the Pointed Firs." Yale Journal of Criticism . 10 (Fall 1997): 355-70.  
*Journal article.*

"... If we pursue the separate strands and discontinuities in texts like Country while at the same time reading for unity, we place ourselves in a strong position to ask what has made these texts seem coherent to so many readers."

**\*\* Abstract**

Zagarell is concerned that literary critical readings texts such as Jewett's Country of the Pointed Firs often are presented as "right" and exclude the possibility of variant readings, she even implicates her own articles and Brodhead's Cultures of Letters in such readings. To counter such practices without resorting to relativism, Zagarell presents a theory of registers, "distinct discourses with extra-textual coordinates," and the tensions and interplays between them (356-57). She identifies such registers in Pointed Firs as "a racialist, Nordicist version of Euro-American history which shades into racism, white supremacy and nativism; one with the celebration of a maternal-based community which is nurturant and inclusive; and one with the portrayal of a local, preindustrial Maine culture" (357). Each is interconnected and conflicts or complements the others in various ways which Zagarell explores in an approach that is meant to open textual interpretation and yet still retain viable literary critical approaches.

1677. Ammons, Elizabeth. "Sarah Orne Jewett." The Heath Anthology of American Literature. Paul Lauter, et. al., eds. 2 vol. Boston, MA: Houghton Mifflin Co., 1998. II: 130-31.  
*Book chapter.*

"... [Jewett] often experimented with narrative form that does not follow predictable combative linear patterns. For example, the sketch, a genre developed primarily (though not exclusively) by women during the nineteenth century, allowed her to maneuver with comparative freedom within a short flexible structure that encourages realistic depiction of specific environments, moods, relationships, customs, and characters without requiring her to resort to the artificial overlay of traditional pronounced protagonist/antagonist plotting and closure. At the same time, as an accomplished artist, Jewett could when she wished skillfully adapt the conventions of traditional linear plotting to her own ends."

**\*\* Abstract**

Ammons writes the headnote for the selections in the Heath Anthology of American Literature and stresses her formal innovations, as well as her relationship with Annie

Fields, and her mentorship of younger writers such as Willa Cather. "A White Heron" and "The Foreigner" are reprinted afterwards.

1678. Anon. "Jewett, Sarah Orne." New Encyclopaedia Britannica. 32 vol. 15th ed. Chicago, IL: Encyclopaedia Britannica, Inc., 1998. Micropaedia VI: 545.  
*Book chapter.*

"... Early in her teens Jewett determined to write about the rapidly disappearing traditions of provincial life about her, and by the age of 28 she was an established writer. Outstanding among her 20 volumes are Deephaven (1877), and The Country of the Pointed Firs (1896), the latter often regarded as her finest achievement. These books contain realistic sketches of aging Maine natives, whose manners, idioms, and pithiness she recorded with pungency and humour, sympathetically but without sentimentality."

**\*\* Abstract**

This very brief article is half as long as the previous entry on Frank Baldwin Jewett, "U.S. electrical engineer and first president of the Bell Telephone Laboratories." Jewett's entry is accurate but reductive.

1679. Ashby, Lisa A. "Age in Sarah Orne Jewett's Short Fiction." Diss. University of Nebraska, Lincoln, 1998.  
*Dissertation.*

"... Jewett portrays the old age experience as being torn between competing desires and mandates about role and identity; yet, she is not deterministic about the aging experience. Jewett challenges her characters and her readers to adopt a clearer perception of societal bias and its harms. Moreover, Jewett offers venues for community-sharing through individual strength, story-telling, and reformulated friendships."

**\*\* Abstract**

Ashby's first chapter provides a valuable critical overview of the study of age in Jewett; the second defines age in Jewett's works by citing references to age and character in her stories, and concludes that as a realist, Jewett is challenged by the complexities aging, including perceptions by society and changes in social status. Examinations of "Prolonged Age," Love, Romance and "the Paradox of Age," productivity in the aged, and the aged as members of a community follow in later chapters. Ashby concludes in part by saying, "Jewett delineates changes in one's physical abilities, emotional ties and established roles, where such changes can lead the older person to self-doubt, isolation or eventual bitterness. Moreover, society imposes its own layer of expectations and stereotypes on older adults, adding further complexity to the aging experience. Yet for all of her unyielding view of the difficulties of old age, Jewett does not leave her characters without hope" (276). Strength, wisdom, cooperation and love are all possible in Jewett's realistic portrayals of older people in her stories.

1680. Blakemore, Peter Ryan. "Writing Home: Inhabitation and Imagination in American Literature." Diss. University of Oregon, 1998.  
*Dissertation.*

"... In the same way that Thoreau understood that all the events of spring and all the variations of those events from year to year are of vital interest, Jewett's novel illuminates the vital, ordinary events of home. The telling of the story becomes the act of inhabitation, and as the story inhabits our imagination, our imagination sets spark to Dunnet Landing and all its perceptible, specific components--haddock, pennyroyal, schoolhouse, island, clam midden, forest, dory, Mrs. Todd, Poor Joanna's homemade sandals. The space residing within us, opening and awaiting the world to fill it, becomes place."

**\*\* Abstract**

Blakemore uniquely combines his interests in story-telling, phenomenological philosophy, psychology and geography to study how "imaginative works of fiction from a crucial period in American history create a world" (iv), or more specifically, how fictional depictions of place can be read as identity-forming narratives of inhabitation, situated within a historical context but imbued with imaginative and psychological connections to the environment around us. Jewett's The Country of the Pointed Firs, in spite of the book's "lack of special plotting forces" (264), is called "genius" for "[h]ere is the confluence of human and geographic meaning, and we must be reminded that a hundred or a thousand small but powerful stories exist at the center of every real land community. [It] tells us what happens to a place when people live in it, how it changes and offers ways of living, seeing, and telling stories. It also tells what happens to people because of where they live" (265). Thoreau's Journal and other later writings are used as grounding texts, and John Muir, Mary Austin, Aldo Leopold, Hamlin Garland, Willa Cather, Vardis Fisher and John Steinbeck are also variously considered. Wide-ranging and thoughtfully written.

[Note: Jewett references appear on pp. 22, 41, 253-56, 263-85.]

1681. "Introduction." American Local Color Writing. Elizabeth Ammons and Valerie Rohy, eds. New York, NY: Penguin Books, 1998. vii-xxx.  
*Book chapter.*

"... Gender is also a central concern in the texts collected here: if Jack London's tales of Alaska and Hamlin Garland's 'Up the Coolly' idealize male bonding and equate 'the artistic' with effeminacy, Sherwood Anderson's portrait of a gay man in 'Hands' shows local color at its most fetishistic. And while Sarah Orne Jewett's 'The Queen's Twin' examines national and sexual nostalgia, women writers including Kate Chopin, Mary Wilkins Freeman, Maria Cristina Mena, and Mary Catherwood consider the limitations of marriage for women."

**\*\* Abstract**

Jewett is mentioned several times, mainly in passing, in the "Introduction" to American Local Color Writing, where she is called one of the "best-known writers of New England regionalism" (xviii). Later, "The Queen's Twin" and "The Foreigner" are reprinted.



1682. Pizer, Donald, ed. Documents of American Realism and Naturalism. Carbondale, IL: Southern Illinois University Press, 1998. 149, 305, 356, 363, 445.  
*Edited book.*

Jewett is mentioned briefly in H. H. Boyesen's "The Progressive Realism of American Fiction," Robert Falk's "Mark Twain and the Earlier Realism," Alfred Habegger's "Realism," and Elizabeth Ammons's "Expanding the Canon of American Realism," the latter of which was originally printed in Pizer's The Cambridge Companion to American Realism and Naturalism: Howells to London (Cambridge: Cambridge UP, 1995), q.v.

1683. Duncan, Carolyn. "Ladies of Misrule: A Re-Vision of Nineteenth- and Early Twentieth-Century Women Writers' Double-Voiced Carnavalesque Texts with a Special Focus on the Works of Elizabeth Stuart Phelps." Diss. University of Toledo, 1998.  
*Dissertation.*

"... Jewett creates a space that is carnivalesque in the sense that it is outside the patriarchy and is therefore not subject to most of the rules of the patriarchy's institutions, yet those in this space are not unaware of or unaffected by those rules. This community survives because of its physical isolation from male-dominated American society. But, more than this, it survives because the community and the women who hold it together value themselves and each other."

**\*\* Abstract**

Although not given a chapter in her own right, Sarah Orne Jewett makes several brief appearances, and The Country of the Pointed Firs is given an eight-page analysis in Duncan's dissertation, Ladies of Misrule, which uses Bakhtin's theory of carnival to explore the subversive discourses in women's fiction that comment on the "dichotomy between matriarchal and patriarchal values" (77). Chopin and others are used similarly in this work that focuses on the work of Elizabeth Stuart Phelps.

[Note: Jewett references appear on pp. 8, 13, 15, 16, 68-76.]

1684. Fetterley, Judith. "'Not in the Least American': Nineteenth-Century Literary Regionalism as UnAmerican Literature." Nineteenth-Century American Women Writers: A Critical Reader. Karen L. Kilcup, ed. Malden, MA: Blackwell, 1998. 15-46.  
*Book chapter.*

This is a reprint (with a slightly elongated title) of Fetterley's 1994 College English article, q.v. for annotation.

[Note: Besides the Kilcup, Fetterley, and Thomson essays in which Jewett treated more extensively, brief Jewett references are also found in chapters in this volume by Nancy A. Walker, Joyce W. Warren, and Kilcup's "Essays of Invention."]

1685. Fetterley, Judith, and Marjorie Pryse. "On 'Reading New Readings of Regionalism'." *Legacy* (University Park, PA). 15: 1 (1998): 45-52.  
*Journal article.*

"(1) To what extent may we consider some of the regionalists, including Jewett, resisting minor(ity) writers and to what extent are they/she participating in the consolidation of 'high culture' and collaborating in the late nineteenth-century imperialist project?"

**\*\* Abstract**

This article, in interview format, presents Fetterley and Pryse's discussion, held in March 1997, about the innovative way they held a session at the American Women Writers Conference that presented pedagogical questions relating to regionalism. The questions are appended at the back of the interview, many of which deal with critical aspects of Jewett's work, which emphasizes how significant--if not central--Jewett is to regionalist discussions.

1686. Frever, Trinna Suzanne. "The Woman Writer and the Spoken Word: Gender, Print, Orality, and Selected Turn-of-the-Century American Women's Literature." Diss. Michigan State University, 1998.  
*Dissertation.*

"... Mrs. Todd's speech forestalls the narrator's writing. The speech world seems to take over the written word, preventing its production while the narrator is defined as listener rather than writer. This passage sets up a power relationship between the spoken and the written word, with the spoken word dominating. When one is 'listening' and 'listening again,' the pen is 'idle.' Clearly, this power relationship inverts the privileging of print discourse often exercised by the dominant culture."

**\*\* Abstract**

Frever's second chapter of her dissertation, entitled "'Writing in Begamot-Scented Ink: The Fusion of Oral and Written Narrative Forms in Sarah Orne Jewett's The Country of the Pointed Firs,'" examines how elements of oral storytelling are depicted not only as particularly gendered means by which language grants women power, but informs the narrative structure of the novel as well. The male world is associated with print forms, such as mad Captain Littlepage who "had overset his mind with too much reading," and enters the novel quoting Paradise Lost; women by contrast are both associated with local language and by oral interchanges, stories and gossip by which they "express their individuality, [play] a pivotal role within their community, [and reshape] that community and its meaning in the act of storytelling" (93). The narrator as both writer and listener bridges the gap between each form, just as Jewett herself was successful in the print marketplace of her day. Frever argues that because Jewett's framework posits oral tradition over print form, the criticism of Jewett's "so called fragmentary or incoherent" narrative structure is misplaced and "drastically misjudges the literary traditions to which the work belongs" (95). Works by Woolson, Chopin, and Cather are examined in other chapters.

[Note: Jewett references appear on pp. 8, 27, 28, 31, 36, 87-88, 92-137.]

1687. Furst, Lilian R., ed. Between Doctors and Patients: The Changing Balance of Power. Charlottesville, VA: University Press of Virginia, 1998. 32, 34, 51, 92, 106-12, 116, 119-20, 122.

*Book.*

"... The plausibility of these images is closely dependent on the literary quality of the fictions in which they appear....The most convincing is [Jewett's] Nan Prince because of the balance and moderation of the portrayal, especially in the frank admission of the many struggles she has had to face as she climbs the 'long hill' that confronted a woman entering medicine at the that time."

**\*\* Abstract**

Furst examines the power relations and fictional depictions of doctors and patients. She recognizes that Jewett's depiction of Dr. Leslie in A Country Doctor is both semi-autobiographical and idealized, as is the growth and development of his ward Nan Prince, but she further finds that of the novels that depict female doctors in the nineteenth century Jewett's Nan is "[t]he most convincing" although many of the integral aspects of studying and practicing medicine are missing.

1688. Hamlin, Annemarie Elizabeth. "Performance Spectacle or Spiritual Experience? Mesmerism, Spiritualism and Women in Nineteenth-Century American Fiction." Diss. Claremont Graduate University, 1998.

*Dissertation.*

"... The Country of the Pointed Firs and 'The Foreigner' do illustrate the fact that spirit mediumship and its related ideas had the most profound implications for women, however. All of the characters with the extra-sensory communicative ability are women..."

**\*\* Abstract**

Hamlin considers four novels that contain depictions of women involved in spiritualism: Hawthorne's The Blithedale Romance, Mary Gove Nichols's Mary Lyndon, or, Revelations of a Life, Henry James's The Bostonians, and Jewett's The Country of the Pointed Firs (pp. 148-79), and finds that Jewett's portrayal is the only one in which the "psychic communicative ability in her women characters does not rely on the control or manipulation of any other character, male or female" (174). The ability is not used to deceive or exploit, nor is used as a public spectacle, but is utilized for practical purposes to interact with others to enhance and support the community. Hamlin in part concludes, "[l]eaning on the half-century tradition of women as spirit communicators as well as her own experience and beliefs, Jewett created in The Country of the Pointed Firs a world which valued women in ways which Mary Gove Nichols could only dream of and Nathaniel Hawthorne and Henry James could not even imagine" (175); however, such sympathetic connections and representations of women's experience were dismissed by traditional critics who ignored such narratives when forming the American literary canon (187).

1689. Homestead, Melissa J. "Imperfect Title: Nineteenth-Century American Women Authors and Literary Property." Diss. University of Pennsylvania, 1998. *Dissertation*.

"... Despite Jewett's participation in the final triumph of international copyright and its installation of the author as a powerful and autonomous figure, Jewett's fictional strategies in her 1896 novel ally her with a mode of authorship and a model author-reader relations [sic] more in keeping with the earlier era when readers and their interests ruled and rationalized the literary market. By figuratively putting herself into her novel and representing that self as foregoing writing to become an audience for the stories of common people, Jewett allied herself with the common readers rather than antagonizing them with her withdrawal."

**\*\* Abstract**

As part of her dissertation that considers American women writers and the challenges to their authorship the lack of international copyright law imposed, Homestead considers Jewett's The Country of the Pointed Firs as a work published after the 1891 passing of the American International Copyright law and how the resulting changes to the literary marketplace impacted Jewett's narrative strategies. Homestead calls Jewett's novel a "fiction of female authorship" (254) wherein she resists the realist narrative tradition for the author to disappear from the text, and instead maintains the tradition of woman writers to maintain an intimacy with her readers, a tradition that "devalued many 19th-century women writers and their works" (249). Homestead concludes in part, "Jewett's author heroine allows herself to be taken into the home, away from the call of 'Art' and professionalism, and through [the] author figure, Jewett built a personal relationship with her readers rather than staging a Jamesian withdrawal from them. . . . she was not an impersonal, omniscient Author-God, but a woman who strategically allied herself with the domestic values of her readers while retaining her own authorial position" (287).

[Note: Jewett is referenced on pp. vii, 8, 33, 231-90.]

1690. Kilcup, Karen L. "Introduction: A Conversation on Nineteenth-Century American Women's Writing." Nineteenth-Century American Women Writers: A Critical Reader. Karen L. Kilcup, ed. Malden, MA: Blackwell, 1998. 1-14. *Book chapter*.

"... A better known example of this phenomenon [of being marginalized for formal or structural innovation] is Sarah Orne Jewett's The Country of the Pointed Firs. For a number of years the writer's detractors pointed out the shortcomings of this 'novel,' while sympathetic critics attempted to reconstruct it in ways that would allow the text to be recuperated into the tradition of the regionalist or realist novel."

**\*\* Abstract**

In the essay that introduces the individual essays within the collection as well as her methodology, Kilcup cites Jewett as an example of a nineteenth-century American woman writer who was marginalized in part because she created "new or hybrid forms" (2). Jewett's own internalization of the critics' confusion is noted in a quotation from Jewett's letter to Horace Scudder in which she claims, "I have no dramatic talent. The

story would have no plot" (2). She is further referenced as a writer whose work is rather narrowly reprinted or taught once rediscovered (3). Kilcup briefly examines possible causes for this situation, including pedagogical practicality, the privileging of novels instead of shorter works, and "the sense that in order to be more than 'minor' a work not only has to express certain values, such as individualism, and fulfill certain structural norms, such as being conflict- or plot-driven, but also has to be 'sustained'--that is, long" (4).

[Note: Besides the Kilcup, Fetterley, and Thomson essays in which Jewett treated more extensively, brief Jewett references are also found in chapters in this volume by Nancy A. Walker, Joyce W. Warren, and Kilcup's "Essays of Invention."]

1691. Marchant, Jamie Laree. "Novel Resolutions: Revising the Romance Plot, the Woman's Movement and American Women Novelists, 1870-1930." Diss. Claremont Graduate University, 1998.  
*Dissertation.*

[Not seen--unavailable via ILL.]

"... Noting that previous novels forced the lives of fictional women to conform to the romance plot by ending their stories almost exclusively in either marriage or death, these novelists located in the narrative outcome the most significant interplay between narrative and ideology. They believed that the political implications of the limited endings available to women were clear, mandating marriage and domestic life as the only possible arenas for female activity. Because they objected to such restricting ideology these novelists employed the tenets of the woman's movement to rewrite the conventional romance novel and free their heroines from the restrictive alternatives of the traditional story" (DAI 59 [no. 01A, 1998]: 0172).

\*\* Abstract

Marchant contends that Jewett was one of several Anglo-American women writing between 1870 and 1930 who employed tenets of the women's movement in their writing to show that women had more choices other than marriage. Specifically, Marchant says that "[a]s activists [they] argued for the opening of the professions to women," including physicians, and portrayed female characters with androgynous combinations of traditionally male and female characteristics, which suggests that she might look at Jewett's A Country Doctor. No specific texts are mentioned in the abstract.

1692. Moore, Kathleen Muller. "Visuality, Perception, and the Self in Works by Edith Wharton, Willa Cather, and Sarah Orne Jewett." Diss. University of California, Riverside, 1998.  
*Dissertation.*

"... In spite of the affirmation of self found in the world of Dunnet Landing, it contains alterity within its space, too. Lacan's theory shows that the eye of the other both affirms the self as whole, and reminds it of its dependency on an other. One's self is ultimately vulnerable to appearance, an aspect of self which signals division and which can render

the eye of the other a threat to the coherent self. Jewett's narrator finds this an underlying source of anxiety."

**\*\* Abstract**

Using psychoanalytic theory, Moore examines novels by Wharton, Cather, and Jewett to "contextualize the formation of the gendered subject within turn-of-the-century America" (iv). Her third chapter considers Jewett's Country of the Pointed Firs, in which she examines the narrator's issues with desire and loss, which together indicate a "divided self" (153), sending the narrator "back and forth between isolation and community, moving from one to the other as each proves itself unfulfilling" (155). Themes of loss and death within the community are examined, as is the narrator's exchange of roles with Mrs. Todd, and her link to the community broadly. Moore concludes in part that "[a]lthough Jewett's text attempts to incorporate lack as a presence that can be given shape and definition within narrative's determining boundaries and thereby be controlled or erased, loss or lack ultimately exceeds narrative control and remains a threatening alterity," such that a "story of communal bonding and self-affirmation ultimately reinscribes alterity and self-division" (202).

[Note: Jewett is referenced on pp. 1, 2, 12, 14, 16, 145-202, 212-13.]

1693. Palmer, Stephanie Candace. "Thwarted Travelers: Region and Class in Late Nineteenth-Century American Literature." Diss. University of Michigan, 1998. *Dissertation*.

[Not seen--unavailable via ILL.]

"This dissertation examines representations of travel accidents in late nineteenth-century American fiction. It demonstrates that the figure of travel accident appears frequently in realist and regionalist writing and that it implicitly reveals tensions between democracy and distinction. In general, elite characters are more mobile than those with lower class status. Transportation mishaps change that by immobilizing travelers in limiting environments and forcing them--and readers--to pay attention to issues of social class." (DAI 59 [no. 10A, 1998]: 3820).

**\*\* Abstract**

The third chapter of Palmer's dissertation considers Bret Harte's and Jewett's fiction, which Palmer argues "mobilizes travel delays to foster emotional connections across class and sexuality." No specific texts are mentioned in the abstract, but "Travel Delays in the Commercial Countryside with Bret Harte and Sarah Orne Jewett," in the Winter 2003 issue of Arizona Quarterly, q.v., clearly based on this chapter, discusses Jewett's "The Life of Nancy" and Harte's "Miggles."

1694. Richardson, Melissa. "A Revisitation of Transcendentalism Within Sarah Orne Jewett's The Country of the Pointed Firs." Domestic Goddesses. 1998. <http://www.womenwriters.net/domesticgoddess/richardson.htm>. 27 Dec. 2004. *Web*.

"... The characters and the setting of The Country of the Pointed Firs...relate directly back to Emerson's philosophy of transcendentalism. The characters of Pointed Firs are intricately connected to the natural and spiritual worlds. These relationships are not portrayed within dogmatic or intellectualized text, but rather, they are subtle and intertwined. Perhaps this is because, as Sherman says, Jewett's subjects were the country people who are 'still rooted in the Earth...for [whom] truth is not abstract but organic, instinctual; at matter of sympathy, not intellect.'"

**\*\* Abstract**

Richardson's lengthy article examines the connections between Jewett's Country of the Pointed Firs and Emersonian transcendentalism. Her work is of a scholarly nature, considering themes such as "Divinity and Nature," and "The Communal Self." References are made to Donovan, Sherman, and other Jewett scholars, and a Works Cited list is included.

1695. Stout, Janis P. Through the Window, Out the Door: Women's Narratives of Departure, from Austin and Cather to Tyler, Morrison, and Didion. Tuscaloosa, AL: University of Alabama Press, 1998. xiii, 6, 9-11, 12, 21, 35, 62, 67, 101, 102-03, 230, and as indexed.  
*Book.*

"... Writers such as Sarah Orne Jewett have used such relatively plot-free narratives to establish woman-centered ideals of social life and to express their intentness on departing from the old structures--and from the old structure, the house of patriarchy. Jewett's work, especially her quietly feminized novel The Country of the Pointed Firs (often spoken of dismissively as a collection of sketches), served as an important model for Mary Austin and Willa Cather, in particular--as did, indeed, Jewett herself, in her disciplined commitment to her writing career."

**\*\* Abstract**

Stout treats Jewett early in her work because "in her quiet fiction, [she] provides a model for the urge toward reconciliation of outward venture with home-biding that we see in every writer considered here" (xiii), and Jewett is widely referenced throughout the book as a whole. Particularly, Stout notes that "Jewett is concerned with the journeys of visitation by means of which women create a supportive network of mutual attention and response" (7). The Country of the Pointed Firs and other Jewett stories are read in some depth.

1696. Thomson, Rosemarie Garland. "Crippled Girls and Lame Old Women: Sentimental Spectacles of Sympathy in Nineteenth-Century American Women's Writing." Nineteenth-Century American Women Writers: A Critical Reader. Karen K. Kilcup, ed. Malden, MA: Blackwell, 1998. 128-45.  
*Book chapter.*

"... The disabled figures that Dodge, Jewett, Davis, and Phelps employ in their stories help reveal the double purpose of much nineteenth-century women's fiction. Imagined historically as an essential property of the body, physical disability operates as a

particularly resonant trope to satisfy the demands of this feminized rendering of reform fiction."

**\*\* Abstract**

Thomson examines Jewett's "The Town Poor" as a "narrative of witness" (133), by which a middle-class spectator--and by implication, the reader--comes to identify and sympathize with the vulnerable characters in the main part of the tale by recognizing the similarities and differences in their situations. Other stories in which the trope of sentimental sympathy is used are also read, including examples by Mary Mapes Dodge, Rebecca Harding Davis, and Elizabeth Stuart Phelps, several of which demonstrate that "the physically disabled figure provides a pliable and congenial vehicle for attending to reform, feeling, religion, domesticity, and the body--the overlapping primary arenas of concern that characterize sentimentalism" (128).

[Note: Besides the Kilcup, Fetterley, and Thomson essays in which Jewett treated more extensively, brief Jewett references are also found in chapters in this volume by Nancy A. Walker, Joyce W. Warren, and Kilcup's "Essays of Invention."]

1697. Wells, Kim. "Magic Realism and the Writings of Sarah Orne Jewett, Kate Chopin, and Willa Cather." Domestic Goddesses. 1998.  
<http://www.womenwriters.net/domesticgoddess/richardson.htm>. 27 Dec. 2004.  
*Web*.

"...Writers of Magic Realism are experimenting with new elements, rejecting the "laws" of realistic fiction because of the repressive nature of those rules and rule-givers. Jewett, Chopin and Cather all depict a brush with some sort of "magic" and the success of their characters' acceptance of that experience reflects each author's struggle with the patriarchal writing community, and its rules of realistic fiction."

**\*\* Abstract**

Wells considers Jewett's treatment of magic in her story "The Foreigner" as part of her analysis of Jewett's Chopin's and Cather's use of Magic Realism, a writing mode by which the supernatural is incorporated into realistic settings for the purpose of subverting patriarchal forms of fiction writing. Although citations to texts are provided, not secondary sources are used, and a promised Works Cited page is still "Coming Soon."

1698. Wells, Kim. "Hired Girls and Country Doctors: The Domestic Fiction of Sarah Orne Jewett and Willa Cather." Domestic Goddesses. 1998.  
<http://www.womenwriters.net/domesticgoddess/richardson.htm>. 27 Dec. 2004.  
*Web*.

"...by noticing the elements of domestic fiction which contradict Romines' hypothesis, we receive a more complete picture of the women who wrote these "domestic novels." Jewett and Cather, like the cultures they live in, are in liminal phases of history when the expectations of women are changing, and this confusion is often reflected in the contradictory nature of some of their characters."



**\*\* Abstract**

Using Romines's Home Plot as a touchstone, Wells examines the variety of Jewett's and Cather's domestic fiction. With regard to Jewett, for example, Wells reads A Country Doctor for the "incomplete" and "imperfect" domestic roles women hold. Nan Prince rejects domesticity for her career, but other women, such as Nan's aunt, Miss Prince, and the aging Miss Fraley, also demonstrate less than perfect housekeeping and hostessing, which, Wells argues, indicates the changing nature of women's roles at the time the work was written. Cather's My Antonia is also examined. A Works Cited page is included.

1699. Goheen, Cynthia J. "Editorial Misinterpretation and the Unmaking of a Perfectly Good Story: The Publication History of The Country of the Pointed Firs." American Literary Realism . 30 (Winter 1998): 28-42.  
*Journal article.*

"... We do not see the tension between Jewett's artistic vision and her editors' interpretation of it, nor the intervention of editorial pens and scissors after Jewett's death. There is substantial evidence that her mode of narration was misinterpreted from the start of her writing career, and that Jewett's editors and executors modified Pointed Firs in the image of their own mistaken identification of its genre."

**\*\* Abstract**

Goheen outlines the editorial history of Jewett's Pointed Firs and criticizes the continual republication of the book with additional chapters that Jewett didn't authorize, including "The Queen's Twin" and the unfinished "William's Wedding." She examines the distinction between Scudder's and Jewett's definition of "sketch," and asserts that Jewett "was pushing the envelope of conventional fiction," and was writing in an experimental form that her editors didn't understand (31-32). Goheen notes that Jewett had plenty of opportunities to authorize the inclusion of additional stories before her death, but never did. Finally, letters from her editors and literary executors, including Willa Cather and Mary Jewett, indicate that "they had unmade a perfectly good story and encased its experimentalism in the recognizable form of generic convention" (40), and the effect was "to confirm Jewett's stature as a minor writer of the past century" (40). The authentic 1896 edition needs to be reconsidered. A valuable examination.

1700. Murphy, Jacqueline Shea. "Getting Jewett: A Response to Sandra A. Zagarell, 'Troubling Regionalism'." American Literary History . 10 (Winter 1998): 698-701.  
*Journal article.*

"... Zagarell writes that Deephaven's troubling of regionalism 'has repercussions' for understanding Jewett and regionalism. What, I wonder, *does* it mean to see this layering in Jewett's early work? It seems likely that Zagarell endorses and approves of the recognition she teases out in Jewett's novel--the recognition that reading Deephaven is imbricated in an economy of knowing, linked to class, race, national, educational, and geographic privilege."

**\*\* Abstract**

Shea Murphy praises Zagarell's reading of Jewett's Deephaven for suggesting that "Jewett's early work is, in part, about the way the relationship between an observer and what she thinks she understands extends to the relationship between a text and its readers" (699); but she also questions what such a layering of meaning suggests about Jewett's early work, and what the disappearance of such cultural ambivalence in Jewett's later preface means. Ultimately, she asks Zagarell to "follow through" her reading (700) in order to "teach us the importance of registering readerly positionings and presumptions like those that early Jewett, however fleetingly, inscribes" (701).

1701. Murphy, Jacqueline Shea. "Replacing Regionalism: Abenaki Tales and 'Jewett's' Coastal Maine." American Literary History . 10 (Winter 1998): 664-90.  
*Journal article.*

"... the critical act of interpreting Jewett's writings with the attention one might bring to interpreting an oral story--for example, as both set in the particular moment of its telling, and also changing in meaning as the context of its telling and hearing changes and as different strains emerge to be heard--itself provides a way of rethinking Jewett, theories about regionalism and nationalism derived from her writings, and white feminists' relation to these stories and theories in the 1980s and 1990s."

**\*\* Abstract**

Written in part as a reaction to Sandra Zagarell's "Troubling Regionalism," and its interpretation of Jewett's works as implicated in an insular, even racist nationalism, and stemming from a chapter in her 1996 dissertation from the University of California-Berkeley (q.v.), Murphy proposes reading Jewett's work from an achronological perspective akin to that employed in oral storytelling, which allows for a relation to the land that is habitational rather than derived from ownership, much as Native American folktales do. In Murphy's words, Jewett's regionalism "may thus be read not as recounting a nostalgic New England that works to create an omnipotent nation and subjugate other nations, but rather as expressing both an identity that comes from inhabiting a particular place and a recognition of what that habitation excludes (in Jewett's fictional world, Indians who lived before) as well as its cultural (linguistic, religious, ethnic) history and specificity (in Jewett's world, that of white, Anglo-Norman middle-class women's culture)" (684). See Zagarell's reply in "Response to Jacqueline Shea Murphy's 'Replacing Regionalism.'"

1702. Zagarell, Sandra A. "Response to Jacqueline Shea Murphy's 'Replacing Regionalism'." American Literary History . 10 (Winter 1998): 691-97.  
*Journal article.*

"... Recognizing historicization as a complex and multivalent process, much recent historically based scholarship not only pays attention to the referents, proportions, and character of discursive strains within texts and in their contexts, but also provides a basis for its own resituation and for further resituation of Jewett's writing."

**\*\* Abstract**

In this reply to "Replacing Regionalism," Zagerell first praises Shea Murphy for introducing the Native American presence and achronological reading she employs to elucidate a "continual relation to place" (691) in reading Jewett's "The Queen's Twin," calling the explication "very illuminating" (692), and asks for even more historical underpinnings for such readings. But Zagarell also wants to problematize the perceived substitution of the local for broader historical discussions, such that "by focusing on the local in a way that peripheralizes the national, her stance entails a flattened view of history" (692).

1703. Zagarell, Sandra A. "Troubling Regionalism: Rural Life and the Cosmopolitan Eye in Jewett's Deephaven." American Literary History . 10 (Winter 1998): 639-63. *Journal article*.

"... The stylistic changes in Jewett's writing, shifts in the relationship between native and cosmopolitan in her work, and economic and cultural changes to which that work responds indicate that Jewett, whose name has generally been regarded as an unfluctuating sign for postbellum regionalism, was a writer of multiple regionalisms."

\*\* Abstract

Zagarell finds that in Jewett's work "regionalism was at times self-divided. It combined native and cosmopolitan allegiances in various way[s], and often featured concerns about gender constructions, class-related issues, the nature of community, and environmentalism that exceed these categories" (641). Deephaven, in particular, expresses these tensions in that it "nostalgically presumes that rural New England preserved an imagined stability but discursively disrupts that life by conveying it to cosmopolitans" (641). As such Deephaven conveys a "fantasy of authenticity" but "erases history and change" (643) as it depicts a place and time near to the 1807 Embargo. Even the structure of the book itself, broken into small, easily identified chapters, is meant to make it more easily consumable for outside urban audiences. Thus, the entire book emphasizes the tensions and dilemmas of regionalism that together highlight the political, historical, and social threads that were also present in American culture at the end of the nineteenth century. See Jacqueline Shea Murphy's response in "Getting Jewett: A Response to Sandra A. Zagarell, 'Troubling Regionalism.'"

1704. Cheney, Donald. "[Review of Alpers's What Is Pastoral?]." Comparative Literature . 50 (Spring 1998): 176-77. *Journal article*.

"... It is possible, and useful, to see Jewett as pastoral, but if we do so, we should look (as does Empson) at all the other works and genres of works that share with her a concern to write sympathetically about real people in a different and seemingly simpler, more traditional place or time. What Alpers has to say about Jewett could be said interestingly (I think) about the genres of travel writing, or crime fiction, or sports biography."

\*\* Abstract

Cheney finds Alpers's argument that the "characterization of simple folk in Sarah Orne Jewett's The Country of the Pointed Firs is as true and valuable, artistically, as the achievements of Renaissance pastoral is not totally convincing" (177). Although Alpers limits his texts to those that seem "self-evidently pastoral," his analysis broadens his argument. Overall, Cheney considers the book Alpers's "richest work to date" (176).

1705. Anon. "Sarah Orne Jewett's World." Foster's Showcase (Dover, NH). Apr 9-15, 1998: 4.  
*Newspaper article.*

"The author of the critically acclaimed 1994 biography of Sarah Orne Jewett will speak at the 19th century novelist's church a few doors from her Main Street home in South Berwick, Maine."

\*\* Abstract; includes a photograph of Main Street, South Berwick from the turn of the century

Foster's Showcase Magazine announces a talk given by Paula Blanchard, author of Sarah Orne Jewett: Her World and Her Work (1994, q.v.). The talk is sponsored by the Old Berwick Historical Society and is part of the "Town and Country: The Piscataqua Region at the Turn of the Century" series of talks and walks around the area.

1706. Campbell, Jennifer. "'The Great Something Else': Women's Search for Meaningful Work in Sarah Orne Jewett's A Country Doctor and Frances E. W. Harper's Trial and Triumph." Colby Quarterly (Waterville, ME). 34 (June 1998): 83-98.  
*Journal article.*

"... I hope in this essay to bring Jewett's and Harper's texts into dialogue with each other, as these contemporary women--one white, one black--contemplate one central question: What is the relationship between marriage and work that should be modeled for female readers? By placing Jewett's work beside Harper's, by conducting a dialogue between the writers' racial contexts and cultural traditions, we can see more clearly the different ways that white and black women, living in what Toni Morrison calls 'a wholly racialized world,' create literature that attempts to make that world a better place" (85).

\*\* Abstract

Campbell examines the cultural distinctions that make Jewett's A Country Doctor an affirming feminist statement for white women in Nan's pursuing her medical career and rejecting marriage, and Frances E. W. Harper's Trial and Triumph a similar statement for black women in Annette's pursuing a teaching career and also having a fulfilling family life. For Jewett, "by the internal logic of the theocratic tradition to which Jewett as a New England woman belongs, marriage and career must remain exclusive because each is an ineluctable calling. Nan has no choice but to refuse marriage" (89). Nevertheless, this solution allows Nan to achieve controversial career status, which is (largely) embraced by feminists. This view is limited, Campbell charges, when placed against that of "Harper's heroine, Annette Harcourt, [who] is also successful in her quest to find public work as a teacher, but is additionally allowed a full private life--a happy marriage--

by her creator" (84). A fascinating article that broadens both our cultural and literary perspective of both authors and their works.

1707. Church, Joseph. "The Healing Arts of Jewett's Country Doctor." Colby Quarterly (Waterville, ME). 34 (June 1998): 99-122.  
*Journal article.*

"... events in A Country Doctor suggest that Nan initially inclines to identify a significant part of herself as male not only because of the latter's cultural privileges but also because of the figure's apparent command of woman. When she first tells her foster father about her plans to become a physician, she confides, 'I used to wish over and over again that I was a boy, when I was a little thing down at the farm, and the only reason I had in the world was that I could be a doctor, like you.'"

**\*\* Abstract**

Church provides a psychoanalytical reading of Jewett's A Country Doctor, and Jewett herself, to "review the novel's larger concerns with women's aspirations in a restrictive culture, beginning with a study of Nan's ideal girlhood and continuing with reflections on the homoerotic inclination of her young womanhood" (99), and finally to associate these with Jewett's own psychological development, including the impact of her father's death, and her relationship with Annie Fields, to conclude that "[Dr.] Leslie represents in part Fields and in part Jewett herself, the latter identification affirming the writer's daughterly component" (120), so that "[i]n effect, Jewett/Nan has reconfigured her external and internal worlds: she has transformed an inner paternal figure into a maternal one. . . and subordinated the masterful boy to the emergent girl-into-woman" (120). Another enlightening Freudian reading by Church.

1708. Dolberg, Lynn. "Unanswered Questions, Unquestioned Voices: Silence in 'A White Heron'." Colby Quarterly (Waterville, ME). 34 (June 1998): 123-32.  
*Journal article.*

"... Jewett uses silence as a literary tool. When and how she wields this tool (within the story world and within her method) are indicative of her beliefs. Jewett's independence and love of womankind are everywhere evident in her work, but these beliefs are never more political than in her articulation of silence. She is aware of the gendered relationship between language and power so forcefully articulated by contemporary feminists; indeed, this relationship is often part of her subject matter."

**\*\* Abstract**

Dolberg examines Jewett's use of silence in "A White Heron," specifically, Sylvia's "power of silence" that allows her victory over the older, gun-toting, male ornithologist (126), as well as Jewett's "methodological silence" that withholds facts from the audience, which allows Jewett to offer "a series of questions for the reader to contemplate" (128). Jewett "wants her readers to think" (130) and to participate in the story. Finally, Dolberg contests Brodhead's claims that Jewett's work represents that of the leisured class, and that Jewett's characters struggle to express themselves. She concludes in part by arguing that Sylvia "decides against using her knowledge; the

expression she chooses is autonomous silence" (130). See other works by Tillie Olsen (1972), Josephine Donovan (1986) and Devlin (1996) for other interpretations of Jewett's use of silence.

1709. Kilcup, Karen L. "Questioning Jewett: Centennial Essays." Colby Quarterly (Waterville, ME). 34 (June 1998): 81-82.  
*Journal article.*

"... Questioning Jewett as well as exploring Jewett's own questioning, these essays as a whole indicate the continuing richness of the conversations on her narratives and the enduring power of her 'beautiful and perfect work.'"

**\*\* Abstract**

Kilcup, as Guest Editor, introduces the six essays on Jewett included in this issue, all but one of which were originally presented at the 1996 conference on Jewett, held at Westbrook College, Portland, Maine, entitled "Jewett and Her Contemporaries: The Centennial Conference," which was directed by Kilcup, and which celebrated the centennial of the publication of The Country of the Pointed Firs. Kilcup states that the essays "offer a glimpse into the continuing diversity of the work being done on the writer" (81).

1710. Kisthardt, Melanie J. "Reading Lives, Writing to Transgress: Sarah Orne Jewett's 'Unwritable Things'." Colby Quarterly (Waterville, ME). 34 (June 1998): 133-49.  
*Journal article.*

"... That which Jewett found 'unwritable' in the nineteenth century--the tacit, intimate connections between women--she inscribes in her stories about storytelling which require the reader's complicity. Defining herself as a writer unwilling to compromise her vision, Jewett wrote from the dual vantage point of insider/outsider and framed contexts for fuller understanding between the reader and her characters."

**\*\* Abstract**

Kisthardt argues that the experimental quality of Jewett's writing, the aesthetic principle Jewett called "imaginative realism," "allows her to encode antirealist impulses by including the sympathetic reader in the text, and to allude to other fiction, her own and earlier literary movements" (134). Jewett, therefore, "[invokes] an intertextuality to critique earlier traditions and to reimagine her own themes and style, [whereby] her writing transgresses critical and editorial authority, creating new contexts for rereading her characters as she interrogates even assumptions about the privileged authority of print" (134). "Martha's Lady" is read in these terms, is shown to contain allusions to "A White Heron" and other references to storytelling, and emphasizes the hidden, the silent, the "unwritable" elements of women's private lives. "The Landscape Chamber," "Lady Ferry," "The Courting of Sister Wisby," and others, representing stories from each decade of Jewett's writing career, are also examined. Kisthardt concludes in part by affirming that Jewett "imagined bonds between women and made them the central focus of her fiction in a manner that later writers like Willa Cather found increasingly difficult to accomplish" (147). An engaging, original assessment.

1711. Powell, Betty Jane. "Speaking to One Another: Narrative Unity in Sarah Orne Jewett's Old Friends and New." Colby Quarterly (Waterville, ME). 34 (June 1998): 150-71.

*Journal article.*

"... [Jewett's] narrative construction relies on relationship building and circular motion instead of a conventional, linear plot, a method that in Western tradition undergirds patriarchal values that inhibit and limit the movement of women. Because her entire canon highlights women and their agency (or lack of it), such a narrative method allows Jewett's female characters the opportunity to share the experiences of subverting limits and barriers and, in that process, of finding a voice."

**\*\* Abstract**

Powell argues that Jewett's choice of stories and their placement in Old Friends and New allows for a multitude of intertextual dialogues that allow for characters to converse among each other, even between different stories, and such disjointed readings show Jewett pursuing "a female utopia" by "a subverting of conventional form" (153). Each story in the collection is analyzed for its narratorial voice and how each voice is placed not only to serve as counterpoint to others but how the collection of narrators as a whole points to women's ability to both comfort and empower each other. Powell concludes by saying "all the female voices in the text build a relationship that unifies Old Friends and New into a work entire, allowing a communal discussion in which the women 'speak to one another' and, finally, to the reader as well" (171). Unique in its consideration of this volume as a whole.

1712. Stowe, William W. "Doing History on Vacation: 'Ktaadn' and The Country of the Pointed Firs." New England Quarterly . 71 (June 1998): 163-89.

*Journal article.*

"... Jewett's narrator leaves home to sample the archaisms of country life and to appropriate what she deems to be their positive aspects into what we would now call her 'heritage.' She views her vacation in the visitable past instrumentally, as a source of strength and spiritual recreation. She uses it, too, as a means of validating two aspects of her identity....as a genteel, sensitive, Anglo-American woman...[and] as an independent, modern, professional woman. On vacation *she* has it both ways."

**\*\* Abstract**

Stowe examines Thoreau's essay "Ktaadn" and Jewett's The Country of the Pointed Firs as examples of vacation literature, narratives that "introduced readers to new and appealing places, gave them a sense of vicarious participation in a range of leisure activities, and encouraged them to think about their connections to nature, culture, and the visitable past as embodied in vacation destinations and experiences both at home and abroad" (165). Stowe argues that Jewett's narrator presents two views for readers to consider: her life as a prosperous city dweller, and her position as vacationer in the rural community of Dunnet Landing. Reading "Ktaadn" and Pointed Firs together emphasizes that both writers were part of the leisure class, as distinct from those they

wrote about, both used aspects of the past to help them make use of the present, and both emphasize the "ongoing and inescapable interrelations of intellectual history, social and cultural practices, and commercial interests" (188). A further example of postmodern literary analysis.

1713. Wider, Sarah Ann. "Books and Their Covers: Sarah Orne Jewett and Sarah Whitman through My Daughter's Eyes." Colby Quarterly (Waterville, ME). 34 (June 1998): 172-94.  
*Journal article.*

"... 'My work on Whitman and Jewett is firmly grounded in the lives of my grandmother, mother, and daughter; to separate the lives from the work impoverishes our understanding of the collaborative venture that stands behind all "individual" work.'"

**\*\* Abstract**

Written in the form of a personal essay, Wider explores the connection, the collaboration between Jewett's writing and Whitman's art. Wider says, for example, that "[b]oth crafted an aesthetics of response built on a shared construct of sympathy. What made a work live was the identification it yielded. If the reader or viewer could place herself in the landscape, if she could step not into the character but walk alongside him or her, then the subtle craft had succeeded and, as Whitman would say, art had opened doors through which imagination could walk" (184). Noticing vertical designs, overlapping typography, and embossed symbols that point not only to Whitman's design principles but to her friendship with Jewett, Wider provides examples of Whitman's Jewett covers that proves "[t]heir work merged representation with a carefully wrought emphasis on expression" (186). The essay honors not only Jewett and Whitman, but Wider's family traditions as well.

1714. Holden, Stephen. "Finding Courage and Anguish Along the Road to Gay Pride [Film review of Out of the Past]." New York Times (New York, NY). July 31, 1998: E-22.  
*Newspaper article.*

"... Interwoven with Ms. [Kelli] Peterson's story are concise biographies of five men and women who prefigured the modern gay liberation movement. The most mysterious and debatable for inclusion is Michael Wigglesworth, a 17th-century Puritan cleric who kept a tormented diary of his own homosexual longings.

"From here, the movie jumps ahead two centuries to the novelist Sarah Orne Jewett, whose posthumously collected love letters to her partner, Annie Adams Fields, in what was then known as 'a Boston marriage' were suppressed by her publisher."

**\* Complete Jewett reference**

In a film that explores the story of gay activist Kelli Peterson, and incorporates the stories of five people who lived prior to the gay liberation movement, Jewett is included as a writer whose love letters to Annie Fields were suppressed. Significant for Jewett's acceptance by certain groups as a lesbian writer. Gwyneth Paltrow is the voice of Jewett, with Cherry Jones as Annie Fields.



1715. Joseph, Philip. "Landed and Literary: Hamlin Garland, Sarah Orne Jewett, and the Production of Regional Literatures." Studies in American Fiction . 26 (Aug 1998): 147-70.

*Journal article.*

"Through her depiction of Santin [Bowden] as a psychologically unsound character, Jewett defines the movement between blood loyalty and unionist affiliation as the mark of a normative identity within Dunnet. If the more reliable Bowdens exclude certain outsiders and tend to the continuity of their heritage, they also participate lovingly in the sketches the narrator composes and in the ongoing story of her travels. While they implicitly reject the racial and cultural amalgamation that characterizes urban America, they avoid limiting Dunnet belonging to the insular ethnicity of a Santin Bowden."

**\*\* Abstract**

Joseph's article discusses how regionalist writers conceived of their writing in relation to the broader process of nation-healing and national identity in the years after the Civil War. As such he examines the work of two writers, Jewett, particularly Country of the Pointed Firs, and Hamlin Garland, specifically Crumbling Idols. Jewett, he says, explores the dilemma between maintaining a regional identity while not becoming too insular; Garland, a more radical thinker interested in social change, believes that the democratization of American literature "freed from past convention and reflective of contemporary life, depends itself on deep structural changes in history" (158). Fascinating historical and literary criticism.

1716. Boyd, Anne E. "'What! Has She Got Into the Atlantic?': Women Writers, the Atlantic Monthly, and the Formation of the American Canon." American Studies . 39: 3 (Fall 1998): 5-36.

*Journal article.*

"... Sarah Orne Jewett was certainly a writer who, although she may not have taken herself very seriously as an author, was well-received because she was not perceived as a competitor to male writers. The reviewers' assessments of her works make clear why she was so respected. ... The Atlantic rewarded 'timidity' and lack of ambition in women writers, while as we have seen, those who attempted to take on 'serious' subjects and distinguish themselves as artists were put in their place."

**\*\* Abstract**

Boyd examines the contradiction whereby many women writers were contributors to the Atlantic Monthly, "widely considered the apex of the literary world in the nineteenth century" (5), but few achieved inclusion in the American canon. In publishing the leading male authors of American literature, including Hawthorne, Emerson, Longfellow, Whittier and Holmes, "the association of 'literature' with men and masculinity had been established" (6). Women writers were also trying to access literary legitimacy, but "no woman writer--not even Jewett or Stowe--could ultimately ascend to the heights of the magazine's canonized authors" (8). Boyd asserts that this was due not only to a cultural view of women's lives as limited, but because women were both encouraged to and discouraged from competing with more prominent male authors. Jewett was closest to

achieving a permanent reputation from her association with the Atlantic, but even she met with contradictory advice and exclusion from the literary clubs and associations that could have forwarded her career. Even now, for all her recent recognition, she remains a "minor" figure in American literature. An important article to be read in conjunction with Ellery Sedgwick's 1992 article in American Periodicals, "Horace Scudder and Sarah Orne Jewett: Market Forces in Publishing in the 1890s."

1717. Pryse, Marjorie. "Sex, Class, and 'Category Crisis': Reading Jewett's Transitivity." American Literature . 70 (Sept 1998): 517-49.  
*Journal article.*

"... Choosing to remain in the field-corners of American regionalist fiction, Jewett was willing to present the tangles of class and the 'untamed wildernesses' of lesbian sexuality for an audience that might have preferred a more 'orderly crop,' and even for critics who read Jewett as complicit in the very process of categorizing sex and class that her work moves through gender to critique..."

**\*\* Abstract**

Pryse begins her article by critiquing the new Jewett scholarship that attempts to polarize feminist and historicist critics, such as Richard Brodhead and more recently Ammons and Zagarell (See June Howard's New Essays), who implicate Jewett's work as being racist, sexist and elitist, readings that according to Pryse, "reduce Jewett's complexity and destabilize the power of her work for cultural analysis, especially of gender relations," and "do not necessarily offer socially progressive alternatives" (518). Instead, Pryse argues that the critical attempts of the late-nineties to categorize Jewett--a trend Pryse quotes June Howard as calling "interpretation by classification" (524)--are just as problematic as early critics' attempts to categorize Jewett's work in the 1890s. Pryse instead proposes to read Jewett's "transitivity," or her ability to blur and cross boundaries, a practice that "encourages us to avoid substituting one category for another and also to be less reductive, more attuned to the borders across and between the categories we construct as critics" (525). As an example, she recounts the historical change in sexology that pathologized love between women, and reads Jewett's "An Autumn Holiday," Pointed Firs, and "Martha's Lady" to show how Jewett resists easy categorization with regard to sex and class, and instead incorporates both to demonstrate ideas about women's agency and freedom. Pryse states: "Forced to choose between reading the story as about sex *or* class, we become the category-ridden readers Jewett will not accommodate and wishes to challenge" (539). One of the most important Jewett essays of the decade.

[Note: this was republished in Davidson, Cathy N., et. al. No More Separate Spheres! A Next Wave American Studies Reader. Durham, NC: Duke UP, 2002, and in Kilcup and Edwards, eds. Jewett and Her Contemporaries: Reshaping the Canon. Gainesville, FL: UP of FL, 1999.]

1718. Amstutz, Margaret A. "Jewett, Sarah Orne." American National Biography. John A. Garraty and Mark C. Carnes, ed. 24 vols. New York, NY: Oxford University Press, 1999. Vol. XII: 24-25.  
*Book chapter.*

"... The Country of the Pointed Firs secured a place for Jewett in the American literary canon. She was praised--and somewhat pigeon-holed--during her lifetime as a leader in the 'local-color' movement of regional realism. Jewett's reputation was enhanced by her friend Willa Cather, whose preface to the 1925 edition of Pointed Firs aligns Jewett's text with Nathaniel Hawthorne's The Scarlet Letter and Mark Twain's Huckleberry Finn. Feminist critics have since championed her writing for its rich account of women's lives and voices.

**\*\* Abstract**

This recent scholarly biography provides a good modern introduction to Jewett's life and work, although it reduces Jewett's relationship with Annie Fields to one of collegial companionship, neglects to mention her honorary degree from Bowdoin College, and collapses the end of her life from 1902 to her death.

1719. Anon. "Foreword." The Complete Poems of Sarah Orne Jewett. Forest Hills, NY: Ironweed Press, 1999. 85 pp.  
*Book chapter.*

"Sarah Orne Jewett (1849-1909) published some 35 poems during her lifetime, scattering them among the popular magazines and newspapers of her day. Five previously unpublished poems appeared in her posthumous collection of Verses (1916), a privately printed volume containing 19 selections. Of the total 40 poems, nine were intended for children, all written during the outset of her career when Jewett devoted herself largely to juvenile literature. Most of the adult poems were published between 1878 and 1887."

**\* Complete**

Notable in this Foreword is the fact that no biographical information is provided about Jewett. The apparent assumption is that Jewett is well enough known not to need much introduction. In the book, the poems are separated into categories for adults, labeled "Poems," and children, specified as "Poems for Children." A listing of original publication sources is provided.

1720. Campbell, Donna M. "'In Search of Local Color': Context, Controversy, and The Country of the Pointed Firs." Jewett and Her Contemporaries: Reshaping the Canon. Karen L. Kilcup and Thomas S. Edwards, eds. Gainesville, FL: University Press of Florida, 1999. 63-75.  
*Book chapter.*

"... the meaning as well as the reputation of local color was far from stable in the years surrounding The Country of the Pointed Firs. James had criticized Jewett for moving toward the market-based form of historical romance, but, given the circumstances, it is difficult to blame her for what, in retrospect, seems such a departure from serious, realistic local color fiction. Dislocated by the passage of time, by shifting tastes, and now by ideology from the local color movement she had represented for so long, Jewett may

well have felt that she had nowhere to go in a genre that the 1890s saw altered almost beyond recognition."

**\*\* Abstract**

Campbell considers what Jewett's contemporary audience understood by "local color literature," and the ways that form of literature was changing just at the time Jewett published her most recognized work in that genre, The Country of the Pointed Firs. Authors and critics ranging from Hamlin Garland, Edward Eggleston, Frank Norris, Charles Dudley Warner, and James Lane Allen are cited to demonstrate that what had been promoted as "national literature" since the Civil War had by the late 1890s "suffered the fate of other popular literary movements, a downhill road leading from stylistic excess to literary faddishness to dangerous self-parody" (66). Such changes in literary taste and critical perception explains at least in part why Jewett was never to repeat the success she found with Pointed Firs.

1721. Earhart, Amy E. "[Review of The Irish Stories of Sarah Orne Jewett]." Resources for American Literary Study (University Park, PA). 25: 1 (1999): 118-19.  
*Journal article.*

"... This edition is a necessary, valuable resource for the study of Jewett and shifting conceptions of ethnicity and race in the United States. It should encourage critics to explore Jewett's position on the Irish and ethnicity, as well as to use her stories to understand more clearly the absorption of the Irish into 'whiteness.'"

**\*\* Abstract**

Earhart gives Morgan and Renza's The Irish Stories of Sarah Orne Jewett a largely positive review, although she feels that the introduction "could have been strengthened by more attention to subtle historical shifts in attitudes toward the Irish" (118).

1722. Easton, Alison. "'How Clearly the Gradations of Society Were Defined': Negotiating Class in Sarah Orne Jewett." Jewett and Her Contemporaries: Reshaping the Canon. Karen L. Kilcup and Thomas S. Edwards, eds. Gainesville, FL: University Press of Florida, 1999. 207-22.  
*Book chapter.*

"... Class/gender representations in her work need to be plotted in relation to a triple intersection: first, a shifting historical base where different stages in the development of a classed American society coexisted; second, Jewett's individual perspective on this, where simple class categories are not fully defining and where the textual situations are not necessarily identical to her own lived positions; and, third, her readership with a different experience and expectations in relation both to the worlds Jewett lived in and the worlds she created to negotiate class/gender difficulties."

**\*\* Abstract**

Easton reads a variety of Jewett texts to examine issues of class, including Deephaven, "The Life of Nancy," "The Two Browns," "The Gray Mills of Farley," The Tory Lover, and

"Martha's Lady." Easton finds that Jewett's texts show a wide range of class issues under investigation, and her treatment of class is more complex than is often assumed. As an example, she states, "[Jewett's] interest in labor and in farming, her questioning of the laws of supply and demand, and her positive attitude to Irish immigrants clearly sets her apart from the classical Liberalism of an authoritarian, upper-class postbellum America" (215). A full-length study on Jewett class and gender is promised (207). See also Sarah Way Sherman's essay on gender and class in this volume.

1723. Frater, Graham. "A Brave Happiness': Rites and Celebrations in Jewett's Ordered Past." Jewett and Her Contemporaries: Reshaping the Canon. Karen L. Kilcup and Thomas S. Edwards, eds. Gainesville, FL: University Press of Florida, 1999. 251-64. *Book chapter*.

"... Jewett is perhaps clearest about the values she assigns to the past in her nonfiction, particularly in her short history of Berwick, the autobiographical essay on her Berwick childhood, and The Story of the Normans. As we might expect, she is also both clear and didactic in the two Betty Leicester books. As we move away from the nonfiction and children's books, the same values are found, sometimes securely, as in 'Decoration Day'; elsewhere, complexities and tensions multiply more readily."

\*\* Abstract

Frater examines Jewett's values and rituals of the past to find that while there is a deep thread of continuity with the past that pervades much of Jewett's work, "themes related to the past are handled with variable degrees of explicitness and consistency" (252). There are marked differences, for example, between the fiction Bowden reunion in The Country of the Pointed Firs and an actual Jewett reunion that took place in 1855, such that "[t]he Bowden reunion marks the end of pastoral within a rapidly developing Western civilization." The continuity is broken, as opposed to the celebratory confidence that marked the Jewett gathering. Whereas the connections to the past are reaffirmed in stories such as "Decoration Day," in "A War Debt," and "The Mistress of Sydenham Plantation" issues of slavery indicate problematic ties between the past and the present. Frater finds that "Jewett's treatment of the past possesses something of the unresolved and problematic property of progress itself--the dialectic character of historical development so valued by Lukacs--to a degree that is greater, perhaps, than in her avowedly historical novel, The Tory Lover" (262-63).

1724. Gale, Robert L. A Sarah Orne Jewett Companion. Westport, CT: Greenwood Press, 1999. 342 pp.. *Book*.

"...A Sarah Orne Jewett Companion is informational rather than critical. It aims to cover all plots, situations, scenes, and characters in the twenty books Jewett published in her lifetime, plus Verses (Boston: privately printed, 1916) and The Uncollected Short Stories of Sarah Orne Jewett (ed. Richard Cary, Waterville, Me.: Colby College Press, 1971)."

\*\* Abstract

A Sarah Orne Jewett Companion covers the main characters and plots of Jewett's stories, references her poems, and outlines the lives of friends and family members. However, a book of this nature is flawed when it omits so-called "trivial tales for children, insignificant poems, and ephemeral short stories and essays never reappearing in book form." These are exactly the sorts of works a reference guide of this nature should detail, particularly because the author cannot himself determine what sorts of things might be considered trivial, insignificant, or ephemeral. It does not, for example, include reference to the story "Dan's Wife," discovered in 1976; a surprising omission in a reference work published in 1999. Gale thus insures that his work is dated upon publication.

1725. Geis, Edward Warren. "Beyond the Great Divide: American Fiction and Ecology in the Conservation Age." Diss. University of Utah, 1999.  
*Dissertation.*

"... This intimate relation between people and country lies at the very heart of Pointed Firs, producing its thematic concerns, shaping its narrative structure, and determining its manner of representing physical environment. The narrative's preoccupation with isolation versus community, centering on the narrator's transition from an initial sense of disconnection to eventual inclusion in the local network of familial and neighborly ties, finally insists that community derives from a shared participation in a particular country's interdependent ecological dynamics."

**\*\* Abstract**

The second chapter of Geis's dissertation, which studies the narrative of ecology and conservation in fiction between 1890 and 1914, what he calls the Conservation Age, is dedicated to Jewett and The Country of the Pointed Firs. In it he contends that Jewett's country in particular is more than mere setting, or the generic "Nature" of the pastoral critics, and instead is "a matrix in which the human inhabitants are embedded" (94). By demonstrating such interconnectedness, demonstrated, for example in the crumbling farmhouses returning to the earth, Jewett insists that the line drawn between culture and nature is a fiction, and in such a way indicates the importance of conservation for preserving the "interdependent relationships" that exist on the land (95-96). Willa Cather and Jack London are treated in later chapters.

[Note: Jewett is referenced on pp. 1, 6, 7, 10-17, 18, 21, 58-59, 60-96.]

1726. Groover, Kristina Kaye. The Wilderness Within: American Women Writers and Spiritual Quest. Fayetteville, AR: University of Arkansas Press, 1999. 12-14, 16-20, 22, 25-33, 38, 41, 43-44, 52-60, and as indexed.  
*Book.*

"... the female spirituality which permeates The Country of the Pointed Firs suggests stronger parallels with fiction by many twentieth-century women writers than with the work of Jewett's contemporaries. In Pointed Firs, domesticity serves not merely as the location of conventional religious practice, but as a religion in itself. Conventional Christian piety is exposed as empty and duplicitous, while domestic life and the mutual care provided within a female community yield a rich spiritual tradition."

**\*\* Abstract**

Groover's book, a reworking of her 1996 dissertation, q.v., examines how American women writers revise the motif of the spiritual quest by reclaiming "the domestic sphere--the most ordinary and even oppressive dimension of women's lives--as a realm of comfort, healing and meaning" (11). Texts by Jewett, Morrison, Walker, Porter, Gibbons, and Hurston are examined to show how "[d]omestic activities such as gardening, visiting, and preparing meals thus take on the import of sacred rites" (12). Such texts demonstrate how women's spirituality is often found to be an "outgrowth of 'ordinary' life" (125). Groover finds that Jewett, in particular, is a writer who "frequently depicts domestic ritual as a link between the living and the dead, thus blurring the distinction between earthly and spiritual life and suggesting that the domestic and spiritual worlds have fluid, overlapping boundaries" (12). Groover's choice of Jewett as the only nineteenth-century writer considered is significant because she believes "Jewett's tales provide an important link to nineteenth-century American women writers who also treat spiritual concerns, although frequently within a model provided by male-centered religious traditions. Jewett's deeply spiritual texts also provide a model for the female-centered spiritualities found in many twentieth-century women writers' texts" (20); thus Jewett not only acts as an important literary figure for clarifying nineteenth-century themes, but as touchstone for twentieth-century authors as well.

1727. Hernaez-Lerena, Maria Jesus. "Sarah Orne Jewett's Contribution to the American Short Story on the Threshold of the Twentieth Century." Actas III Congreso de la Sociedad Espanola para el Estudio de los Estados Unidos/Spanish Association for American Studies (SAAS): Fin de Siglo: Crisis y nuevos principios/Century Ends, Crises and New Beginnings. Maria Jose Alvarez-Maurin, Manuel Broncano-Rodrigues, et. al., eds. Leon: Universidad, 1999. 209-15.  
*Book chapter.*

"...Time cannot be stopped by endings, since they falsify the true nature of time. Adjustments of feeling or judgment only have a brief validity. Her stories finish at a flat point, time goes on; no event is satisfactorily conclusive. This is the lesson of Sarah Orne Jewett."

**\*\* Abstract**

Hernaez-Lerena explores Jewett's contribution to the short story at the turn of the twentieth century, and argues that she presages the Modernist writers, such as Woolf and Lawrence, who argue for looser plot and form, and for "thematic incertitude" that cannot easily be summed up or concluded (213). The essence of Joyce's epiphany is recalled in Hernaez-Lerena's concluding remark that one of Jewett's strengths is in depicting "the radiance conferred to a chosen moment once life has scattered it among other experiences and has returned it with new and unexpected significance" (214).

1728. Homestead, Melissa J. "'Links and Similitude': The Narrator of The Country of the Pointed Firs and Author-Reader Relations at the End of the Nineteenth Century." Jewett and Her Contemporaries: Reshaping the Canon. Karen L. Kilcup and Thomas S. Edwards, eds. Gainesville, FL: University Press of Florida, 1999. 76-98.

*Book chapter.*

"... Serving readers' desires to connect imaginatively to the author, Jewett created an author figure who puts aside the task of writing to listen to ordinary people and to be an honored guest in their homes. Jewett's author heroine allows herself to be taken into the home, away from the call of 'Art' and professionalism; through her author figure, Jewett built a personal relationship with her readers rather than stage a Jamesian withdrawal from them."

**\*\* Abstract**

Homestead examines the relationship Jewett fosters between her readers and her characters through the position of the unnamed narrator-author in The Country of the Pointed Firs. In doing such, Homestead presents a continuum between two cultures of authorship: a mid-century culture in which largely women authors produced works in which the sympathetic narrators directly addressed the readers, such as Stowe's narrator in Uncle Tom's Cabin, a culture which evolved to include the large range of advice literature and "authors at home" sketches that were printed in magazines and newspapers (e.g. the widely reprinted 1895 Heaton article on Jewett, q.v.), both of which present authors and authorship as something produced in a domestic space, and a later realist culture that "insisted on authorial absence and distance rather than presence and personal engagement" (82), such as preferred by writers such as Henry James. Homestead then demonstrates that Jewett's narrator in Pointed Firs straddles both cultures, using sympathetic a first-person narrator in a realist text, even though this innovation could well have confused readers who might not have distinguished the author from the unnamed narrator: "The design of the book thus allows readers to imagine a very personal and immediate relationship between an author and her readers, including a reciprocity and exchanging of roles" (92).

1729. Kalter, Susan Mary. "'Keep these words until the stones melt': Language, Ecology, War and the Written Land in Nineteenth Century U.S.-Indian Relations." Diss. University of California, San Diego, 1999.  
*Dissertation.*

"...Jewett's text is commentary not only on Indian removal but on Indian speech in that she poses the birds as figurative representatives of Indian speakers. It is likely that she also relies upon and incorporates Indian discourses (particularly Iroquois ones) into her composition."

**\*\* Abstract**

Kalter's lengthy dissertation examines texts that counter the prevailing nineteenth-century belief in savagism: that the Native Americans would either become civilized or die out, and she includes Jewett's "A White Heron" as an example of a story that disfavors colonialism (357). She argues, for example, that Sylvia's name links her to both bird and forest, which posits her a defender of both (356). Kalter presents a good deal of historical evidence that links birds with Indians, and notes in particular that white pines and white herons play significant roles in the stories of the Iroquois and Cherokee. This, coupled with Jewett's well-known preservationism, presents an image of the author who, like Sylvia, advocated that we "ought to refuse to negotiate with those offering paltry



recompense who would intrude upon their space and blithely extract their resources" (358). Works by Cooper, Melville, and London, among others, are also considered.

[Note: Jewett is referenced on pp. 2, 6, 337-58, 439-42.]

1730. Kilcup, Karen L., and Thomas S. Edwards. "Confronting Time and Change: Jewett, Her Contemporaries, and Her Critics." Jewett and Her Contemporaries: Reshaping the Canon. Karen L. Kilcup and Thomas S. Edwards, eds. Gainesville, FL: University Press of Florida, 1999. 1-27.  
*Book chapter.*

"... Itself confronting time and change, Jewett and Her Contemporaries engages energetically in the ongoing discussions about nineteenth-century American literature, women's literature, and canon criticism, in the process complicating and celebrating the 'beautiful and perfect,' 'American' and 'unAmerican' work of Sarah Orne Jewett."

**\*\* Abstract**

Kilcup and Edwards's introductory chapter to the latest book of Jewett essays breaks the history of Jewett's critical reception into four stages: the "preliminary stage" in which critics generally treated Jewett's life and "reading her principally as a New England regionalist" (2), the "feminist" stage, in which "feminist critics contrasted their positive, even utopian, views of Jewett with the preliminary readings that depicted her as limited" (2), the "corrective" stage, in which later critics--both feminist and otherwise--"reacted to what they perceived as the idealization of Jewett" and emphasized the limitations of Jewett's work in terms of ethnic, racial, and class issues (3), and what they call the "present" stage, in which "the criticism appears to be returning to equilibrium" (3). The rest of the chapter looks at these overlapping stages in more depth and introduces the essays included in the book itself, which are split into four categories: "Contexts: Readers and Reading," "Contemporaries: Jewett and the Writing World," "Conflicts: Identity and Ideology," and "Connections: Jewett's Time and Place." Like the Nagels' introduction to their 1978 Sarah Orne Jewett: A Reference Guide, q.v., this introduction puts the history of Jewett's critical reception into focused perspective in important new ways, and is a significant contribution to Jewett scholarship on its own.

1731. Leder, Priscilla Gay. "Visions of New England: The Anxiety of Jewett's Influence on Ethan Frome." Jewett and Her Contemporaries: Reshaping the Canon. Karen L. Kilcup and Thomas S. Edwards, eds. Gainesville, FL: University Press of Florida, 1999. 167-81.  
*Book chapter.*

"... In confronting Jewett's world of closeness and connection, Wharton shaped herself against what she was not and brought her literary standards into relief like granite boulders."

**\*\* Abstract**

Leder contends that Wharton set out to write Ethan Frome specifically to contrast her aesthetic vision from what she understood of Jewett's from The Country of the Pointed

Firs. Whereas Jewett emphasized closeness, community, and sympathy between man and nature, Wharton wanted to portray a more masculine vision of distance from her audience and from her material. Even Ethan's scientific perspective contrasts with Jewett's landscapes which "seem to interact with each other rather than being acted upon by scientific laws" (170-71). Leder argues that such a contrasting artistic vision can be found outlined in her book The Writing of Fiction (1924), and emerged in part from Wharton's background.

1732. Littenberg, Marcia B. "From Transcendentalism to Ecofeminism: Celia Thaxter and Sarah Orne Jewett's Island Views Revisited." Jewett and Her Contemporaries: Reshaping the Canon. Karen L. Kilcup and Thomas S. Edwards, eds. Gainesville, FL: University Press of Florida, 1999. 137-52.  
*Book chapter.*

"... Jewett and Thaxter's evocative, sympathetic portraits of island days and backwater communities, their stories of people whose lives are shaped by their environment, prefigure the revaluation of women and nature that marks the more self-conscious political agenda of contemporary ecofeminists."

**\*\* Abstract**

Littenberg studies "the role of New England women regionalist writers," specifically Jewett and Celia Thaxter, had in linking the Transcendentalist movement with that of ecofeminism, movements that are separated by more than a century yet have many concerns in common (137). The ties between man and nature, close observation, an "'organic' connection between the natural environment and the community" (142), and sympathetic identification with the natural environment are only some of the commonalities, although each movement had its own perspectives and aesthetic concerns as well. Littenberg concludes in part by saying, "By focusing on women's experiences and narratives, Jewett and Thaxter also offer distinctively feminist perspectives. By listening to stories, offering their nonjudgmental observations, caring for others, and expressing sympathy and concern, they place readers in a different relationship with their region and nature than the Transcendentalists' more self-consciously philosophical agenda. It is this crucial shift in point of view, tone, and intent that links their literary vision with the goals of contemporary ecofeminism" (150).

1733. McCullough, Kate. Regions of Identity: The Construction of America in Women's Fiction, 1885-1914. Stanford, CA: Stanford University Press, 1999. 5, 9-10, 13, 15-57, 63, and as indexed.  
*Book.*

"... The Country of the Pointed Firs does tell a story of a Boston marriage, and the Boston marriage, when used as an interpretive model, explains the story of two women who stand in multiple relation to each other, whose flexible and shifting roles constitute their relationship. It can also explain Jewett's simultaneous radical and conservative reconfiguring and rehearsing of the borders of and relations among community, region, and nation, a model with severe limits but one in which women, through their flexible roles and pursuit of pleasure, can reach out to some small forms of difference, accommodating them slightly, although ultimately unsuccessfully."

**\*\* Abstract**

McCullough's first chapter, entitled "(Re)Drawing Boundaries: Looking Back at a Boston Marriage in The Country of the Pointed Firs," considers "the relationship between regional identity, national identity, and Boston marriages through a reading of the structure and thematics of Sarah Orne Jewett's The Country of the Pointed Firs" (9). She finds that "[t]he Boston marriage thus becomes a way of delineating who 'belongs' to the 'American' family through Jewett's construction of a synecdochical genealogy of the Boston marriage from individual couple to female community to family clan to the nation itself" (10). Specifically, McCullough states that "[o]ne way of understanding the centric, nonlinear plot of The Country of the Pointed Firs is to read it as the formal articulation of a Boston marriage, both in its circling around the relationship of the two heroines and in its refusal of the conventional comic plot's building to the climax of the heterosexual marriage. Understood in these terms, the Boston marriage also allows us to see Jewett's representation of community as one in which regional, national, and international spheres connect and overlap" (22). Densely argued and well cited; includes overviews of critical assessments of regionalism and gender, as well as Jewett's life and literary career.

1734. Morgan, Jeffrey Hughes. "Developing a Feminine Pastoral: Sarah Orne Jewett's The Country of the Pointed Firs." Diss. Case Western Reserve University, 1999. *Dissertation*.

[Not seen.]

This was published in 2003 as Sarah Orne Jewett's Feminine Pastoral Vision: The Country of the Pointed Firs, q.v. for annotation.

1735. Olson, Mark Allen. "Regional Synecdoche: New England Literary Characters in the National Landscape, 1880-1910." Diss. University of Minnesota, 1999. *Dissertation*.

[Not seen--unavailable via ILL.]

"...While accepting that New England may be in economic decline, writers such as Sarah Orne Jewett in The Country of the Pointed Firs and Mary E. Wilkins Freeman in many of her short stories celebrate competent New England women characters for how they sustain the region as a repository of ideals that are capable of correcting the nation's moral crisis. Much too independent of patriarchal authority for many male critics, these characters are seen instead to embody New England Ideals as threats to a masculinely-conceived U.S. and thus are rejected as national representatives" (DAI 60 [no. 06A, 1999]: 2028).

**\*\* Abstract**

Olson examines Jewett's Country of the Pointed Firs to consider how her "competent New England women characters" threatened patriarchal authority which led to their being "rejected as national representatives." Mary Wilkins Freeman is considered with

Jewett; Henry James, William Dean Howells, Owen Wister and William Vaughn Moody are treated in other chapters.

1736. Petrie, Paul Russell. "'To Make Them Acquainted with One Another': Jewett, Howells, and the Dual Aesthetic of Deephaven." Jewett and Her Contemporaries: Reshaping the Canon. Karen L. Kilcup and Thomas S. Edwards, eds. Gainesville, FL: University Press of Florida, 1999. 99-120.  
*Book chapter.*

"... Rereading Deephaven through the lens of a Howellsian conception of literary purpose reveals how Jewett reshaped the literary-ethical imperative she shared with her editor, adapting it to her own conceptions of both the nature of commonplace experience and the literary mode best suited to communicating it."

**\*\* Abstract**

Petrie examines how Jewett both adopted Howells's "model of ethically purposive social fiction" (100), by which she intended to foster social understanding between communities, and adapted Howells's ideas to include "a supra-social, spiritual dimension of commonplace reality" (100), by which she wanted to "steer her readers toward a sense of spiritual interconnection that transcends the web of social and ethical relationship more usual to Howellsian literary purposes" (109). Petrie reads Deephaven to demonstrate these points of comparison and innovation and concludes that "[i]n Deephaven we see Jewett's promising but uneven attempt to unite two distinct yet overlapping sets of literary purposes within a single aesthetic practice [and] . . . lays bare the terms of Jewett's later triumph" in The Country of the Pointed Firs (116).

1737. Poole, Ralph J. "Geister-Sex: Sarah Orne Jewett's 'The Foreigner' oder: Wiederentdeckung von Frauenliebe in US-amerikanischer Literatur des 19. Jahrhunderts." Forum Homosexualität und Literatur . 35 (1999): 35-79.  
*Journal article.*

[In German--my translation with assistance from Richard Naumann.]

The title translates: "Ghost-sex: Sarah Orne Jewett's 'The Foreigner' or the Rediscovery of Lesbianism in Nineteenth-century American Literature."

Ghost stories were enjoyed in nineteenth-century America, both by readers and writers. Women writers were particularly interested in using ghost stories because this genre allowed them to express the inexpressible. Two texts of the American authoress Sarah Orne Jewett (1849-1909) will be analyzed to see to what extent The Country of the Pointed Firs and "The Foreigner" contain possible lesbian content.

**\*\* Abstract**

This lengthy article discusses the phenomenon of ghost stories written by women during the nineteenth century, and how this genre was often used to "express the inexpressible," or the "unwriteable," particularly the possibility of love between women. A broad critical history of such stories is provided, before Poole turns to the study of

Jewett's relationship with Annie Fields, and her stories, particularly "The Foreigner," a story in which Mrs. Todd finds friendship and affection with the foreign stranger Mrs. Tolland, told in the form of a ghost story, and the spiritual union between women that Jewett creates in The Country of the Pointed Firs, in which Mrs. Todd acts as a mystical sibylline creature who engenders, in Elizabeth Ammons words, an "occult sisterhood" in the community (62).

1738. Pryse, Marjorie. "Sex, Class, and 'Category Crisis': Reading Jewett's Transitivity." Jewett and Her Contemporaries: Reshaping the Canon . (1999): 31-62.  
*Journal article.*

This is a reprint of Pryse's Sept. 1998 American Literature article, q.v. for annotation.

1739. Romines, Ann. "The Professor and the Pointed Firs: Cather, Jewett, and the Problem of Editing." Jewett and Her Contemporaries: Reshaping the Canon. Karen K. Kilcup and Thomas S. Edwards, eds. Gainesville, FL: University Press of Florida, 1999. 153-66.  
*Book chapter.*

"... [The] contradictions in Cather's editing project [of Jewett's Best Stories (1925)] all signal that she was in the process of rethinking her inheritance from Jewett. A more subtle indication of how deeply that process was a part of Cather's working life is apparent when we compare The Professor's House, her 1925 novel, with the Jewett text Cather most admired, The Country of the Pointed Firs. Both these books emphasize issues of reconnection with an earlier American culture that is perceived by contemporary observers as seductively coherent."

**\*\* Abstract**

Romines considers Willa Cather's motivations in editing the 1925 edition of Jewett's Best Stories, in which Cather included stories not originally published in the 1896 edition of Pointed Firs, in conjunction with Cather's writing of The Professor's House. Romines finds that there are thematic similarities between the works, including a female narrative voice, and issues of inheritance, especially significant to Cather as she was revisiting Jewett's influence on her literary career. Romines concludes in part by saying, "Thus The Professor's House ends where The Country of the Pointed Firs began, in an author's rapprochement with domestic culture as enacted by Augusta and Mrs. Todd. As I have argued elsewhere, that probing and troubled rapprochement is evident throughout the remaining decades of Cather's career, in such great texts as Shadows on the Rock, 'Old Mrs. Harris,' and Sapphira and the Slave Girl, all clearly touched by the influence of Jewett" (163).

1740. Schachinger, Carol. "Sarah Orne Jewett's Maine." Jewett and Her Contemporaries: Reshaping the Canon. Karen K. Kilcup and Thomas S. Edwards, eds. Gainesville, FL: University Press of Florida, 1999. 277-86.  
*Book chapter.*

"... [Jewett] had the good fortune to get in with the right crowd--editors, publishers, writers--who could inspire her and further her career. She happened to walk into a writing market that was hungry for 'local color'; and she was published almost immediately, establishing a reputation at a very young age. She found a love relationship that would sustain her all her life yet leave her free to write."

**\*\* Abstract**

Recounting a visit to Jewett's home in South Berwick, Schachinger considers Jewett's life in Maine, how slowly change still comes to the state, Jewett's solution to the long Maine winters, her free spirit, her sexuality, and the sense of sadness that pervaded her life and her writing. A touching and thoughtful appreciation to close this volume of essays.

1741. Schrag, Mitzi. "'Whiteness' as Loss in Sarah Orne Jewett's 'The Foreigner'." Jewett and Her Contemporaries: Reshaping the Canon. Karen L. Kilcup and Thomas S. Edwards, eds. Gainesville, FL: University Press of Florida, 1999. 185-206. *Book chapter*.

"... While 'The Foreigner's' expression of loss admits to a racist view of the other, it also implies a more complex understanding of 'race' than is registered in Jewett's earlier writing. Moreover, 'whiteness'-as-loss offers a way to consider what 'whiteness' means to a particular writer in a specific historical context. This approach might prove useful in the analysis of current constructions of 'whiteness' as well."

**\*\* Abstract**

Schrag uses a strategy "that exposes an economy of 'race'-linked advantage and disadvantage," based on historians David Roediger and Alexander Saxton's to describe economic and political problems associated with race, called "loss," by which "a sense of loss underlies white characters' identifications with 'whiteness,' as other identifications and values are precluded or displaced to accommodate 'whiteness' in the formation of white community" (186). Mentioning The Story of the Normans, and "The War Debt" as Jewett texts that deal with racial issues, she focuses her analysis on "The Foreigner" to highlight the racial issues of the story to find that race separates women from their own matriarchal ideas of community and spirituality. Schrag gives as an example, that "[t]hough Mrs. Todd gains her most valuable knowledge from the 'dark' woman, the tale suggests that Mrs. Tolland might have taught Mrs. Todd more but for her isolation and her premature death, both of which are linked with the white townspeople's perception of Mrs. Tolland's racialized difference from themselves" (199).

1742. Sherman, Sarah Way. "Party Out of Bounds: Gender and Class in Jewett's 'The Best China Saucer'." Jewett and Her Contemporaries: Reshaping the Canon. Karen L. Kilcup and Thomas S. Edwards, eds. Gainesville, FL: University Press of Florida, 1999. 223-48. *Book chapter*.

"... Unlike Pointed Firs, 'The Best China Saucer' represents a character associated with nature as a destructive and subversive force. In this early work we find Jewett grappling

with the class divisions of bourgeois, industrialized society and, in what I believe is a direct consequence, with the polarized feminine images of the Victorian imagination: a miniature Virgin and Whore."

**\*\* Abstract**

Sherman provides an in-depth reading of Jewett's "The Best China Saucer" to examine issues of class and gender in this early story ostensibly for children. She finds that while most Jewett stories convey the benefits of friendship and community, this story details a "failed friendship and maps the cultural fault lines that failure exposes" (223). Specifically, that "naughty" working-class Jane Simmons, who had a hand in breaking "The Best China Saucer" of the middle-class Willis family, "threatens to bring the whole family crashing down" (236). Sherman explains in part: "This family's domestic culture depends upon its formal rituals--those ceremonies that Jane Simmons has disrupted and whose sacred objects she has trashed--for they maintain the boundary between purity and pollution, clean and dirty, respectable and disreputable. Suffice it to say that naughty Jane, brimming with class resentment and chaotic impulses, aimed straight for the heart of the genteel home. And at that heart is Nelly herself, for she is the family's true 'fragile vessel.' In her intact body and virginal reputation the Willis family's future prestige resides" (236).

1743. Smith, Gayle L. "Hawthorne, Jewett, and the Meditative Sublime." Hawthorne and Women: Engendering and Expanding the Hawthorne Tradition. John L. Idol, Jr. and Melinda M. Ponder, eds. Amherst, MA: University of Massachusetts Press, 1999. 179-90.

*Book chapter.*

"... Jewett, like Hawthorne, also sought to create a literature that was both realistic and romantic because that was how she perceived everyday life. Hawthorne and Jewett both approached the writer's task with visual analogues in mind. More than any other single aspect of their works, their still, meditative, luminist landscapes confirm their successful blending of the real and the ideal."

**\*\* Abstract**

Jewett is compared to Hawthorne both in terms of their fiction, and in terms of their aesthetics, which are also compared to the luminist painters such as Lane, Heade, Kensett, and Gifford, whose works were known for their "meditative, reflective quality, a deeper interest in the individual's subjective experience of nature than in sheer physical phenomena" (185). Jewett's letters and Richard Brodhead's The School of Hawthorne, q.v., are widely referenced.

[Note: Jewett is also briefly referenced on pages 16-17, 94, 217, and 258 in Ponder and Idol's "Introduction" and in essays by John J. Murphy and Monika M. Elbert.]

1744. Swartz, Patti Capel. "We Do Not All Go Two by Two: Or, Abandoning the Ark." Jewett and Her Contemporaries: Reshaping the Canon. Karen L. Kilcup and Thomas S. Edwards, eds. Gainesville, FL: University Press of Florida, 1999. 265-76.

*Book chapter.*

"... Sarah Orne Jewett's work creates a map for the person who searches and works sometimes in solitary ways but still engages in spiritual connections like those between the narrator and Mrs. Todd. Her writing, her journey, like ours, is an 'attempt to explain the past and present to each other.'"

**\*\* Abstract**

Positing herself as a lesbian reader, Swartz reads Deephaven, "An Autumn Holiday," A Country Doctor, and Country of the Pointed Firs to examine the myriad of different forms of relationship Jewett depicts. Referencing Jewett's long-time partnership with Annie Fields, Swartz finds in Jewett's works "a world that has the time and patience to allow people to follow their own ways," whether those be solitary, paired in marriage, set within a community--of two or more--people (or specifically women), or at a distance, or traditionally unorthodox ways such as androgyny or cross-dressing.

1745. Wittenberg, Judith Bryant. "Challenge and Compliance: Textual Strategies in A Country Doctor and Nineteenth-Century American Women's Medical Autobiographies." Jewett and Her Contemporaries: Reshaping the Canon. Karen L. Kilcup and Thomas S. Edwards, eds. Gainesville, FL: University Press of Florida, 1999. 123-36.  
*Book chapter.*

"... In arguing for equal opportunity for women, Jewett's Country Doctor, like the three medical autobiographies, reveals a divergence from the cultural norm; even more of a challenge is posed by direct and sometimes fierce assaults on the stereotypical thinking that made entry into the medical profession difficult."

**\*\* Abstract**

Wittenberg compares Jewett's A Country Doctor to three autobiographies by medical women "to consider the topic of medical preparation" of women in the mid- to late-nineteenth century. Glances and Glimpses (1856), by Harriot K. Hunt, "often described as the first woman physician to practice in the United States" (124), A Letter from Marie Zakrzewska (1860), "the first woman faculty member at the first American medical school expressly for women, the New England Female Medical College in Boston" (124), and Pioneer Work (1895) by Elizabeth Blackwell, "the first woman to graduate from an American medical school" (124), are also considered. Wittenberg finds that given the cultural context, "it is surprising that any women were courageous enough to pursue medical studies. Yet the lives of the actual women physicians as depicted in their autobiographies, along with Jewett's fictional portrait, serve as a direct refutation of the more hostile ideas, even as they clearly subvert most of the prescriptions of the Cult of True Womanhood" (126).

1746. McMurry, Andrew. "'In Their Own Language': Sarah Orne Jewett and the Question of Non-Human Speaking Subjects." Isle: Interdisciplinary Studies in Literature and Environment . 6 (Winter 1999): 51-63.  
*Journal article.*



"... to say that Jewett's vision is ultimately anthropocentric, utilitarian, or simply naive is only to state the obvious, and does not really help us understand the dialectical agon playing out behind the vision. In this latter sense, what is significant about 'River Driftwood' is that we see just how difficult it was for Jewett to render non-humans into speaking subjects while simultaneously maintaining her nascent ecocentric conceptual framework--that is, a framework which extends ethical consideration to nature but which also excludes the human values and imperatives that seem always to insert themselves back into that framework."

**\*\* Abstract**

McMurry considers ecocriticism's dilemma of wanting to address nature's non-human speaking subjects by examining Jewett's works, including "A White Heron," "River Driftwood," Deephaven, and less specifically, The Country of the Pointed Firs. In desiring nature to be treated equivocally with humans in her worldview, Jewett walked a triangulated line between pathetic fallacy, Romanticism and Transcendentalism that suggested nature could speak to humans, particularly those who lived close to the land: women, children, country people generally. But modern ecocriticism and particularly ecofeminism has found that by asserting that nature can speak for itself, we only come to commodify nature further and continue the dualistic thinking that has dominated our culture for centuries. McMurry concludes in part by saying, "[q]uite simply, while some may take it as a measure of ethical maturity and biocentric magnanimity to make the attempt, it is in fact no great favor to now bid non-humans to speak, for even if we did imagine them doing so I suspect we would continue to use them in uncounted ways. The ability to speak has never been a guarantee of confraternity" (61-62).

1747. Wink, Amy L. "[Review of Stout's Through the Window, Out the Door]." Studies in the Novel . 31 (Winter 1999): 524-26.  
*Journal article.*

"... Because of Jewett's 'paradigm of balance between departure and the values associated with home,' Stout argues compellingly that her work is itself an 'important point of departure' because she, like other women writers, offers 'a vision of the narrative of departure [in The Country of the Pointed Firs],' which is 'also a vision of home.'"

**\*\* Abstract**

Stout's work considers "Women's Narratives of Departure," and as such begins her study by juxtaposing Jewett's Pointed Firs and Marilynne Robinson's Housekeeping in order to establish "the tension between going and staying" (524). Other chapters consider the work of Austin, Cather, Tyler, Morrison, and Didion. Wink gives a positive review of the whole calling it "a substantial and compelling work which scholars will find invaluable to the study of women's narratives" (526).

1748. Koppelman, Susan. "A Preliminary Sketch of the Early History of U.S. Women's Short Stories." Journal of American Culture . 22 (Summer 1999): 1-6.  
*Journal article.*

Jewett is referenced as a writer of Thanksgiving tales (4), as being a significant contributor to literary magazines (5), and as one of the fourteen women Alexander Jessup included in his 1922 Representative American Short Stories (5), q.v. It's noteworthy, in fact, that she isn't mentioned more often, as is Mary E. Wilkins Freeman, which might suggest a wider acceptance of her work as canonical as compared to other included writers.

[Note: This article is adapted from a shorter version in The Oxford Companion to Women's Writing in the United States, 1995, q.v.]

1749. Lindholdt, Paul. "Writing from a Sense of Place." Journal of Environmental Education . 30: 4 (Summer 1999): 4-10.  
*Journal article.*

"... One way that teachers of writing and literature can begin to raise among students a place-based consciousness is to have them read writers who explored deeply the genius loci of beloved places and who worked to preserve them--for example, Sarah Orne Jewett (on 19th-century Maine), John Muir (on Yosemite and the Sierra Nevada), Sigurd Olson (on Minnesota, Wisconsin, and the Great Lakes), Edward Abbey (on the desert Southwest), and Linda Hasselstrom (on South Dakota)."

\* Complete Jewett reference

In this pedagogical article on teaching writing about place and the conjunctions with environmentalism, Jewett is mentioned in passing as an author who "explored deeply the genius loci of beloved places and who worked to preserve them."

1750. Shannon, Laurie. "'The Country of Our Friendship': Jewett's Intimist Art." American Literature (Durham, NC). 71: 2 (June 1999): 227-62.  
*Journal article.*

"... Jewett viewed her stories as part of an exchange, a familiarized sacramentalism, an act of communion. Her stories 'will soon be the size of old-fashioned peppermints,' she writes using an imminent future tense, and she continues with the sonority of Scripture, 'and they will have neither beginning or end.' The very lines that seem to express self-diminution surprise us with a gesture towards infinity."

\*\* Abstract

Shannon proposes that Jewett's sketches be read through the artistic movement of *l'intimisme* as practiced by the French painters Edouard Vuillard, Pierre Bonnard and others who, working in the late-nineteenth century, painted small-scale pictures whose subjects comprised "friends and family in everyday settings and occupations" (231). Shannon references Henry James's description of Jewett's work as 'a beautiful little quantum of achievement' (234), which has in part led to her status as a "minor" writer, but argues that in reading Jewett's through the Intimism lens we understand Jewett's work, particularly The Country of the Pointed Firs as "a virtual devotional text for an intimist practice" (255), where "a meditative sacralization of friendship transpires," (236),

a transfiguring relationship, primarily among women, influenced by Swedenborgianism. Jewett's relationship with Cather is mentioned at the end.

1751. Johansen, Kristin. "[Review of The Irish Stories of Sarah Orne Jewett]." MELUS (Los Angeles, CA). 24 (Fall 1999): 202-04.  
*Journal article.*

"... almost all of the stories deal with the economic aspects of coming to or living in the United States. The presence of economic power is felt more completely in this compilation than it is in any of Jewett's other tales. And perhaps this is exactly what makes her portrayal of the immigrant experience more realistic. Still the compassion she continues to depict between people is genuinely Jewett."

**\*\* Abstract**

Johansen provides a positive review of Morgan and Renza's The Irish Stories of Sarah Orne Jewett, noting, as others have, that Jewett gives a more sympathetic portrayal of the Irish than many of her "major contemporaries" (202), and more significantly recognizing the inherent economic thread that runs through these stories.

1752. Powell, Betty Jane. "[Review of The Irish Stories of Sarah Orne Jewett]." ANQ (Lexington, KY). 12: 4 (Fall 1999): 53-54.  
*Journal article.*

"... The editors look to Jewett as a sympathetic counterbalance to the negative attitudes toward Irish immigrants held by members of the nineteenth-century literati, such as Emerson, Hawthorne, and Thoreau. Jewett successfully lives up to this charge by portraying Irish immigrants as 'regionalist allies,' rather than as the people Thoreau felt were fated 'not to rise in this world, he nor his posterity, till their wading webbed bog-trotting feet get talaria to their heels.'"

**\*\* Abstract**

Powell gives a positive review to Morgan and Renza's The Irish Stories of Sarah Orne Jewett, and stresses her sympathetic treatment of Irish immigrants who were often denigrated by the elite authors of the nineteenth century.

1753. Baker, Martha K. "Writers' Homes that Speak Volumes: A Literary Pilgrim Travels to the Places Where Lucy Maud Montgomery, Sarah Orne Jewett and Other Women Lived and Worked." New York Times (New York, NY). Sept 5, 1999: TR17.  
*Newspaper article.*

"... From my Maine hammock, I could no longer dismiss Jewett as a 'local colorist.' Damn my teachers and their teachers, too. And all those critics and textbook writers with their banal labels. Had they ever read this woman? Sarah Orne Jewett knew people, especially old women, as well as she knew the climes and flora of her place by the sea. As a visitor, I saw my surroundings--her home--in a deeper light, filtered by her wisdom like sun through treelace."

**\*\* Abstract**

Baker makes a habit of reading a woman authors book and then visiting her house, and recounts her trips to the homes of Lucy Maud Montgomery, Gene Stratton-Porter, Jewett, and Zona Gale. She feels that "[s]eeing the house of a stranger does not compare with seeing the house of a friend, especially if that friend is a writer with whom I've shared the intimacy of a book." Her visit to Jewett's home, she says, meant more to her than visiting Samuel Johnson's home in London, "although my English-major's heart palpitated at the very sight [of his dictionary]. And it mattered to me more than being at the Roy Rogers-Dale Evans Museum in Victorville, Calif., even though Roy Rogers himself showed up."

1754. Johnson, Thomas B. "New England Colonial Revival." Old-House Interiors (Gloucester, MA). 5: 4 (Nov. 1999): 54-62.  
*Journal article.*

"... The embryonic development of an aesthetic appreciation of the architecture and relics of the colonial era in this region was developed in large part through the thoughts and writings of the South Berwick author Sarah Orne Jewett. Her 1877 novel Deephaven, a tale about a gently decaying coastal community with colonial roots (widely thought at the time to represent the town of York), was responsible for enticing a number of late-19th-century visitors to the area. They came to experience its tangible ties to the past."

**\*\* Abstract;** includes photographs of the Jewett House, including the cover photograph of the grand stairway, as well as photographs of the Hamilton and Perkins Houses.

Jewett is more present in this lengthy article about Piscataqua area houses than in other articles about the area architecture, and Johnson even credits Jewett and her writings with initiating the appreciative aesthetic that saved many of these older houses. Although it has been well known that Jewett helped find a buyer for the decaying Hamilton House, no one has gone further to claim Jewett and her works influenced the preservation of houses on a broader scale and the decorations contained within. Johnson is Curator of the Old York Historical Society in York, Maine.

1755. Anon. "[Review of A Sarah Orne Jewett Companion]." Nineteenth-Century Literature . 54 (Dec 1999): 418.  
*Journal article.*

"... those who appreciate Jewett's artistry will not judge too harshly this extraordinary expenditure of energy."

**\*\* Abstract**

The anonymous reviewer feels that "[b]ecause Jewett populated her works with so many minor characters, the Companion often resembles an eccentric nineteenth-century city directory." While this may be true, one can only imagine a Dickens Companion being

similarly arranged, and much heftier, which, along with the above quotation, makes the review sound demeaning and patronizing.

1756. Marx, Leo. "Afterword: The Machine in the Garden." Massachusetts Review . 40 (Winter 1999/2000): 483-96.  
*Journal article.*

"... If I were to write a new version of the book today, I surely would want to include the work of several talented but hitherto insufficiently valued practitioners of the pastoral mode, such as Sarah Orne Jewett, Willa Cather, and Jean Toomer."

\* Complete Jewett reference

Leo Marx reassesses his book The Machine in the Garden, "an exploratory study of literary responses to the onset of industrialism in America," began as a doctoral dissertation in 1949 and published in 1964, and states that if he were to write the book today, he would have referenced the work of Sarah Orne Jewett, and other women writers, who were "hitherto insufficiently valued practitioners" (493) at the time. Marx further admits that he "had underestimated the depth and durability of the conflict I wrote about" (493).

[Note: This piece appears in the 35th anniversary Oxford University Press issue of The Machine in the Garden.]

1757. Alaimo, Stacy. Undomesticated Ground: Recasting Nature as Feminist Space. Ithaca, NY: Cornell University Press, 2000. 16, 21, 39, 41-45, 47-56, 176, 213n. 19.  
*Book.*

"... Perhaps with the waning of nineteenth-century domestic feminism, Freeman and Jewett were reluctant to completely relinquish a female space, yet were attracted to the expansiveness figured by the natural world. Rather than representing the domestic as a colonizing force that tames and contains nature, nature often seems to have imploded into the domestic realm, leaving an odd, hybrid landscape for women to inhabit."

\*\* Abstract

Alaimo considers a wide range of women writers to urge a reclamation of nature as feminist space, a place where women can assert their oneness with and understanding of nature. In considering Jewett's works, such as "An October Ride," "River Driftwood," Deephaven, Country of the Pointed Firs and A Country Doctor, Alaimo often uses Darwin's evolutionist theory to make connections between her theory and the texts, even as she demonstrates that for Jewett and her contemporaries, scientists were using the same theories to quash the early women's rights movement. Spaces might also be considered "hybrid," or a combination of domesticated inside space and untamed, or "undomesticated" wild space, such as gardens, or in Jewett's case, places like Mrs. Todd's home in Pointed Firs, where outdoor scents waft into the house on wild sea breezes.

1758. Charters, Ann. The American Short Story and Its Writer: An Anthology. New York, NY: Bedford/St. Martin's Press, 2000. 250-51, 254, 404, 405-418, 1330-33, 1382-85.  
*Book.*

"... Henry James recognized that Jewett was 'surpassed only by Hawthorne as producer of the most finished and penetrating of the numerous "short stories" that have the domestic life of New England for their general and their doubtless somewhat lean subject.' In her time she was lauded for possessing an exquisitely simple, natural, and graceful style; now she is regarded as our most distinguished American regionalist writer."

**\*\* Abstract**

Charters states that "[i]n her time [Jewett] was lauded for possessing an exquisitely simple, natural, and graceful style; now she is regarded as our most distinguished American regionalist writer," a sentence that may well encapsulate the best aspects of Jewett's entire reputation. Jewett's "The Queen's Twin" is reprinted, as are Cather's comments on "Miss Jewett" from the introduction to Jewett's Best Stories (1925), and Jewett's own "Looking Back on Girlhood" (1892).

[Note: This headnote is repeated in both the 1997 and 2001 editions of Charters and Charters's Literature and Its Writers: An Introduction to Fiction, Poetry, and Drama (Boston: Bedford Books), in which Jewett's "The White Heron" is reprinted.]

1759. Cherciu, Lucia. "Ludicrous "scribbling women": The Politics of Laughter and Nineteenth-Century American Women Writers." Diss. Indiana University of Pennsylvania, 2000.  
*Dissertation.*

[Not seen--unavailable via ILL.]

"... Women's laughter manifests itself in its potential for carnivalization of discourse and ritual mockery of patriarchal ideology. Ultimately, sympathetic humor identifies fissures in the deceptively monolithic modes of sentimentalism and critiques it from within.

"The corpus of texts consists primarily of fiction written by marginalized authors such as Tabitha Gilman Tenney, Frances Miriam Whitcher, "Josiah Allen's Wife" (Marietta Holley), E.D.E.N. Southworth, Fanny Fern (Sara Willis Parton), Rose Terry Cooks, Mary E. Wilkins Freeman, and Sarah Orne Jewett" (DAI 61 [no. 01A, 2000]: 179).

**\*\* Abstract**

Cherciu uses feminist literary critics, including Regina Barreca and Emily Toth to explore "the precarious balance between female and feminist humor" in texts by authors including Jewett. No specific texts are mentioned in the abstract.

1760. Collins-Friedrichs, Jennifer Lee. "Constructing Community: Nineteenth-and-Early-Twentieth Century Women's Regionalist Writing." Diss. Claremont Graduate University, 2000.

*Dissertation.*

"... Deephaven offers an interesting complication to Jewett's conception of community. In the descriptions of decay and the deaths of the farmer and Miss Chauncey it touches more directly on the effects of poverty and decline in Maine shipping towns than her later work will. Yet these impressions are filtered through the eyes of two young women, whose perspective is undeniably colored by their youth, their social position, and their status as visitors. This narrative perspective allows the readers to eventually leave those realities behind just as Kate and Helen do."

**\*\* Abstract**

Collins-Friedrichs's second chapter examines Deephaven and The Country of the Pointed Firs to demonstrate tensions and conflicts often overlooked in Jewett's "empathetic" novels. Jewett writes about community, but it is "simultaneously inclusive but segregated, encouraging but limiting, and often deceptively attractive to contemplate for those readers who have chosen to live outside those parameters" (68). Ultimately, however, Collins-Friedrichs argues that Jewett depicted the woman artist's struggle to find balance: "[h]uman connection is vital, as well as the time alone in which to reflect, process and create" (67). Alice Cary, Suin Sin Far, Alice Dunbar-Nelson and Mary Austin are treated in later chapters.

[Note: Jewett is referenced on pp. 7, 10, 13, 30-31, 35-68, 69, 96.]

1761. Donovan, Josephine. "Women's Masterpieces." Challenging Boundaries: Gender and Periodization. Joyce W. Warren and Margaret Dickie, eds. Athens, GA: Georgia University Press, 2000. 26-38.

*Book chapter.*

"... In a few deft, masterful strokes Jewett produces a profound and complex comment on human relationship by presenting us with three memorable characters, unified in the universal pattern of death and rebirth. In my opinion, it stands as one of the great short stories of all time."

**\*\* Abstract**

In response to the admission that "women may not have fully participated in the Renaissance in fourteenth- and fifteenth-century Italy," Donovan asserts that instead women have had other renaissances, in particular "the tradition of local-color realism that flowered from about 1830 to 1900 in the United States" (26). Donovan considers Jewett's "Miss Tempy's Watchers" as only one of a number of nineteenth-century American works by women that she believes should be considered American masterpieces and which continue to elude inclusion in the American literary canon. She also examines Stowe's Uncle Tom's Cabin and Mary E. Wilkins Freeman's "Sister Liddy."

[Note: Jewett is also mentioned in passing on the following pages of Challenging Boundaries: xv, 19, 39, 52, and 229.]

1762. Johnson, Joanna Webb. "Twice Removed: Nineteenth-Century Women Writing for Adults and Children, 1850-1900." Diss. University of Texas at Arlington, 2000. *Dissertation*.

"... Like children's writers of the previous decade, Jewett followed late nineteenth-century publishing protocol by leaning a bit toward conventional ideas of girlhood in her children's fiction. In her children's literature, she also seemed content to dilute or avoid altogether the problematic issues and character studies that had become her trademark in her adult fiction. For Jewett, separating the way she addressed her two audiences meant publishing success in the children's literary arena which, unfortunately contributed to its homogeneous obscurity into the next century."

**\*\* Abstract**

Johnson considers American woman writers of the last half of the nineteenth century who wrote for both children and adults and traces the evolution of children's literature through the period. Jewett and Freeman are treated in her last chapter, called "More Than Just Regional Messages: Freeman and Jewett in the 1890s" (174-203). Jewett's "Betty Leicester" stories are examined against The Country of the Pointed Firs, but Johnson concludes that whereas Betty Leicester "avoids much of the gender stereotyping prevalent in its competition" (197), that it also "largely avoids the socially critical commentary that one might find in Jewett's adult stories" (198). As such, Jewett largely followed conventional children's writing protocol, which made her children's literature successful, but forgettable in the twentieth century. Works by Phelps, Alcott, Lathrop and Jackson, among others, are treated in other chapters.

1763. Kohler, Angelika. "[Review of Hansen's Das Reduziert Leben: Leid und Leidbewältigung im Werk Sarah Orne Jewetts]." Zeitschrift für Anglistik und Amerikanistik (Leipzig). 48: 2 (2000): 189-91. *Journal article*.

"... Hansen interprets the fictional protagonists' concepts of life as expressions of their permanent anticipation of grief. Yet the question needs to be asked where this 'absolute, time-indifferent happiness' ('[d]as vollkommene zeitlose Glücke'), which Hansen misses in Jewett's writing, could actually be found?"

**\*\* Abstract**

Kohler reviews Gabriele Hansen's book, the title of which translates as "The Reduced Life: Grief and Grief Management in the Work of Sarah Orne Jewett." Hansen argues that this subject unifies the older analyses of Jewett's work that discussed its idyllic, romantic, or realistic nature, with newer feminist criticism. Hansen calls Jewett's "literary credo: to explore in fiction the potential that the (mostly female) characters are able to gain from their confrontation with grief for the construction of an autonomous and dignified female life" (190); however, Kohler finds that Hansen "does not recognize that Jewett's characters have no choice other than to create their spaces of autonomy from



the experience of being marginalized, a condition caused by the socio-economic structures of their social environment" (191).

1764. Kotzin, Joshua Boaz. "The Museum Mood: American Literature and Modern Styles of Retrospection." Diss. University of Iowa, 2000.  
*Dissertation.*

[Not seen--unavailable via ILL.]

"This dissertation examines the relationship between American literature and the rise of the civic art museum through readings of texts by Henry James, William Dean Howells, Sarah Orne Jewett, Charles Chesnutt, and Edith Wharton. I read the museum as a figure for literature's conflicted efforts to contain and display the past." (DAI 61 [no. 12A, 2000]: 4775).

\*\* Abstract

As part of his dissertation that examines the relationship between the emergence of the civic art museum and American literature, Kotzin examines "the politically charged regionalism of Jewett and Chesnutt." Howells, James, and Wharton are also considered. No specific Jewett text is mentioned in the abstract.

1765. Salmonson, Jessica Amanda. "Sarah Orne Jewett & The Ghost Story." Violet Books. 2000. <http://www.violetbooks.com/jewett.html>. 27 Dec. 2004.  
*Web.*

"... She pleaded for a less realistic type of story that she splendidly likened "imaginative realism," believing a degree of undermining of the strictly rational was essential to good storytelling. Had she been encouraged to elaborate these theories about short story art (as both Poe and James elaborated theirs) she would certainly have been far more influential as a theoretician."

\*\* Abstract

Salmonson write competently, but not scholarly, about Jewett's interest in the supernatural and her writing of ghost stories; there are no citations to the works cited, for example. She does make a case, however, that Jewett's ghost stories--as well as those from other nineteenth century New England writers, should be given more respect. Salmonson notes that this essay is excerpted from the introduction to Lady ferry & Other Uncanny People: The Complete Supernatural Stories of Sarah Orne Jewett, published in a limited edition by Ash-Tree Press, Ashcroft, British Columbia, Canada, 1998 (not seen).

1766. Tinsley, Teresann Corbelli. "'Dinner is Served': Food, Etiquette, and Gender in American Fiction by Women." Diss. University of California, Berkeley, 2000.  
*Dissertation.*

"... Jewett's novels feature any number of cordial visits between female narrators and local inhabitants. Their teas, repeated again and again, bind women from different generations and cultural milieus to each other by affirming the values that unite them as women. At the same time, underlying this affirmation of women's culture, is a deep sense of its impermanence, as well as a longing for a feminine autonomy apart from the matriarchal community."

**\*\* Abstract**

Tinsley explores the fictional meals of American women writers and how such rituals and implied definitions of womanhood have evolved from the mid-nineteenth century into the twentieth. Tinsley's second chapter, entitled "Afternoon Teas and Feminine Autonomy: Socializing with Eliza Leslie, Susan Warner, Harriet Beecher Stowe, Sarah Orne Jewett, and Mary Wilkins Freeman" (98-149), looks particularly at the traditions and customs of afternoon tea, which for Jewett both "celebrates women's culture and then, subtly undermines that celebration" (118). Depictions of teas from Deephaven, stories from Country By-Ways, and The Country of the Pointed Firs are read that demonstrate that "often teas become meaningless performances that depend upon the acquisition and manipulation of domestic objects, center around the preservation of outmoded social values, or illustrate feminine denial" (128). Such performances indicate the change in women's power as moving from a private to a public sphere.

1767. Furst, Lilian R. A Woman Doctor? An Introduction to Selections from Sarah Orne Jewett's A Country Doctor. Albany, NY: SUNY Press, 2000. 19, 239-66.  
*Edited book.*

"... Despite a certain streak of romance in the idealization of both Dr. Leslie and Nan, A Country Doctor gives a realistic picture of societal objections to women doctors in the later nineteenth century. It shows how social reality may hamper medical progress through ingrained prejudices. Jewett's novel uncovers those prejudices, and in so doing reveals their hollowness and irrationality. In order to make her plea for women doctors persuasive, Jewett has to endow Nan with exceptional gifts so that we may have no doubts that she will be an excellent practitioner."

**\*\* Abstract**

Furst includes in her reader selections from Jewett's A Country Doctor, and writes a brief introduction to Jewett and this text in particular, from which the above quote is taken. Furst finds Jewett's A Country Doctor "realistic," although with "a certain streak of romance in the idealization of both Dr. Leslie and Nan."

1768. Weinstein, Daniel James. "Educating Sympathy: Imagination and Convention in Works by Harriet Beecher Stowe, Sarah Orne Jewett and Mary E. Wilkins Freeman." Diss. State University of New York at Buffalo, 2000.  
*Dissertation.*

"...This, above all, is the effect of Jewett's irony--the distancing from any single articulation of the nature of sympathetic understanding. Leaving the question open,

leaving the epistemology mythic and the experience in nature, she opens it to all readers by suggesting universal access."

**\*\* Abstract**

Weinstein examines how women regionalist writers Stowe, Jewett and Freeman worked to elicit sympathy from their readers. Jewett's Deephaven is treated in the second chapter (pp. 71-129), in which Weinstein argues that the young narrators--and by extension, readers--learn to sympathize with a new community through trial and error and gradual growth. He states that "[p]athos derives from the gap between local life and the traveler attempting to apprehend it. But rather than sustain this pathetic disjuncture, the narrative holds out the hope of reunion and gestures toward the stratagems that might help one achieve it" (104).

1769. Johanningsmeier, Charles Alan. "'Dolly Franklin's Decision': Sarah Orne Jewett's Definition of 'A Good Girl'." Legacy: A Journal of American Women Writers (Fort Worth, TX). 17 (Jan 2000): 95-101.  
*Journal article.*

"... Jewett probably wrote 'A Good Girl' in response to a request by Samuel Sidney McClure, owner and operator of the Associated Literary Press, the largest newspaper syndicate of the 1880s and 1890s. McClure commonly solicited contributions from authors in advance, and he had known Jewett ever since he visited her in 1884; she published 'Stolen Pleasures' through the syndicate in 1885. Composition of 'A Good Girl' most likely took place in South Berwick, Maine, during June or July 1889...."

**\*\* Abstract;** "A Good Girl" is reprinted on pages 102-07, following the article.

Stemming from his interest in the newspaper syndicates of the 1880s and 1890s, as indicated by his 1993 dissertation and 1997 article in The New England Quarterly, q.v., Johanningsmeier here identifies for the first time a story by Jewett "which until now was not known to exist" (96), "A Good Girl," also called "Dolly Franklin's Decision." Although "certainly not one of Jewett's masterpieces," Johanningsmeier has taken it upon himself to rediscover Jewett stories lost in the newspapers which, masterpieces or not, add to our understanding of Jewett and her writing and publishing interests.

1770. Robertson, Marcia Louise. "[Review of A Sarah Orne Jewett Companion]." CHOICE . 37 (Jan 2000): 930.  
*Journal article.*

"... the work's alphabetical organization, its heterogeneity of information, and its lack of informing critical perspectives make this reviewer wonder how the volume can effectively serve all of Gale's intended audience: beginning readers and more experienced Jewett scholars."

**\*\* Abstract**

Robertson finds Gale's A Sarah Orne Jewett Companion, which is structured as an alphabetically arranged encyclopedia of character identifications, plot summaries and

biographical notes, a hodgepodge of general information without critical perspective and recommends the work "for general collections only."

1771. Rust, ed., Marion. "'The Old Town of Berwick' by Sarah Orne Jewett." New England Quarterly . 73 (Mar 2000): 122-24.  
*Journal article.*

"... Jewett's handwritten version of the essay thus conveys a more pluralistic notion of what constitutes history than does its published counterpart. The holograph yields evidence that complicates the recently influential thesis arguing that Jewett was, at least in part, an apologist for an exclusionary, class-specific, and anglocentric nationalism which derived its power from a past less real than romanticized."

\*\* Abstract; the holograph of "The Old Town of Berwick" follows on pages 125-58.

Rust prints the holograph of Jewett's essay "The Old Town of Berwick." The essay is important because "nowhere else does Jewett present such an unselfconscious and matter-of-fact account of her views of the town where she grew up" (122); the holograph is important because the handwritten version differs in significant ways from the printed version, notably in changes in wording that present a "more pluralistic notion of what constitutes history" (123), which problematizes the recent criticism of Jewett as being an exclusionary, anglocentric nationalist.

1772. Wood, James. "The Palpable Past-Intimate [Review of Sontag's In America]." New Republic . 222 (Mar 27, 2000): 29-33.  
*Journal article.*

"... Without the ability to move freely, detail is converted from the accidental into the determined, and the book may become stagey, and essentially unliterary....All these large alienations drive the historical novel away from what Henry James, in the letter to Sarah Orne Jewett in which he condemned the historical novel, called 'the palpable present-intimate.'"

\* Complete Jewett reference

In reviewing Susan Sontag's historical novel, In America, Wood references the letter from Henry James to Jewett in which he begs her to abandon historical fiction and return to "the palpable present-intimate." Wood ultimately praises Sontag's novel, but finally confesses that he wishes "Sontag would release herself into the wide and even more unsettled straits of the palpable present-intimate" (33). In using James's words to Jewett he finds an appropriate--and appropriately erudite--reference around which to form his review.

1773. Gibbons, James. "The Novels of Dawn Powell." Raritan . 20 (Summer 2000): 142-59.  
*Journal article.*

"... 'As late as 19th century a writer didn't decide to write, he was one,' [Powell] wrote in her diary in 1958, adding, 'The most facile story by de Maupassant, Sarah Orne Jewett, throws off a glow of wisdom, human observation. Pressure cooking and electric logs'--a lovely deflation of modernist heroics--'make the same color but the glow does not come through.'"

\* Complete Jewett reference

Gibbons writes of Dawn Powell's rise in reputation since Gore Vidal published "Dawn Powell: The American Writer" in the New York Review of Books in 1987. In further considering Powell's novels, Gibbons prints an entry from her diary that references Jewett as being a master at writing stories that, while seeming simple, are effused with "the glow of wisdom, human observation" (150); thus, the work of one neglected woman writer was, in the 1950s, being read by another.

1774. Simon, Linda. "Knowing the World So Well--A Profile of Sarah Orne Jewett." World and I . 15 (July 2000): 269.  
*Journal article.*

"... [Jewett's] description of the marsh rosemary seems an apt metaphor for Jewett herself, a more complex author for readers of our time than she may have been in her own: 'The gray primness of the plant,' she noticed about the marsh rosemary, 'is made up from a hundred colors if you look close enough to find them.'"

\*\* Abstract

Simon's article provides a brief biographical sketch of Jewett, and points out that both her life and her writing is more complex than she is often credited for. Recent critics have embraced her feminist and environmentalist tendencies, and all of her varying facets are now being appreciated.

1775. Heller, Terry. "Speaking Softly to Be Heard: Jewett's Feminist Reform Contributions to The Congregationalist: 1882-1884." Colby Quarterly (Waterville, ME). 36 (Sept 2000): 209-25.  
*Journal article.*

"...By carefully controlling the context, Jewett was able to carry the editors along and to veil what looks to be another intention, to assert that individual women actually are called to a variety of vocations and that it would be a mistake to prevent their responding fully to those calls."

\*\* Abstract

Heller reads Jewett's eight contributions to the conservative, anti-feminist, Protestant journal The Congregationalist and finds subversive feminist messages "veiled" in Jewett's apparently conservative prose. In a piece that "overtly concerned itself with reforming how women approach domestic work" (220), Jewett instead argues that women should live authentically by ardently pursuing whatever vocation to which she feels called. Other essays advocate "the importance of friendship and neighborliness in

sustaining communal civility" (220) and an interest in reading broadly as "one way of developing such qualities as good sense, farsightedness and liberality of mind that will make women appear what they really are," which is equal to men (221). Heller finds that "Jewett was not a feminist activist, but she was a feminist writer" (219), and was so even before her publication of A Country Doctor in 1884. An important contribution to our understanding of Jewett's awareness of and participation in feminist reform.

1776. Adams, Richard. "Heir Apparent: Inheriting the Epitome in Sarah Orne Jewett's A Country Doctor." Constance Fenimore Woolson's Nineteenth Century: Essays. Victoria Brehm, ed. Detroit, MI: Wayne State University Press, 2001. 67-81.  
*Book chapter.*

"... Jewett's novel, then, might best be read as a parable of modernization that provides an aesthetic framework and ethical foundation for social and economic masonry. Nan trades the rights of the heiress for the duties of the doctor, and in so doing embraces the aesthetic logic of her father's portrait, as well as the role of the artist."

**\*\* Abstract**

Adams gives an engaging and sophisticated analysis of A Country Doctor from the perspective of inheritance, both genetic and economic. Nan not only must find herself, but must place herself within an economic society situated between two extremes: the monied Prince family of downtrodden Dunport, where she would ultimately become the substitute for her Aunt Nancy in marrying the son of a jilted lover, and the duty-bound country-doctor, expressing the rural inheritance of her mother's Oldfields family. Nan puts aside her past and moves forward toward her own self-made future. Adams states, "Nan replaces a possessive narrative of continuity with timeless certainties. Like the writer who embraces Jewett's 'great realities,' the country doctor perceives and thus fosters the qualities that lie beneath the 'decorations and deceptions' of character. Doctor and novelist share the work of realism, the duty of realizing through time the inherent structure of experience" (78).

[Other brief mentions of Jewett in Brehm's book occur in the essays of Nina Baym (p. 26), Caroline Gebhard (p. 87), and Brehm (pp. 102, 103).]

1777. Birkle, Carmen. "[Review of Jewett and Her Contemporaries: Reshaping the Canon]." Amerikastudien/American Studies (Heidelberg). 46 (2001): 158-61.  
*Journal article.*

"... By applying methods of postcolonialism with its emphasis on race/ethnicity, of feminism (gender), and of sociology (class) and by pointing out their cross-references and intersections, this volume deserves a place in contemporary criticism of the highest quality."

**\*\* Abstract**

Birkle has enough space in her review to touch on most of the articles in the Kilcup/Edwards volume, and to recount the editors' outline of recent Jewett criticism and

the various stages that feminist criticism has passed through. An excellent overview of the work as a whole, and one which Birkle praises.

1778. Bracken, James K., and Larry G. Hinman. The Undergraduate's Guide to American Writers and Their Web Sites. Englewood, CO: Libraries Unlimited, Inc., 2001. 94-96.  
*Book.*

Lists Terry Heller's "Sarah Orne Jewett Text Project," <http://www.public.coe.edu/~theller/soj/sj-index.html>, called "Exemplary," as well as "Sarah Orne Jewett." Domestic Goddesses. 14 Mar. 2000, <http://www.womenwriters.net/domesticgoddess/jewett1.htm>. The Jewett entry also lists a selection of "Biographies and Criticism" from standard undergraduate references, such as the Jewett entry in American Regionalists and Nationalists (Dictionary of Literary Biography), and "Bibliographies."

1779. Conforti, Joseph A. Imagining New England: Explorations of Regional Identity from the Pilgrims to the Mid-Twentieth Century. Chapel Hill, NC: University of North Carolina Press, 2001. 211, 213, 215, 217, 232-33, 239, 267, 271.  
*Book.*

"... The narrator of Jewett's The Country of the Pointed Firs (1896) is a summer visitor seeking release from modern life in the city who is rejuvenated by immersion among the simple folk and local customs of small-town Maine, antiquities of Old New England. Recoiling from the hurried pace, squalor, and ethnic din of urban life, summer visitors, assisted by tourist promoters, imaginatively transformed graying backwater villages and Yankee country folk into embodiments of the 'unmodernized picturesque.'"

**\*\* Abstract**

Jewett is mentioned several times, largely in passing, in this assessment of New England regional identity. She is noted as a literary descendant of Stowe, and twice as an influence on Frost. She is also mentioned as a subject in relation to regional chroniclers Alice Morse Earle, Samuel Adams Drake and Clifton Johnson (q.v.).

1780. Foote, Stephanie. Regional Fictions: Culture and Identity in Nineteenth-Century American Literature. Madison, WI: University of Wisconsin Press, 2001. 224 pp..  
*Book.*

"... it is Jewett whom nearly all critics of American literature seem to agree (for different reasons) was the apogee of regional writing; and it is Jewett who provided the touchstone for most of the recent critics of regionalism. In using Jewett to reveal the hidden histories of foreignness underpinning the notion of a national identity, I lay the groundwork to look closely at the strategic failure of regional conventions to develop a coherent or homogeneous source of national identity."

**\*\* Abstract**

Foote's introduction to Regional Fictions provides an excellent overview to the variety of perspectives attached to regional fiction over time and provides Foote with an opportunity to outline the rest of her book. Her first chapter is a reprint of her 1996 Arizona Quarterly article, "'I Feared to Find Myself a Foreigner,'" q.v. for annotation. The whole is a reworking of her 1994 dissertation, "Image Nation: Nationalism and Regionalism in Late-Nineteenth-Century American Literature," q.v.

[Note: Jewett is referenced on pp. 7, 15, 17-37.]

1781. Kucich, John Joseph. "The Color of Angels: Spiritualism in American Literary Culture." Diss. Tufts University, 2001.  
*Dissertation.*

"... Jewett implicitly critiques the racial exclusion of Country of the Pointed Firs by making the spiritualist community at the end of 'The Foreigner' both tightly woven *and* racially mixed. The credo that ends the story, 'we've got to join both worlds together,' is both spiritualist *and* anti-racist."

\*\* Abstract

Kucich's dissertation largely considers the intersections between America's different cultures, identity and power; his last chapter, "Spirits in the Contact Zone: Jewett, Chesnutt, Mena and Local Color Spiritualism," contends that Jewett's racially exclusive community of Dunnet Landing is problematized by "The Foreigner." Kucich states that "If readers turned to Jewett's earlier stories for a profound sense of community structured around a shared northern European heritage, in 'The Foreigner' they found that same sense of community shifted to a deracialized 'other world'" (137). On the other hand, he also argues that such assimilation is limited, because Mrs. Tolland's Catholicism and Creole heritage remains marginalized.

[Note: Jewett is referenced on pp. 32, 127-55, 176-78.]

1782. Logan, Lisa M. "[Review of Alaimo's Undomesticated Ground]." Legacy: A Journal of American Woman Writers (Fort Worth, TX). 18: 2 (2001): 244-45.  
*Journal article.*

"... Alaimo effectively juxtaposes the fiction of Jewett and Freeman with Darwin's evolutionary narratives, showing the ways each deconstructs the boundaries between human and nonhuman."

\* Complete Jewett reference

Although Logan sometimes feels that Alaimo "stretches a point or attempts to cover too much historical ground" (245), Alaimo's Undomesticated Ground is praised for "the demolition of '[t]hose tired but tenacious old dualisms of nature/culture, body/mind, object/subject' that link woman, body, and nature as debased categories" (245). Her treatment of Jewett and Freeman's work is also called "effective" (244).



1783. Nagel, James. The Contemporary American Short-Story Cycle: The Ethnic Resonance of Genre. Baton Rouge, LA: Louisiana State University Press, 2001. ix, 4, 13, 16, 17.  
*Book.*

"... The most obvious and common of these linking devices are a continuing protagonist, such as George Willard in Winesburg, Ohio or Nick Adams in Hemingway's In Our Time; a consistent setting, even when dealing with multiple characters, such as the verdant valley in John Steinbeck's The Pastures of Heaven; or the progressive development of a theme, such as the narrator's deepening identification with, and appreciation of, the people of Dunnet's Landing in Sarah Orne Jewett's The Country of the Pointed Firs."

**\*\* Abstract**

Jewett is mentioned several times, primarily in Nagel's "Introduction" as a writer who linked stories together to form a short-story cycle. In the most significant reference, quoted above, Nagel notes that Jewett used "the progressive development of a theme" to link her Dunnet Landing stories in Country of the Pointed Firs. For comparison see Dunn and Morris's 1995 The Composite Novel: The Short Story Cycle in Transition.

1784. Richardson, Kelly L. "A Happy Rural Seat of Various Views': The Ecological Spirit in Sarah Orne Jewett's The Country of the Pointed Firs and the Dunnet Landing stories." Such News of the Land: U.S. Women Nature Writers. Thomas S. Edwards and Elizabeth A. De Wolfe, eds. Hanover, NH: University Press of New England, 2001. 95-109.  
*Book chapter.*

"... the ecological spirit that emerges in The Country of the Pointed Firs and the Dunnet Landing stories suggests that Jewett's message may lead to another 'cultural and theoretical transformation,' one that contributes to an increasing awareness of human-nature relations and to the importance of investigating the environmental messages that fictional works contain and create."

**\*\* Abstract**

Richardson reads The Country of the Pointed Firs and the related Dunnet Landing stories to identify their connections to nature writing from an ecocritical perspective. Considering both negative and positive natural images in Jewett's work, Richardson concludes by considering the spiritual element of nature writing asserting that "[b]y presenting both Christian and pagan approaches, Jewett shows her interest in presenting multifaceted views of religion as well as character and landscape. Her inclusion of both also shows that whatever one's spiritual background, a connection exists between people and the land" (108).

[Note: Jewett is also briefly mentioned in Edwards's and De Wolfe's introduction and in two interchapters, as well as in Marcia B. Littenberg's essay, "Gender and Genre: A New Perspective on Nineteenth-Century Women's Nature Writing" (59-67)]

1785. Rodgers-Webb, Angelic Tina. "Looking Forward and Backward: The Utopian Impulse in American Women's Fiction from Stowe to Gilman." Diss. University of Southern Mississippi, 2001.  
*Dissertation.*

"... Examining Jewett's later work and work by Mary Wilkins Freeman, we find literary environments where female characters deliberately free themselves of situations (specifically marriage) that would place them in a role that denies their autonomy and agency....As fictional histories, these texts offer us visions not only of what women were like prior to and during the mid-nineteenth century, but they simultaneously present us with characters who step outside traditional roles and give us a glimpse of what is possible.

**\*\* Abstract**

Rodgers-Webb's dissertation reconsiders the genre of nineteenth-century fiction by American women, and particularly reads regional fictions as utopian texts. Jewett's Country of the Pointed Firs is used as a seminal regional text and is broadly considered in the first two chapters of the work, or roughly in the first half of the dissertation. Specifically treated in Chapter Two, Rodgers-Webb presents Jewett and Freeman as writers who depict women who depart from traditional roles, which counters critics' views that their texts are confined to portraying the past. Thus, from a utopian perspective, Jewett shows not only how women lived, but how they might live in the future when such culture-bound restrictions on women's lives have loosened.

1786. Stephan, Sharon Paiva. One Woman's Work: The Visual Art of Celia Loughton Thaxter. Portsmouth, NH: Peter E. Randall, 2001. 20, 28, 40, 46, 48-49, 70, 72, 75, 82.  
*Book.*

"... Thaxter and Jewett also became fast friends; it was only natural that the two women were attracted to one another. Both were writers, although Jewett's reputation today far exceeds Thaxter's; both had grown up in seaside communities and understood the world of men and women isolated by time and weather; each had fathers who nurtured their independence. Their love of gardens and the traditions they represented provided another important bond between the two."

**\*\* Abstract; includes photograph of Jewett**

Sarah Orne Jewett, Celia Thaxter and Annie Fields were close friends. Thaxter comforted Fields on the night of James Fields's death, and the three visited each other either at the Fields-Jewett home in Boston, at Thaxter's Appledore Island, or at Jewett's home in South Berwick. Jewett and Thaxter traded cuttings and plants for their gardens, and Jewett wrote prefaces and edited Thaxter's work. Norma H. Mandel, author of the chapter entitled "Celia's Friends" notes that "[t]he friendship between Jewett and Thaxter was significant for both women; for Celia it strengthened her ties to Annie Fields and provided another supportive friend of her own; for Jewett, it enhanced her writing, providing her material for some of her most thoughtful work. Many have recognized the resemblance to Celia Thaxter in the character of Mrs. Blackett in Jewett's best-loved book, The Country of the Pointed Firs" (49). Other contributors to the text of Stephan's book include J. Dennis Robinson, Jane E. Vallier and Nancy Mayer Wetzel.

1787. Wesley, Marilyn C. "[Review of Jewett and Her Contemporaries]." American Literary Realism (Champaign, IL). 34 (2001): 81-82.  
*Journal article.*

"... [from] the relationships of Jewett's work to the aesthetic of William Dean Howells, to the editorial biases of Willa Cather, to the expectations of her readers, and to the negotiation of racial and ethnic attitudes and lesbian experience make Jewett and Her Contemporaries: Reshaping the Canon a book that illuminates and fosters the continuing evolution of feminist criticism. Well-written and well-edited, it should appeal to both scholars and students of Sarah Orne Jewett."

**\*\* Abstract**

Wesley's review emphasizes the value of the Kilcup/Edwards introduction that provides an outline of Jewett's critical reception, and the "engaging range of topics" included in the collection (81). The whole is positively received.

1788. Wider, Sarah Ann. "[Review of Jewett and Her Contemporaries]." Legacy: A Journal of American Woman Writers (Fort Worth, TX). 18: 2 (2001): 242-43.  
*Journal article.*

"... As editors Karen Kilcup and Thomas Edwards comment, Jewett criticism has long been fraught with intellectual peril. They describe four stages in the criticism--an early patronizing placement of Jewett's work in the margins of American literature, the feminist reclamation of the 1970s and early 1980s, an ensuing backlash that emphasized the unsavory effects of Jewett's inescapable white privilege, and the current attempt to forge a criticism independent of damnation or adulation."

**\*\* Abstract**

Wider's review does an excellent job of outlining the scope of Kilcup and Edwards's collection, as well as providing snapshots of many of the key essays therein. She concludes the positive review by stating, "[t]he complexity of connection in Jewett's life and writing offers the most promising path for the future of Jewett studies. Jewett and Her Contemporaries suggests just how promising this future is" (243).

1789. Gillis, John R. "Places Remote and Islanded." Michigan Quarterly Review . 40 (Winter 2001): 39-58.  
*Journal article.*

"... It is important to remember that the association of islands with remoteness is quite a recent phenomenon, one that Sarah Orne Jewett (1849-1909) witnessed, with ambivalent feelings. While she herself was one of the principle inventors of the sense of the 'Down East' that was to have such vast appeal to urban tourists in the later nineteenth century, she knew the costs to the islanders themselves."

**\*\* Abstract**

Gillis explores the attraction to remote destinations, such as islands off the coast of Maine. He recounts that historically, islands were bustling sites of travel, trade, and activity, but with changes in the economy and transportation, islands came to be seen as distant areas of retreat and nostalgia. Jewett wrote about islands, particularly in The Country of the Pointed Firs, and discussed the such transitions. A quote by Jewett acts as the article's epigram. Historical aspects of the transformation of Maine coast islands are discussed, as is Gillis's own annual pilgrimage to Gott's Island, Maine. Enjoyable reading, although the Jewett reference is brief.

1790. Merrill, Meadow Rue. "In the Footsteps of Sarah Orne Jewett." Down East (Camden, ME). 47: 9 (Apr 2001): 90-93, 120.  
*Journal article.*

"... The Sarah Orne Jewett House in South Berwick is significant for its architecture and is one of the most elaborate historical houses in a town known for its old homes, says curator Richard Nylander. It is all the more valuable because Jewett based much of her writing on the house, widely relying on it for descriptions that appear in Deephaven. But it is primarily significant, Nylander notes, for having sheltered one of the preeminent writers of the nineteenth- [sic] and early twentieth centuries.

"'It is a literary shrine,' he says."

\*\* Abstract; includes color photographs of the Jewett House

Jewett's home is noted both for its historical significance and "for having sheltered one of the preeminent writers of the nineteenth- and early twentieth centuries." Merrill notes that while much has changed in the town, now thoroughly modern, a step back in time is as easy as passing through Jewett's garden gate.

1791. Marchand, Mary V. "Cross Talk: Edith Wharton and the New England Women Regionalists." Women's Studies . 30 (June 2001): 369-95.  
*Journal article.*

"... Jewett came to Wharton as a figure with the admixture of sameness and difference that would compel Wharton not, as Brodhead suggests, to sidestep Jewett, the sketch, and the regional subject, but to engage them head on. In almost every dimension, Ethan Frome reveals its intertextual dependence."

\*\* Abstract

In studying how Wharton's words and work implicate her in the often contentious debate regarding "the intolerable prospect of the widening influence of the 'feminine' in public life that stimulated antifeminist rhetoric among the cultural elite," an "overlap between sexual and cultural politics" that Marchand terms "cross talk," Marchand examines Wharton's 1911 Ethan Frome and the ways in which it was written "as a corrective" to the New England women regionalists (375), particularly Jewett, The Country of the Pointed Firs, and "the rural matriarchate" that Wharton saw as "a menacing community of women" (379). Wharton's use of a "male visitor-narrator" (382), and her narratorial motif of returning women to the kitchen (385), are only two of the examples provided. Marchand

finds that "[t]he false note struck by these exaggeratedly male and female postures reveals Wharton at cross purposes with her own text" (389). An interesting assessment of Wharton and her rivals, significant for both Wharton and Jewett scholars.

1792. Ryan, Barbara. "[Review of Alaimo's Undomesticated Ground]." American Literature (Durham, NC). 73: 2 (June 2001): 434-35.  
*Journal article.*

"... Undomesticated Ground collects and probes an archive diverse enough to support Alaimo's argument that U.S. women artists, especially of the literary sort, have sought for generations to imagine ways in which to embrace rather than 'tame' Nature *and* nature, both within and outside the home."

**\*\* Abstract**

Ryan believes "students of nature writing, women's literature, and more familiar forms of imaginary domesticity will find rich insights in Undomesticated Ground" (435), although she wonders whether her sophisticated contention that women can "destabilize the nature/culture divide while constructing feminist alliances with postmodern natures" will be accepted, particularly by feminist critics.

1793. McAlexander, Hubert H. "[Review of A Sherwood Bonner Sampler, 1869-1884]." Mississippi Quarterly . 55 (Winter 2001/2002): 154-55.  
*Journal article.*

"... Though well born, Bonner was never, like her exact contemporary Sarah Orne Jewett, 'a lady in the old high sense' (the words of Jewett's disciple Willa Cather). She was in fact more what a catty contemporary (Harriet Walters Preston) called her--'a literary adventuress.' Neither would she ever have produced the measured, nuanced classic prose of The Country of the Pointed Firs. Bonner is most valuably seen as an early literary journalist...."

**\*\* Abstract**

McAlexander states that "[t]he works of minor writers often provide a better window into the time in which they lived than do the masterpieces of great geniuses" (154). Katharine Sherwood Bonner McDowell (1849-1883), who wrote under the pseudonym Sherwood Bonner, and Jewett were contemporaries, but their writing styles and personalities were wildly different. McAlexander finds that the journalism section of Gowdy's collection is most valuable for the "freshest insights" on Bonner's work, who was "a bright, educated, witty, lively, snappy young woman with a lot to say on a variety of topics" (155). Interesting for its (brief) comparison of two women regionalists.

1794. Camfield, Greg. "Jewett's Country of the Pointed Firs as Gossip Manual." Studies in American Humor (San Marcos, TX). 9 (2002): 39-53.  
*Journal article.*

"... With widows as the main gossips within the tale, Jewett calls readers back to the Biblical injunctions against gossip, but in so doing suggests that it is these busybodies who actually glue the community together, not out of competitiveness or selfishness, but because their losses have made them more sympathetic."

**\*\* Abstract**

Camfield examines Jewett's use of gossip as humor, modeled in part on the comic tradition of gossip in Frances Miriam Whitcher's The Widow Bedott Papers (1852). Significantly, however, Jewett's use of gossip rises out of sympathy for her isolated characters. As Camfield concludes, "[t]he narrator has larger frames of reference, and her cosmopolitanism and education allow her to see the comic limitations of these other characters. In accepting their humors, however, she laughs to herself, not in their faces. This is not gossip as scandal; it's gossip of love" (51).

1795. Easton, Alison. "Nation Making and Fiction Making: Sarah Orne Jewett, The Tory Lover, and Walter Scott, Waverley." Special Relationships: Anglo-American Affinities and Antagonisms 1854-1936. Janet Beer and Bridget Bennett, eds. Manchester, England: Manchester University Press, 2002. 139-59.  
*Book chapter.*

"... For us to read Scott and Jewett in conjunction is to revise the history of his reception in America, distinguishing at least one individual reader from the generality of his audience. It also allows us to see how Scott's work in certain ways supported Jewett's attempt to write her history of the Revolution somewhat differently from contemporary romances, even if it somewhat muddled the waters in matters of social class."

**\*\* Abstract**

Easton considers how Walter Scott's Waverley may have influenced Jewett in her writing of her historical novel, The Tory Lover and finds that complex issues are played out in both texts. In particular, Easton argues that she "see[s] the novel as an extension of Jewett's earlier explorations in class, gender and region in relation to America following the Civil War. Whereas her earlier novel, The Country of the Pointed Firs (1896), deliberately addressed issues of late-nineteenth-century America by attempting to imagine a present-day utopia (albeit one recognizing inevitable insufficiencies and constraints), The Tory Lover approaches the same issues indirectly by constructing a narrative of the Republic's beginnings" (140). Scott's sense of history aids Jewett in her creation.

1796. Gollin, Rita K. Annie Adams Fields: Woman of Letters. Amherst, MA: University of Massachusetts Press, 2002. 3, 51, 112, 120, 124, 147, 177, 200, 205, 215-18, 221-24, and as indexed.  
*Book.*

"... When Henry James said Sarah Orne Jewett came to Annie Fields 'as an adoptive daughter, both a sharer and a sustainer,' he was essentially right; but he was entirely right in saying that 'their reach together was of the firmest and easiest.' They complemented each other, whether as playmate, confidante, consoler, traveling

companion, or literary adviser; and Willa Cather was only one of the many young writers who looked to them both for sympathetic counsel."

**\*\* Abstract**

In comparison to Roman's 1990 Annie Adams Fields: The Spirit of Charles Street, Gollin's biography of Fields is much more tightly focused on Annie's life, as opposed to her life with Jewett. Both biographies treat the same general scope of Fields's life and experiences, but Jewett's role in that life is more downplayed. Jewett's literary works are not broadly included, for example. Gollin's book does more to detail all of Fields's relationships with men and women, not only James T. Fields and Jewett and their mutual friends, and as such seems more scholarly. The two books complement each other and are each excellent in demonstrating the mutual and reciprocal influences Jewett and Fields had on each other's personal and professional lives.

1797. Harris, Susan K. The Cultural Work of the Late Nineteenth-Century Hostess: Annie Adams Fields and Mary Gladstone Drew. New York, NY: Palgrave Macmillan, 2002. 12, 15-7, 55-56, 100, 103-04, 107.  
*Book.*

"... Although they generally lived together only about half the year--Jewett returned to Maine to care for various members of her family--Jewett's status as a known literary figure encouraged Fields to invite other women of her circle to the Charles Street house and to use her as the occasion for gatherings of the literati in general. In an era when the lone woman was suspect, regarded as emotionally unmoored and therefore dangerous, evidence of a stable same-sex relationship reassured rather than alarmed most of their contemporaries."

**\*\* Abstract**

Harris considers Jewett's role in Annie Fields's continued independence after James Fields's death, as well as the nature of their "Boston marriage" both from contemporary and today's perspective. Later, passages from both Jewett's and Fields's letters demonstrate their epistolary conversations about books (55-56, 103-04), style (100), and their appreciation of Matthew Arnold (107).

1798. Tippet, Aurelia Ramage. "Messages for Girls: Looking at the Representation of Women's Short Fiction in American Literature High School Anthologies." Diss. Georgia Southern University, 2002.  
*Dissertation.*

"... Clearly, Jewett saw female characters in a masculine world wherein female characters had to worry about pleasing male characters. Jewett's world was a male one, and to be successful, most women had to serve others or to worry about pleasing men, as did the Hilton women and Sylvie. Sadly, none of Jewett's female characters who have been presented to the adolescents of the Laurens County School System via American literature textbooks have been women who mirrored the success of their commercially independent creator."

**\*\* Abstract**

Tippett examines short fiction from women writers in high school anthologies purchased by a small, rural school system in Georgia. Jewett's work was included in the study as being reprinted in at least two of the five textbooks identified. "The Hilton's Holiday" and "A White Heron" are analyzed, but Tippett finds fault in the characters as being too passive and complicit in patriarchal society. Tippett's conclusions, that "[w]omen are not being given the message that they can pursue their dreams and that they should become self-reliant" (157) indicates the limited interpretation available in such a small sampling of Jewett's work.

[Note: Jewett is referenced broadly from pp. 60-155.]

1799. Church, Joseph. "Romantic Flight in Jewett's 'White Heron'." Studies in American Fiction . 30 (Spring 2002): 21-44.  
*Journal article.*

"... Jewett develops as a woman who romantically loves other women, but, I propose, she has established the principal part of herself as a kind of masculine figure (the sublimating hunter) and thus suffers both from an incapacity to express (sexual) affection and from an inclination, precariously managed by the sublimation, to overmaster other females. In her 'White Heron,' she imagines a reversal, the forsaking of the young man in the restoration and elevation of the girl. The latter has found a way to express passion without yielding herself to patrilineal adaptation; she now stands ready to love a preeminent woman--for Jewett, Annie Fields."

**\*\* Abstract**

Joseph Church proves once again that Jewett's life and work is ripe for psychoanalyzing, this time with regard to "A White Heron." Carefully explained and argued, Church offers a thorough reading of the story as a romance in which Sylvia comes to love herself and put aside, or "transcend a need for masculine figures" (34), and reads Jewett's biography, particularly her relationships with her father and Annie Fields, as similar attempts to foster her own lesbianism. Not always compelling, but interesting if you like this sort of approach.

1800. Dawson, Janis. "Literary Relations: Anne Shirley and Her American Cousins." Children's Literature in Education (Dordrecht, Netherlands). 33: 1 (Mar. 2002): 29-51.  
*Journal article.*

Dawson briefly notes that thematic similarities exist L. M. Montgomery's Anne of Green Gables, and other books and stories for or about girls, such as Kate Douglas Wiggin's Rebecca of Sunnybrook Farm as well as Jewett's "A White Heron," The Country Doctor and The Country of the Pointed Firs (31). Other Canadian critics, such as Patricia Kelly Santelman (q.v.) have argued that "there are fresh and original elements in Anne" (33).



1801. Johanningsmeier, Charles Alan. "Subverting Readers' Assumptions and Expectations: Jewett's 'Tame Indians'." American Literary Realism (Champaign, IL). 34: 3 (Spring 2002): 233-50.  
*Journal article.*

"... This story demonstrates not only Jewett's ability to craft subtle, complex narratives for both children and adult readers but also her deep uncertainty about the superiority of white, Christian, American culture to the cultures of Indians and other non-white people."

**\*\* Abstract**

Johanningsmeier examines Jewett's rarely considered story "Tame Indians," which appeared in The Independent in April 1875, to demonstrate that her writing was much more sophisticated earlier in her career, her audience was much broader, and that her treatment of the Indians is much more complex, than is generally recognized. Johanningsmeier concludes in part by saying that "'Tame Indians' reflects Jewett's hope that, given the right circumstances, her depiction of a narrator who becomes less certain of her preconceived 'truths' would prompt readers to question their own expectations of--and 'certainties' about--representations of the 'other' in both fictional and non-fictional form" (248).

1802. Pryse, Marjorie. "'I was country when country wasn't cool': Regionalizing the Modern in Jewett's A Country Doctor." American Literary Realism (Champaign, IL). 34: 3 (Spring 2002): 217-32.  
*Journal article.*

"... Jewett understands regionalism instead as the site of inquiry into the relationship between what the Barbara Mandrell song I have referred to in my title terms 'country' and the 'cool,' or, if you will, regionalism's awareness of itself, and thereby as a modern consciousness, in dialogue with modernism's requirement of an 'other' against which to define its own newness, its 'cool'-ness. Jewett was modern when modern wasn't 'cool.'"

**\*\* Abstract**

Pryse examines Jewett's A Country Doctor through Latour's definition of modernism, in which recognition of the passage of time is significant. Pryse identifies references to new technical and scientific advancements, explorations of the notion of country vs. cosmopolitanism or professionalism, passages that concern difference and hybridity, and notions of transitivity--how characters move between one category and another--to demonstrate that Jewett "resists easy categorization" and that regionalism was perhaps one of the first categories of fiction to recognize the modern in the changing landscape.

1803. Sherman, Sarah Way. "Jewett and the Incorporation of New England: 'The Gray Mills of Farley'." American Literary Realism (Champaign, IL). 34: 3 (Spring 2002): 191-216.  
*Journal article.*

"... Jewett's fiction did not alleviate the failure of urban tourists to understand their rural neighbors, but rather enabled their more sophisticated touristic exploitation of them. The

connection is speculative, of course. But the bitterness in the story is unmistakable, as is the author's deep identification with the agent and his conflicted position. This turn in Jewett's work deserves further textual and biographical study."

**\*\* Abstract**

Sherman reads Jewett's "The Gray Mills of Farley," against historical accounts of actual local mills in the Maine and New Hampshire area to discern the accuracy of Jewett's story with regard to the ethnic mix of employees, and in terms of the thematic similarities between this and more typical Jewett stories. Sherman asserts that such a change in Jewett's setting from rural to urban-industrial "shows Jewett grappling with the painful economic and social changes brought about by the rise of industrialization and business incorporation" (391). Densely cited and annotated.

1804. Zagarell, Sandra A. "Old Women and Old Houses: New England Regionalism and the Specter of Modernity in Jewett's Strangers and Wayfarers." American Literary Realism (Champaign, IL). 34: 3 (Spring 2002): 251-64.  
*Journal article.*

"... Country [of the Pointed Firs] seems much more multiform than it once did, but thus far, commentators have focused primarily on Country and Deephaven (1877), Jewett's best-known work, in taking measure of her heterogeneity. Her 1890 volume Strangers and Wayfarers provides fresh opportunity for expanding our understanding of her work."

**\*\* Abstract**

Zagarell provides a reading of several of the stories in Jewett's Strangers and Wayfarers to demonstrate both how they connect broadly to Jewett's traditional themes (old women, old houses, and other aspects of rural living) as well as to more modern elements such as increased travel, economic hardship and homelessness, physical, economic and emotional displacement and a general sense of cultural instability. The quotation above further indicates the general direction of Jewett studies in the early years of the twenty-first century, moving away from narrower views of Jewett and her work and connecting her--tenuously but deliberately--with early modernist concerns. Contrast this to Zagarell's "Country's Portrayal of Community and the Exclusion of Difference" in 1994's New Essays on The Country of the Pointed Firs.

1805. Manley, Will. "The Manley Arts." Booklist . 97 (May 1, 2002): 1645.  
*Journal article.*

"... The value of Jewett's ability to elevate the ordinary is that it carries over to our own lives and makes us reflect more charitably on daily acquaintances whom we might be in the habit of dismissing as drab, dull, and nondescript. The rock-bound northern coastal world of Jewett, although outwardly harsh and isolated, blooms with brightly colored people who enrich our lives and confirm our own sanctity. Isn't this an author's ultimate gift to the reader?"

**\*\* Abstract**

Manley's article discusses the difficulty in buying books for other people. He is pleased, however, that for Christmas his daughter-in-law gave him a copy of the "complete writings" of Sarah Orne Jewett, an author he had never heard of before. He states that "[t]he reason that I was not aware of Jewett stems from the fact that for decades she was dismissed as being a minor member of the local-color movement of the late nineteenth century. More recently, her true greatness has begun to emerge." This strange statement aside, Manley finds he likes Jewett, who states that "[a]lthough the range of her writing is quite limited, the depth is not."

1806. Brown, Bill. "Regional Artifacts (The Life of Things in the Work of Sarah Orne Jewett)." American Literary History . 14 (Summer 2002): 195-226.  
*Journal article.*

"... Jewett works to legitimate the Maine folk, both past and present, as an object of literary and anthropological knowledge: an effort to transpose the writing of New England nature from an account that, in a case like Henry David Thoreau's, inevitably incorporates the Native American, to one that incorporates the contemporary American as an inhabitant worthy of the same fascination; an effort to promote the 'curious ways' and 'complex conventionalities' of the life of the 'clan' in rural Maine to the status of the customs of an Indian tribe. On this count, she privileges ethnography over archaeology and joins the effort to centralize the anthropological and historical study of Anglo-American heritage."

**\*\* Abstract**

Brown poses many questions with regard to Jewett's The Country of the Pointed Firs, including: "How does Jewett's fiction demonstrate the work involved in determining the value of material objects not in culture but for culture, for an apprehension of culture? How does the pairing of people and things connect those people to place, or how does the pairing of people and place foreground the role of things? And what, finally, are the limits and liabilities of such pairing for the culturalist thinking of the 1890s as for our own" (198). In dense, chatty prose, using anthropological, ethnographical and historical analysis, Brown examines Jewett's ambivalence about "this object based epistemology" (198). Brown moves easily between historical events, archaeological finds, regionalist fiction and Jewett's novel, and ultimately reads the work as "Jewett's refusal to believe that personhood is reducible to place" (219). Brown moves easily; his readers must work to keep up.

1807. Grasso, Linda. "Changing Conversations, Shifting Paradigms: Nineteenth- and Twentieth-Century American Women's Literary Scholarship in the Twenty-First Century [Review of Rosowski's Birthing a Nation, Kilcup and Edwards's Sarah Orne Jewett and Her Contemporaries, and Tracey's Plots and Proposals]." College Literature . 29: 2 (Spring 2002): 149-58.  
*Journal article.*

"... Making one late nineteenth-century white woman writer the center around which a variety of critical activities occur, the editors provide generative models of new reading practices and new methodologies. They also contribute an excellent introduction in

which they chart historical trends in Jewett scholarship and analyze their political implications."

**\*\* Abstract**

Grasso dedicates a large portion of her review essay to Kilcup and Edwards's Sarah Orne Jewett and Her Contemporaries, stating that the work "exemplifies the most fruitful current trends in American women's literary scholarship" (153). She is impressed with the historical overview of Jewett criticism that forms the volume's introduction, and she finds that the scholars included within "advanc[e] a new theoretical paradigm, one in which dispassionate critical assessment takes precedence over celebratory adulation" (153). Such a paradigm must expose women writers' "complicity in racist and capitalist enterprises," and "interrogat[e] the ways in which their class, race, religious, and regional status inform their literary imaginings" (153). She cites Fetterley and Pryse, however, who caution critics that "'the categories with which we read can obscure other categories'" (155). A balanced, informative, and enthusiastic review.

1808. Sly, Debbie. "Pink Sugary Pleasures: Reading the Novels of O. Douglas." Journal of Popular Culture . 35 (Summer 2001): 5-19.  
*Journal article.*

"... Unlike those other, more celebrated recorders of such communities, Elizabeth Gaskell and Sarah Orne Jewett, Douglas does not write from outside, using the persona and perspective of a visitor; she writes from and of her own experience as an 'unmarried daughter at home' (Very Great Profession 44) and of the Scottish communities in which she lived all her life."

**\* Complete Jewett reference**

Sly briefly contrasts the writings of O. Douglas (psued. Anna Buchan) and her perspective derived from her own experiences living in communities of women, with "those other, more celebrated recorders of such communities, Elizabeth Gaskell and Sarah Orne Jewett" who wrote about them from the perspective of outsiders and visitors.

1809. Gallagher, Dorothy. "Recognizing the Book that Needs to be Written." New York Times (New York, NY). (June 17, 2002): E1-2.  
*Journal article.*

"Years ago, I picked up a copy of Sarah Orne Jewett's collection of stories The Country of the Pointed Firs. These are wonderful stories."

**\*\* Abstract**

Gallagher begins her article, on the importance of writing about what is essential to the writer, with a reference to reading Jewett's stories, and to the letter from Jewett to Cather in which she gives her definition of literature.

1810. Hamlin, Annemarie Elizabeth. "Consciousness and Communication in Jewett's The Country of the Pointed Firs." Consciousness, Literature and the Arts . 3: 2 (Aug 2002): N.pag..  
*Journal article.*

"...It is perhaps most significant that Jewett's portrayal of this communicative ability in her women characters does not rely on the control or manipulation of any other character, male or female, as do some of the more prominent portrayals of spirit mediums in American literature."

**\*\* Abstract**

Hamlin asserts that like Hawthorne and James, Jewett expressed her interest in occult spiritualism in her work, particularly The Country of the Pointed Firs. She points out that the main female characters, Almira Todd, her mother Mrs. Blackett, and the narrator have an uncanny ability to communicate without words in empathetic ways. Hamlin admits, however, that such a spiritualist reading is "so subtle that the novel has rarely been examined in the context of spiritualist practices" (n.pag). Although she cites credible sources, such as Ammons's "Jewett's Witches," and Blanchard's biography, the writing is at times repetitive, and the argument is less than compelling.

[Note: This article has no page references because it is a Web-based journal.]

1811. Winkler, Claudia. "A Place of Her Own: Rediscovering Sarah Orne Jewett." Weekly Standard . 7: 47 (Aug 26 - Sept 2 2002): 29-32.  
*Journal article.*

"The name Sarah Orne Jewett, for those to whom it means anything at all, evokes principally the landscape of southern Maine and the particular serenity of her 1896 novel The Country of the Pointed Firs. Because she captured there the harmonies of undramatic lives lived out in their native place, Jewett deserves the attention of modern readers too prone to overlook so pallid a thing as contentment. And she remains worth reading for another reason: her role as mentor to a better-remembered and greater artist, Willa Cather."

**\*\* Abstract**

A rather reductive introduction to Jewett and her works, and to her relationship with Willa Cather. Jewett is said to be "nowadays mostly dismissed" (29) and is described as largely provincial in spite of her world travel. "A White Heron" and A Country Doctor are briefly summarized; the plot of The Country of the Pointed Firs is said to be "nearly nonexistent" (31). As such, the information in the article seems derivative and dated.

1812. Burroughs, Franklin. "[Review of Frazier's The Fish's Eye]." American Scholar . 71 (Autumn 2002): 144-46.  
*Journal article.*

"... In The Country of the Pointed Firs, Sarah Orne Jewett describes a modest and unsuccessful expedition to a trout brook in the mid-coast region of Maine. She uses the

clichés of nineteenth-century nature writing to convey the charms of fishing--standardized stuff about being so close to nature that one feels a piece of it, about dark pools and sunny shallows, about 'the speaking, companionable noise of the water.' And then there is an electric, vivifying phrase asserting 'the amazing importance of what one is doing.' I surmise that she, like Yeats, did not fish very often, but often enough for the writer in her to recognize its amazing importance and to announce it as a simple, self-evident truth."

**\*\* Abstract**

Burroughs cites four anecdotes about fishing from famous authors at the beginning of his review; Jewett's comes after Hemmingway's, Woolf's and Yeats's, which puts her in good company. Burroughs seems condescending in his comments about Jewett and her experience with fishing, but appreciates the ultimate point of her remarks. He calls Frazier's work "a small, good book" added to "a distinguished and underrated tradition" (146).

1813. Tucker, Edward L. "A New Letter by Sarah Orne Jewett." ANQ . 15: 4 (Fall 2002): 39.

*Journal article.*

Tucker reprints for the first time a letter by Jewett to Susan Hayes Ward, "sister of one of the editors of The Independent" (40) now in the possession of the Princeton University Library. Tucker provides no commentary other than the information regarding the letter's origin and recipient; he includes brief quotes by both Carl J. Weber and Richard Cary that describe Jewett's "vigorous personality" (40).

1814. Robinson, J. Dennis. "In Site [Review of The Sarah Orne Jewett Text Project]." Foster's Sunday Citizen (Dover, NH). Oct 27, 2002: C-1, C-7.

*Newspaper article.*

"...More students reading Jewett means more books in print. A recent edition of her stories contains an introduction by bestselling author Anita Shreve, showing just how hip Jewett has become. I confess, I first 'read' Jewett while listening to an audio cassette of her short stories in my car stereo."

**\*\* Abstract; includes photograph of Heller's Sarah Orne Jewett Text Project**

Robinson states that Sarah Orne Jewett is "the greatest writer this region has ever produced," and argues that "when it comes to consistent literary excellence and staying power, South Berwick's favorite daughter is worth a trip to the library" (C-1). While there, he also recommends Coe College (Iowa) Professor Terry Heller's Sarah Orne Jewett Text Project, the online website that by the end of the year will contain every word Jewett ever published: "That's 1,685 digital files including poems, novels and short stories filling 52 megabytes" (C-1). Robinson argues that such an addition to Jewett scholarship can only increase Jewett's renown, her readership, and her recognition by schoolchildren from elementary school to college. Heller is an enthusiastic researcher whose research is largely unrecompensed. "It's a labor of love" (C-1). The website is housed at: <http://www.public.coe.edu/~theller/soj/sj-index.htm>.

1815. Anderson, Donald. "Jewett's 'Foreigner' in the Estranged Land of Almira Todd." Colby Quarterly (Waterville, ME). 38: 4 (Dec. 2002): 390-402.  
*Journal article.*

"In her Dunnet sketch 'The Foreigner,' one of those four afterpieces to the original Country of the Pointed Firs, Sarah Orne Jewett structured a ghost story that is more unsettling for the way in which the storyteller is haunted into the twistings of penance than it is for its spectral climax. The tale is delivered in such a way that the climax itself comes not as a heightening of terror but rather as a self-permitted reprieve for its narrator, Almira Todd, from her own afflicted memory."

**\*\* Abstract**

Anderson examines Almira Todd's discomfited narration of "The Foreigner" to conclude that the trouble stems from Almira's inability to be hospitable to the stranger, which "defines for her, as it seems to have, her own 'foreignness' to another and, more importantly, to her own self. It is an enormous admission from this vigorous enabler of the community" (395). The *mea culpa* is complicated by the fact that Almira learned her herbalism from the foreigner Mrs. Tolland, and became the inheritor of her small estate after Mrs. Tolland died. Almira finds that "she is as much a foreigner as was Mrs. Captain Tolland--but that her foreignness is not that of one among strangers. Rather it may be the foreignness of one who wishes not to be like those who are *too* like her" (399). Anderson concludes in part by saying, "'The Foreigner' may take us beyond the made countenance of Almira Todd--to a person who so suddenly seems like a foreigner to us and yet seems that much more human" (401).

1816. Donovan, Josephine. "Jewett on Race, Class, Ethnicity, and Imperialism: A Reply to Her Critics." Colby Quarterly (Waterville, ME). 38: 4 (Dec. 2002): 403-16.  
*Journal article.*

"Whether or not it was their intention, several Sarah Orne Jewett scholars of the recent past have succeeded in establishing as a widely accepted commonplace of Jewett criticism that her work was racist, classist, pro-imperialist--even 'proto-fascist.' While these characterizations have already been challenged, the stigmatization that they entail lingers over Jewett scholarship; indeed some of the most recent studies seem to imply that there is now critical consensus on the issue, that we must reluctantly accept the fact that The Country of the Pointed Firs, for example, was in fact all of the above. As these characteristics are simplistic and distortive and as the evidence upon which they are based is both slim and has been ahistorically misinterpreted, further analysis of them would seem to be in order."

**\*\* Abstract**

Donovan refutes the recent claims of Brodhead, Ammons, Zagarell and Gillman that Jewett's work is "racist, classist, pro-imperialist--even 'proto-fascist'" (403) by providing evidence from Jewett's letters and other scholarship against such interpretations. In responding to Gillman's claim that the Bowden family reunion in The Country of the Pointed Firs is similar to the Ku Klux Klan, for example, Donovan calls the assessment

"a gratuitous equation providing yet another example of recklessly inaccurate mischaracterization" (414), provides a close reading of the episode, and includes evidence that challenges the claim.

1817. McCay, Mary. "[Review of Jewett's New England Stories (audiobook; read by Tana Hicken)]." Booklist . 99 (Dec 1, 2002): 689.  
*Journal article.*

"...The four tales featured in New England Stories reveal the local color of Jewett's Maine. Hicken's reading renders the varied dialects of the region; she also pays careful attention to the subtleties of each character."

\*\* Abstract

McCay finds the audiobook of Jewett's New England Stories, which includes "Martha's Lady" and "The Only Rose," revealing of local color. The reader, Tana Hicken is attentive to both characterization and dialect. Recommended.

[Note: Audiobook= 2 hrs. Unabridged; 2 CDs.]

1818. Routhier, Ray. "Biographer Takes Look at the Man Behind the Boot." Portland Press Herald (Portland, ME). Dec. 5, 2002: 1B, 10B.  
*Newspaper article.*

"[Jeff] Dobbs is planning to produce 18 films of 'Maine Biographies' in all. As they are made, they will be shown on Maine Public Television individually, and sold on video tape by Dobbs. Some of his other subjects will include Margaret Chase Smith, Joshua Chamberlain, Edna St. Vincent Millay, Sarah Orne Jewett and Edmund Muskie."

\*\* Abstract

Bar Harbor documentarian Jeff Dobbs has created a documentary of L. L. Bean, and plans to produce a total of eighteen documentaries on famous Mainers, including one on Sarah Orne Jewett.

1819. Fetterley, Judith, and Marjorie Pryse. Writing Out of Place: Regionalism, Women, and American Literary Culture. Urbana and Chicago, IL: University of Illinois Press, 2003. 8, 12, 35, 46, 47, 52, 53, 54, 61, 104, 150, 170, 200, 202, and as indexed.  
*Book.*

"... Brodhead's hostility toward Jewett can be explained in part by the fact that, among nineteenth-century women writers, Jewett presents one of the strongest cases for inclusion as a major figure in American literary history. In the past the devaluation of the mode of writing with which she is associated--regionalism/local color--has been sufficient to keep her marginal. But, as Brodhead acknowledges, more recently feminist scholars have called for a re-vision of regionalism that, if successful, would also entail a re-vision of Jewett. In order to dismiss Jewett, then, Brodhead must first dismiss regionalism."



**\*\* Abstract**

In one of the most comprehensive and in-depth studies of the convergence of regionalism, women writers and American literary and cultural history, Fetterley and Pryse present chapters whose titles include, "Redefinitions," "Locating Regionalism in American Literary History," "The Sketch Form and Conventions of Story," and "Regionalism and the Question of the American," among others. Jewett is briefly considered in many chapters, and is more specifically treated in the last two chapters listed above. In "The Sketch Form...", "A White Heron" is read with regard to narrative interruptions, and in "The Question of the American," Jewett is held up against Brodhead's criticism in *Cultures of Letters*, q.v., to argue that Jewett was a much broader known, national author than the narrow regional writer she is often presented as being. One of the most significant works published in recent years, and in the subject generally. A must read.

1820. Gentile, Kathy Justice. "Supernatural Transmissions: Turn-of-the-Century Ghosts in American Women's Fiction: Jewett, Freeman, Wharton, and Gilman." Approaches to Teaching Gothic Fiction: The British and American Traditions. Diane Long Hoeveler and Tamar Heller, eds. New York, NY: Modern Language Association of America, 2003. 208-14.

*Book chapter.*

"By teaching the eerie short fiction of Sarah Orne Jewett, Mary Wilkins Freeman, Edith Wharton, and Charlotte Perkins Gilman in a class on American or female Gothic, an instructor has the opportunity to review the oral and written tradition of the ghost tale and to engage students in a study of cultural-historical contexts for the reemergence of the ghost story in the 1890s, while examining the stories as supernaturalized commentaries on gendered fin de siècle anxieties."

**\*\* Abstract**

Gentile offers approaches to teaching American women's ghost stories, including fiction by Jewett, suggesting titles such as "A Sorrowful Ghost," "Lady Ferry," the Captain Littlepage chapter of Country of the Pointed Firs, before providing a longer assessment of "The Foreigner." Consideration of the other authors mentioned in the chapter's title follow.

1821. Morgan, Jeff. Sarah Orne Jewett's Feminine Pastoral Vision: The Country of the Pointed Firs. Lewiston, NY: Edwin Mellen Press, 2003. 154 pp..

*Book.*

"... Dunnet Landing endures because of its feminine values, but what makes Country even more an example of feminine pastoral is the fact that Jewett characterizes the nameless narrator as a Boston writer who temporarily drops her writing in favor of rediscovering this true feminine self as a writer. The narrator, presumably, will return to patriarchal Boston as a new kind of writer, and Country becomes a text that presents the kind of transformation that can take place in a pastoral setting like matriarchal Dunnet Landing."

**\*\* Abstract**

Morgan presents two main theses: the first being that in Country of the Pointed Firs Jewett presents a feminine pastoral, a combination of the feminist view outlined by Ammons, Donovan, and Zagarell, among others, and the pastoral world outlined by Magowan and Alpers; secondly, Morgan contends that no edition of Country of the Pointed Firs has "exactly reproduces the original chapters and only the original chapters of the 1896 Houghton text" (140). Most add Jewett's later Dunnet Landing chapters, either as additions after the novel, or as part of the novel itself, as the 1997 Anchor edition does. Morgan's book first examines Jewett's Deephaven, as a work that parallels not only Country's main themes, but its publishing history as well. He next analyzes the additional stories often included in some way in editions of Country, namely "A Dunnet Shepherdess," "William's Wedding," "The Queen's Twin," and "The Foreigner," and argues against their inclusion because they ruin not only the novel's chronological coherency, but the narrator's characterization, which is treated more fully in a later chapter. Chapters on plot and figurative language follow, along with an analysis of what Morgan terms the feminine pastoral. This final chapter is quite short, and also acts to summarize the book. As a whole, the publication history and evolution of Deephaven and The Country of the Pointed Firs is more valuable than the literary analysis.

1822. Nicosia, Laura M. "A Community of Liminal Stories and Tellers in The Country of the Pointed Firs and Mama Day." Diss. New York University, 2003. *Dissertation*.

[Not seen; unavailable via ILL.]

"In Jewett's The Country of the Pointed Firs and Naylor's Mama Day, solitary women form storytelling communities constructed of individuals dispersed from the center of their geographical societies. These liminal eccentrics live on the fringes of traditional social structures; maintain emotional, social and kinship ties; live within their communities social connections; and yet remain outside their geographic boundaries. The consequence of this dual citizenship connects these two texts and warrants an exploration of affinities" (DAI 54 [no. 05A, 2003], 1658).

**\*\* Abstract**

Nicosia studies the formal and thematic affinities between Jewett's Country of the Pointed Firs and Gloria Naylor's Mama Day, using "anthropological and linguistic sources," and Sandra Zagarell's "narrative of community" as a points of consideration.

1823. Shelston, Alan. "From Cranford to The Country of the Pointed Firs: Elizabeth Gaskell's American Publication and the Work of Sarah Orne Jewett." Gaskell Society Journal (Manchester, England). 17 (2003): 77-91. *Journal article*.

"... In the case of Deephaven it is difficult to avoid the conclusion that Jewett must at least have begun it very much with Cranford in mind. In The Country of the Pointed Firs, a much more accomplished work, the similarities are both less immediately demonstrable and more substantial. At one point Jewett slips in the phrase 'elegant

ingenuity' to describe the nature of local hospitality: it is a direct echo of Gaskell's famous phrase 'elegant economy' in Cranford. But it is the more substantial reminders of Cranford that matter."

**\*\* Abstract**

In the latter portion of Shelston's article he considers the similarities between Deephaven and Cranford and suggests Gaskell likely influenced Jewett in her writing of this early work. The Country of the Pointed Firs he finds to be more developed, and in it "we have the origins of literary modernism" (89).

1824. Wetzel, Nancy Mayer. "She's In the Garden: Four Turn-of-the-Century Women and Their Landscapes." Her Past Around Us: Interpreting Sites for Women's History. Polly Welts Kaufman and Katharine T. Corbett, eds. Malabar, FL: Krieger, 2003. 145-62. *Book chapter*.

"... For generations, the women in Jewett's family were gardeners and, until Jewett's middle age, the garden was literally her grandmothers' garden. That word, grandmothers', is plural and possessive. Grandfather Jewett had four wives over his lifetime and three of them could have had a hand in the grounds Jewett knew. In 1888, Sarah and her sister Mary moved into their grandparents' house and updated the backyard of the Grandmothers Jewett in the fashionable grandmother's garden style. In this way, Jewett's garden was a literal and metaphoric connection to the past."

**\*\* Abstract**

Wetzel considers Jewett, Celia Thaxter, Emily Davis Tyson and Elise Tyson Vaughan, "all plantswomen of southern Maine," whose gardens "illustrate the private, public, and abiding aspects of the garden" (147). Jewett's was a private garden, seen only by visiting guests and protected from the encroachment of town by her white picket fence, but she wrote about gardens and the plants therein, and their connections to women gardeners and herbalists in her writing, particularly in the character of Almira Todd in The Country of the Pointed Firs. As Jewett was friends and visited Celia Thaxter on Appledore Island, and knew the Tyson women also mentioned in the chapter, Jewett serves as the article's main narrative thread. The article takes its place alongside Gwen Nagel's March 1986 Colby Library Quarterly article "'This Prim Corner of Land Where She Was Queen': Sarah Orne Jewett's New England Gardens" as well as Ann Romines's March 1988 Colby Library Quarterly article "Domestic Troubles" as those that examine women's landscapes, gardens, and issues of domesticity.

1825. Watters, David H. "Revising New England: Self-Portraits of a Region." Colby Quarterly (Waterville, ME). 39: 1 (Mar. 2003): 10-33. *Journal article*.

"... [John] Preston's version [of New England life as a gay man] also serves to revise earlier down east portraits. For example, Jewett's The Country of the Pointed Firs, with its presentation of Captain Littlepage's dreamlike narrative of a land inhabited by men, and the narrator's homoerotic attraction to Mrs. Todd, remind us that New Englanders have been going down east since Morton's crew raised a maypole at Ma-Re Mount.

Preston's revision relies on the mythical New England's literary archive as a seemingly inexhaustible genealogy of representation, from which writers can select ancestors stretching back to a stone canoe, slaveship, and the *Mayflower*."

**\*\* Abstract**

Jewett makes two brief appearances in this article that examines different constructions of self in New England.

1826. Miller, Amy. "Hamilton House Has History, Beauty." Maine Sunday Telegram (Portland, ME). May 25, 2003: 8V.  
*Newspaper article.*

"Nineteenth-century writer Sarah Orne Jewett described the Hamilton House as 'a glimpse of sunshiny idle Italy; the sparkling river and the blue sky, the wide green shores and the trees, and the great gray house.'

"The Hamilton House is one of the most complete colonial revival properties in the region."

**\*\* Abstract; includes photographs of Hamilton and Jewett Houses**

Miller alludes to Jewett's connections to Hamilton House in South Berwick in the form of a quotation and a reference to the Tyson's restoration, which was inspired by "the writings of their neighbor and friend Sarah Orne Jewett," but does not reference Jewett's book set at Hamilton House, The Tory Lover. Hours and admission information is included for both Hamilton House and the nearby Jewett House, as well as for other SPNEA properties. This article is included in the Maine Vacationland Guide section of the Maine Sunday Telegram for May 25, 2003.

1827. Elliott, James P. "'Doubling': Sarah Orne Jewett's The Country of the Pointed Firs as Artistic Bildungsroman." Colby Quarterly (Waterville, ME). 39: 2 (June 2003): 175-84.  
*Journal article.*

"... Jewett had to be aware of the self-referential nature of her narrative; the naiveté of the opening chapter had to be conscious in order to record how far she felt she had come; the Atlantic articles had brought her to the brink of recognition of her full artistic power, and the last two chapters, the first of which she composed to offer a qualification for the unbounded feminist utopia that is the Bowden reunion, the second of which becomes a metonym for her career, were the expression of this power."

**\*\* Abstract**

Elliott gives a personal, chatty reading of Jewett's Country of the Pointed Firs that emphasizes the parallels between the growth of the narrator and Jewett's growth as a writer over the course of her career. He states in particular that the last chapter, "The Backward View," "is another 'doubling' of the process described by the book: a portrait in miniature of the female artist coming into her imaginative power" (181-82).

1828. Boyer, Powell. "A Lovely Honesty." Down East (Camden, ME). 50: 4 (Nov. 2003): 88-91.

*Journal article.*

"Sarah Orne Jewett was always bothered by the perception of her neighbors held by snooty people from away. The nineteenth-century author in fact made it a personal goal to portray the populace of the countryside around her--the closely knit southern Maine communities of the Berwicks--as hardy Mainers, honest and proud even though they didn't have fancy educations or lofty social aspirations."

**\*\* Abstract**

Boyer's article on the Berwick's opens with a statement of Jewett's intention to portray her native people's "grand, simple lives," and continues to refer to Jewett's past and the Berwick's present today. Snippets of Jewett's biography are given.

1829. Palmer, Stephanie C. "Travel Delays in the Commercial Countryside with Bret Harte and Sarah Orne Jewett." Arizona Quarterly . 59: 4 (Winter 2003): 71-102.

*Journal article.*

"... Both local color stories bring about interactions between local and traveling characters with the literary device of a weary and unexpectedly halted traveler, a device that suggests disruption, anomaly, and something vaguely old fashioned. Despite the device's outworn feel, it is actually shorthand for a local and translocal history. By using this device, Harte and Jewett reflect on the changes in the cultures and economies of the places where they became adults and began to write."

**\*\* Abstract**

Presumably based on the third chapter of her 1998 dissertation, "Thwarted Travelers: Region and Class in Late Nineteenth-Century American Literature," q.v., Palmer's article examines Jewett's "The Life of Nancy" and Bret Harte's "Miggles" to explore the changing nature of travel and hospitality stories. Besides providing an important historical overview of this type of fiction, Palmer emphasizes that Jewett's story, in particular, breaks away from stereotypical gender roles: "[t]ypically, the immobilized traveler was male and the nurturer was female; this fiction perpetuated the idea that women were nurses rather than travelers in search of adventure or rejuvenation themselves. In contrast, Jewett's story avoids the scene of nurture and healing; we never see Nancy waiting on Carew at his bedside, serving Tom tea, or even gathering herbs. Readers are never encouraged to visualize Nancy in a service role" (89).

1830. Nicosia, Laura. "Jewett's The Country of the Pointed Firs." Explicator . 62: 2 (Winter 2004): 89-91.

*Journal article.*

"... As a narrative of community usually does, the reunion and its preliminary preparations re-establish long-standing bonds of kinship, explore the relationship of the individual and the community, navigate the zones between the public and the private,

give voice to the outsiders, and use domestic and private rituals to bolster the sense of community."

**\*\* Abstract**

Nicosia's brief article explores the intersections between the Bowden reunion in Jewett's Pointed Firs and Zagarell's "narrative of community." See also Nicosia's 2003 dissertation, "A Community of Liminal Stories and Tellers in The Country of the Pointed Firs and Mama Day."

1831. Aydelott, Kathrine C. "'New Neighbors': A Newly Discovered Sarah Orne Jewett Story." American Literary Realism (Champagne, IL). 36: 3 (Spring 2004): 256-68.  
*Journal article.*

"... The early date of Jewett's publication [of 'New Neighbors'] in Once a Week suggests her contribution was designed to help establish the reputation of the fledgling New York magazine. As more of her stories are located in newspapers published across the country, it will become clearer to modern audiences what was evident in the nineteenth-century: Jewett was a major national literary figure and an ambassador of New England to readers across the country."

**\*\* Abstract**

Aydelott identifies "New Neighbors" as "the first new Sarah Orne Jewett story to be discovered in over a quarter-century" (256), although this overlooks Philip Eppard's finding of "A Player Queen" and "Three Friends" published in Nagel's 1984 Critical Essays of Sarah Orne Jewett. Nevertheless, Aydelott's discovery of a new Jewett story in an early issue of Collier's Once a Week, reprinted in the Washington Post, expands the understanding of Jewett's work, broadens our understanding of Jewett's publishing venues, and demonstrates Jewett's national reputation and readership at the height of her career in the 1880s.

1832. Anon. "College Acquires 2 Sarah Orne Jewett Manuscripts." Times Record (Brunswick, ME). June 17, 2004: 1.  
*Newspaper article.*

"... Jewett (1849-1909), regarded by many as the prominent [sic] voice of a bygone New England sentimentality, became the first woman to receive an honorary degree from Bowdoin (Litt. D. 1901)."

**\*\* Abstract**

Bowdoin College acquires Jewett's manuscripts for "A Dark Night" and "A Village Patriot" from a private collector in Florida, to be housed in the George Mitchell Department of Special Collections. Further, "[b]ound with Jewett's manuscript of 'A Dark Night' is a manuscript draft of Richard Henry Stoddard's 'New Year's Day Half a Century Ago.'" The author notes that Jewett was "regarded by many as the prominent voice of a bygone New England sentimentality," a title which would be debated by critical scholars.

[Note: This article was reprinted with the title, "Manuscripts by Maine author Sarah Orne Jewett Added to Bowdoin Trove," including a photograph of Jewett, in the Aug. 26, 2004 Coastal Journal (Bath, ME), p. 11. It was also listed under "Acquisitions" in the October 2004 issue of College and Research Libraries, p. 555.]

1833. Anon. "Lecture on Sarah Orne Jewett's 'White Rose Road'." Foster's Online (Dover, NH). Sept. 10, 2004.  
[http://www.fosters.com/September2004/09.10.04/friends/friends\\_09010h.asp](http://www.fosters.com/September2004/09.10.04/friends/friends_09010h.asp) Page last accessed 5 Oct. 2004.  
*Newspaper article.*

"... A landscape gardener who lectures and writes about landscape history, Wetzel gardens at Jewett's house in South Berwick village, now a museum owned by Historic New England.

"Wetzel's program traces Jewett's firsthand account of land and community in late 19th century Tatnic district of South Berwick, including today's Orris Falls Conservation Area."

\*\* Abstract; includes photograph of tombstone in field.

Announcement for a lecture and slideshow by Nancy Wetzel on Jewett and her account of the landscape around Mt. Agamenticus and the Tatnic area around South Berwick, to be held in South Berwick, ME. Sponsored by the Old Berwick Historical Society.

[Note: Foster's Online is the online version of Foster's Daily Democrat.]

## Sarah Orne Jewett Theses

The following is a chronological list of Jewett theses (bachelor's, master's, and doctoral) found in WorldCat and not included in the bibliography proper. None of these has been seen and none is annotated.

1. Howard, Lois Elda. "A Study of Local Color in New England Short Stories Written Between 1860 and 1900 by Harriet Beecher Stowe, Rose Terry Cooke, Sarah Orne Jewett, Mary Wilkins Freeman and Alice Brown." Diss. Master's Thesis, Kansas State University, 1938. 96 pp.

*Dissertation.*

2. Kelly, Grace. "New England as Reflected in the Writing of Sarah Orne Jewett." Diss. Master's Thesis, University of Notre Dame, 1944. 48 pp.

*Dissertation.*

3. Blomenkamp, Alfrieda. "Sarah Orne Jewett: A Study in Regionalism." Diss. Master's Thesis, University of Texas at Austin, 1945. 172 pp.

*Dissertation.*

4. Sanker, Mary Helen. "A Study of the Literary Art of Sarah Orne Jewett." Diss. Master's Thesis, University of Notre Dame, 1948. 110 pp.

*Dissertation.*

5. Sears, Catherine Mary. "Impressionism and the Art of Sarah Orne Jewett." Diss. Master's Thesis, Boston College, 1951. 154 pp.

*Dissertation.*

6. Ravan, Frances Ondes. "The 'Visitor' in the Local Color Stories of Sarah Orne Jewett." Diss. Master's Thesis, University of Georgia, 1954. 131 pp.

*Dissertation.*

7. Miller, Betty Lois. "Yankee Women as Portrayed by Sarah Orne Jewett." Diss. Master's Thesis, University of Idaho, 1956. 72 pp.

*Dissertation.*

8. Spradlin, Bettye Needham. "Four American Regionalists (Jewett, Cather, Garland, Suckow)." Diss. Master's Thesis, East Texas State Teacher's College, 1956. 128 pp.

*Dissertation.*

9. Aloysius, Sister M. John. "Sarah Orne Jewett, Writer of New England: A Critical Study of Her Works with Reference to the Local Color Movement." Diss. Master's Thesis, Canisius College, 1958. 69 pp.

*Dissertation.*

10. Jones, Mary Ellen. "Deephaven to Poker Flat: A Study of Regional Characteristics in



Selected Fiction of Sarah Orne Jewett and Bret Harte." Diss. Master's Thesis, Duke University, 1959. 150 pp.  
*Dissertation.*

11. Bryant, Rosemary. "The Realism of Sarah Orne Jewett." Diss. Master's Thesis, Southern Illinois University, 1962. 87 pp.  
*Dissertation.*

12. Petty, William Everett. "The Growth and Development of Sarah Orne Jewett as a Prose Writer: With Emphasis on Four Works." Diss. Master's Thesis, Brown University, 1962. 83 pp.  
*Dissertation.*

[Note: In WorldCat this is listed as "The Growth and Development of Sarah Orne Jesett as a Prose Writer: With Emphasis on Four Works."]

13. Moran, Marianne Williams. "A Critical Analysis of Sarah Orne Jewett's The Country of the Pointed Firs." Diss. Master's Thesis (M.S.), St. Cloud State College, 1963. 87 pp.  
*Dissertation.*

[Note: In WorldCat thesis is listed as "A Critical Analysis of Sarah Orne Jewett's The Country of the Painted Firs."]

14. Beck, Margaret Fisher. "France and the French in the Life and Work of Sarah Orne Jewett." Diss. Master's Thesis, University of Rhode Island, 1964. 104 pp.  
*Dissertation.*

15. Davies, Carolyn Stines. "The Relationship Between Nature and Character in the Works of Sarah Orne Jewett." Diss. Master's Thesis, Ohio State University, 1965. 65 pp.  
*Dissertation.*

16. Post, June Knack. "The Artistic Achievement of Sarah Orne Jewett." Diss. Master's Thesis, University of Arizona, 1965. 107 pp.  
*Dissertation.*

17. Bretz, Leslie S. "The Pastoral Mode in Sarah Orne Jewett's The Country of the Pointed Firs." Diss. Master's Thesis, University of North Carolina at Chapel Hill, 1968. 46 pp.  
*Dissertation.*

18. Frizzell, Jane. "The Pastoral in the Art of Sarah Orne Jewett." Diss. Master's Thesis, University of North Carolina at Chapel Hill, 1968. 56 pp.  
*Dissertation.*

19. Gagnon, Sandra J. "Nature Imagery in the Works of Sarah Orne Jewett." Diss. Master's Thesis, Bowling Green State University, 1970. 217 pp.  
*Dissertation.*

20. Edwards, Deborah Lynn. "The Price of Independence: Studies of the "New Woman" and Marriage in Novels by Kate Chopin, Ellen Glasgow, and Sarah Orne Jewett." Diss. Honor's Thesis, College of William and Mary, 1972. 71 pp.  
*Dissertation.*
21. Thomas, Teresa. "Nature and Nature Imagery in Jewett's Shorter Fiction." Diss. Master's Thesis, Georgia Southern College, 1975. 89 pp.  
*Dissertation.*
22. Chesson, Mary Allen. "Mythic Characterization in Jewett's The Country of the Pointed Firs and Willa Cather's My Antonia." Diss. Master's Thesis, East Carolina University, 1976. 73 pp.  
*Dissertation.*
23. Dwyer, Robert P. "Realism in Sarah Orne Jewett's The Country of the Pointed Firs." Diss. Thesis for the B.A., St. Frances College, 1977. 15 pp.  
*Dissertation.*
24. Mani, Marcia Ann. "Captain Littlepage and the Narrator in The Country of the Pointed Firs." Diss. Master's Thesis, Kansas State University, 1982. 42 pp.  
*Dissertation.*
25. Johnston, Heidi Elizabeth. "Regional Fiction and the American Experience: Sarah Orne Jewett, Willa Cather, and Zona Gale." Diss. Honor's Thesis, Lawrence University, 1983. 94 pp.  
*Dissertation.*
26. Myers, Sally A. "Alone and Together: Female Self-Definition and the Sense of Community in the Fiction of Willa Cather, Kate Chopin, and Sarah Orne Jewett." Diss. Master's Thesis, Bowling Green State University, 1983. 71 pp.  
*Dissertation.*
27. Loy, Vicki Ford. "The Dynamic Sea of Sarah Orne Jewett: Jewett's Use of the Ocean in The Country of the Pointed Firs." Diss. Master's Thesis, East Carolina University, 1984. 52 pp.  
*Dissertation.*
28. London, Tina. "In Pennyroyal Time: The Possibility of Permanence in Sarah Orne Jewett's Country of the Pointed Firs." Diss. Bachelor's Thesis, Hampshire College, 1986. 64 pp.  
*Dissertation.*
29. Hulme, Courtenay. "Sarah Orne Jewett: A Great, and Greatly Underestimated, Writer." Diss. Master's Thesis, San Francisco State University, 1988. 61 pp.  
*Dissertation.*
30. Keegan, Abigail Francis. "The Feminine Soul, the Missing Link in the Golden Chain of Being Found in Sarah Orne Jewett." Diss. Master's Thesis, University of Oklahoma, 1988. 89 pp.  
*Dissertation.*

31. Marx, Sarah. "Values of Community in Narrative, A Study of Three Texts: Sarah Orne Jewett's The Country of the Pointed Firs, Louisa May Alcott's Little Women, and Jerre Mangione's Mt. Allegro." Diss. Honor's Thesis, Harvard University, 1989. 106 pp. *Dissertation*.
32. Guymon, Susan Wayne Land. "The University of the Sounds and Silences in the Works of Sarah Orne Jewett." Diss. Master's Thesis, Texas Woman's University, 1990. 82 pp. *Dissertation*.
33. Jennings, Deborah Jo. "Sarah Orne Jewett's The Country of the Pointed Firs [and the] Depiction of Older Characters." Diss. Master's Thesis, Angelo State University, 1990. 70 pp. *Dissertation*.
34. Evans, Deborah Marie. "Anderson's Winesburg, Jewett's Pointed Firs, and the Creation of a New Genre." Diss. Master's Thesis, University of North Carolina at Chapel Hill, 1991. 85 pp. *Dissertation*.
35. Hoffman, Phylis E. "The Search for Self-Fulfillment: Marriage in the Short Fiction of Kate Chopin, Mary E. Wilkins Freeman, and Sarah Orne Jewett." Diss. Master's Thesis, Arizona State University, 1991. 87 pp. *Dissertation*.
36. McCauley-Myers, Janie Pearl. "The Silent Influences in the Works of Sarah Orne Jewett." Diss. Master's Thesis, Indiana State University, 1991. 78 pp. *Dissertation*.
37. Paul, Diana Elaine. "Silencings, Patriarchy, and Communities of Women in Jewett." Diss. Master's Thesis, Queen's College, 1991. 88 pp. *Dissertation*.
38. Ravage, Jessie A. "Summers in the Middle Landscape: Regional Writing in the Piscataqua." Diss. Master's Thesis, State University of New York College of Oneonta, 1991. 121 pp. *Dissertation*.
39. Weber, Ana-Isabel Aliaga. "Ecrire la Vie Ordinaire: Country Life in Sarah Orne Jewett's The Country of the Pointed Firs and Gustave Flaubert's Madame Bovary." Diss. Master's Thesis, University of North Carolina at Chapel Hill, 1991. 105 pp. *Dissertation*.
40. Downey, Stacey Beth. "Listening: An Everyday Habit and Artistic Device in The Country of the Pointed Firs." Diss. Master's Thesis, Emerson College, 1992. 71 pp. *Dissertation*.
41. Evans, Michele A. "Deep Havens and Ruined Gardens: Possibilities of Community and Spirituality in Sarah Orne Jewett and Mary Wilkins Freeman." Diss. Master's Thesis, San Diego State University, 1992. 176 pp. *Dissertation*.

42. Hermes, Susan L. "The Country of the Pointed Firs and the Twilight of New England." Diss. Master's Thesis (M.L.A.), University of South Florida, 1992. 76 pp.  
*Dissertation.*
43. Hallal, Lorna J. "The Moral Development of Female Characters in the Fiction of Sarah Orne Jewett." Diss. Dissertation for M.L.A., Harvard University, 1993. 65 pp.  
*Dissertation.*
44. Adams, Dana W. "Female Inheritors of Hawthorne's New England Literary Tradition." Diss. Ph.D., University of North Texas, 1994. 125 pp.  
*Dissertation.*
45. Brassart, Scott H. "The Country of the Pointed Firs and Attack of the Prayer Warriors." Diss. Master's Thesis, Emerson College, 1994. n.p.  
*Dissertation.*
46. Cothran, Helen Elizabeth. "Gender and Space in the Fiction of Sarah Orne Jewett." Diss. Master's Thesis, San Diego State University, 1994. 139 pp.  
*Dissertation.*
47. Rasmussen, Karen Marie. "Sarah Orne Jewett and Her Relationship with Her Publishers." Diss. Master's Thesis, University of South Carolina, 1994. 57 pp.  
*Dissertation.*
48. Sillett, Liane Ritchey. "Discordant Voices/Harmonious Community: Sisters in Nineteenth-Century British and American Women's Fiction." Diss. Ph.D., Indiana University of Pennsylvania, 1994. 251 pp.  
*Dissertation.*
49. Trabucchi, Julianne C. "Links in the Matrilineal 'Golden Chain': Harriet Beecher Stowe and Sarah Orne Jewett." Diss. Master's Thesis, University of South Carolina, 1994. 48 pp.  
*Dissertation.*
50. Buck-Perry, Cheri. "Authorizing the Reader: Narrative Construction in Sarah Orne Jewett's The Country of the Pointed Firs and Willa Cather's My Antonia." Diss. Master's Thesis, Portland (OR) State University, 1995. 86 pp.  
*Dissertation.*
51. Morton, Laura E. "Folklore in the Realistic Novel: Mark Twain, Sarah Orne Jewett, Henry James." Diss. Master's Thesis, Northwestern State University of Louisiana, 1995. 103 pp.  
*Dissertation.*
52. Sullivan, Kathleen R. "Healing by Women in Sarah Orne Jewett's The Country of the Pointed Firs and Toni Morrison's Beloved." Diss. Bachelor's Thesis, Williams College, 1995. 74 pp.  
*Dissertation.*
53. Ferris, Rebecca M. "Pure of Perverse?: Women's Romantic Friendships and the Life

and Fiction of Sarah Orne Jewett." Diss. Honor's Thesis, Wheaton College, 1996. 166 pp.  
*Dissertation.*

54. Jaeger, Susan K. "The Confluence and the Influence from George Eliot's The Mill on the Floss to Sarah Orne Jewett's A Country Doctor." Diss. Master's Thesis, Southwest Texas State University, 1996. 81 pp.  
*Dissertation.*

55. Moreton, Karen S. "Women's Culture and the Theme of Isolation in Jewett's The Country of the Pointed Firs, Chopin's The Awakening, and Wharton's Ethan Frome." Diss. Master's Thesis, Northern Illinois University, 1997. 67 pp.  
*Dissertation.*

56. Gonz'alez, Angela Marta. "Private Voices Teaching Public Values in the Fiction of Harriet Beecher Stowe, Mary Wilkins Freeman, and Sarah Orne Jewett." Diss. Master's Thesis, Western Kentucky University, 1998. 68 pp.  
*Dissertation.*

57. Leon, Marielle Jessica. "Resistance, Reinscription, and Rejection: The Representation of Motherhood in Chopin, Jewett, and Freeman." Diss. Master's Thesis, Arizona State University, 1998. 68 pp.  
*Dissertation.*

58. Price, Tammy I. "The Language of Herbs: An Analysis of Subtext in Sarah Orne Jewett's The Country of the Pointed Firs." Diss. Master's Thesis, University of Northern Colorado, 1998. 67 pp.  
*Dissertation.*

59. Starzyk-Weldon, Lisa. "Author, Publisher, Reader: Sarah Orne Jewett, Pioneer in Publishing." Diss. Master's Thesis, Simmons College, 1999. 94 pp.  
*Dissertation.*

60. Lennay, Kathryn. "Sarah Orne Jewett: Transcendence in Nature." Diss. Master's Thesis, State University of New York College at Brockport, 2000. 75 pp.  
*Dissertation.*

61. Bradshaw, Betsy A. "'A New Vantage Ground of Civilization': The Gender Frontier of the Female Physician in Sarah Orne Jewett's A Country Doctor." Diss. Master's Thesis (M.S.), Southern Oregon University, 2001. 131 pp.  
*Dissertation.*

62. Powers, Misty D. "Connecting the Feminine and to the Inner Self in Sarah Orne Jewett's The Country of the Pointed Firs." Diss. Master's Thesis, East Tennessee State University, 2002. n.p.  
*Dissertation.*

[Note: this is an electronically submitted dissertation, which can be found in PDF format from the following URL: <http://etd-submit.etsu.edu/etd/theses/available/etd-0820102-124844/unrestricted/PowersM082302a.pdf> ]

63. Hofmann, Joan M. "Biophilia: Jewett's Nature Writing." Diss. Master's Thesis, Trinity College, 2003. 204 pp.  
*Dissertation.*

## Sarah Orne Jewett Web Resources

A search for "Sarah Orne Jewett" in Google produces more than 13,000 hits; however, many pages provide only a modicum of information, and much of that information repeats throughout the Web. The following sites are generally stable (although there are no guarantees that they will continue to work in their current form/location) and provide a good selection of information on Jewett. With exceptions as noted, these Web sources do not include quotation sites or those associated with publishers, encyclopedias or dictionaries. They were last accessed on Oct. 5, 2004.

Ammons, Elizabeth. "Sarah Orne Jewett (1849-1909)." Heath Anthology Of American Literature. 4<sup>th</sup> ed. Paul Lauter, Ed. 2004. Online. 5 Oct. 2004.  
<[http://college.hmco.com/english/lauter/heath/4e/students/author\\_pages/late\\_nineteenth/jewett\\_sa.html](http://college.hmco.com/english/lauter/heath/4e/students/author_pages/late_nineteenth/jewett_sa.html)>

A lengthy page associated with the Heath Anthology of American Literature, 4<sup>th</sup> edition, consisting of a brief but authoritative Jewett biography by one of the preeminent Jewett scholars. Also includes brief lists of Jewett links and secondary sources.

The Heath Anthology of American Literature, 3<sup>rd</sup> edition is also online, the homepage for which can be found here:  
<http://www.georgetown.edu/faculty/bassr/heath/index.html> . The Instructor's Resources page on Jewett, also by Ammons, can be found here:  
<http://www.georgetown.edu/faculty/bassr/heath/syllabuild/iguide/jewett.html>.

Campbell, Donna M. Sarah Orne Jewett (1849-1909). 16 Dec. 2003. Online. 5 Oct. 2004. <<http://guweb2.gonzaga.edu/faculty/campbell/enl311/jewett.htm>>

Campbell's site lists Jewett works available online, including Jewett texts available through Cornell's "Making of America" site. Her accompanying Selected Jewett Bibliography can be found here:  
<<http://guweb2.gonzaga.edu/faculty/campbell/enl311/jewettbib.html>>

Coulehan, Jack. "Jewett, Sarah Orne: A Country Doctor." The Literature, Arts & Medicine Database. New York University. 1993-2004. Online. 5 Oct. 2004.  
<<http://endeavor.med.nyu.edu/lit-med/lit-med-db/webdocs/webdescrips/jewett97-des.html>>

Provides brief summary and commentary on Jewett's A Country Doctor, with keywords associated with medical interests, such as "Doctor-Patient Relationship," "Women in Medicine," "Physician Experience" and "Freedom."

Heller, Terry, ed. The Sarah Orne Jewett Text Project. 1998-2004. Online. 5 Oct. 2004. <<http://www.public.coe.edu/~theller/soj/sj-index.htm>>

The premiere site for Jewett info on the Web. Heller intends to "make all of Jewett's published writings available on the World Wide Web in reliable, annotated editions." Includes alphabetical list of texts, with separate pages for poems, novels, essays, stories, bibliography and a page on Annie Fields, among others. Authoritative and reliable.

Griffin, Susan. "Country of Pointed Firs [sic] Reading Questions and Links." English 661: 19<sup>th</sup> Century American Fiction. University of Louisville, Louisville, Kentucky. Online. 5 Oct. 2004. <<http://www.louisville.edu/a-s/english/babo/griffin/661jewett.html>>

Griffin provides five study questions on Country of the Pointed Firs, a current selected bibliography of Jewett criticism, and four external links to Jewett resources online.

Jowitt, S. D. "Sarah Orne Jewett 1849-1909." Jowitt Variations. 1998-2004. Online. 5 Oct. 2004. <[http://www.jowitt1.org.uk/sarah\\_orne\\_jewett.htm](http://www.jowitt1.org.uk/sarah_orne_jewett.htm)>

S. D. Jowitt's site on Jowitt/Jewett genealogy contains a page on Jewett that provides a two photographs, a brief biography, a few external Jewett links, and a transcription of "A White Heron."

O'Connor, Michael. "American Literature Web Resources: Sarah Orne Jewett." Project Crow. 19 June 2003. Online. 5 Oct. 2004. <<http://www.millikin.edu/aci/crow/chronology/jewettbio.html>>

Provides a Jewett chronology and a selection of secondary and Internet resources (not in clickable hypertext format).

Reuben, Paul P. "Chapter 5: Late Nineteenth Century – Sarah Orne Jewett." PAL: Perspectives on American Literature - A Research and Reference Guide. 3 Jan. 2003. Online. 5 Oct. 2004. <<http://www.csustan.edu/english/reuben/pal/chap5/jewett.html>>

Provides pages on Jewett's primary works, selected bibliography, and study questions, a link to Heller's Sarah Orne Jewett Text Project and other internal links.

Salmonson, Jessica Amanda. "Sarah Orne Jewett & the Ghost Story." Violet Books. 2000. Online. 5 Oct. 2004. <<http://www.violetbooks.com/jewett.html>>

An essay on Jewett "excerpted from the introduction to Lady Ferry & Other Uncanny People, the Complete Supernatural Stories of Sarah Orne Jewett," a limited edition work published in British Columbia (see bibliography for annot.)

"Sarah Orne Jewett." Literarymoose.com. 2001-2004. Online. 5 Oct. 2004. <<http://www.literarymoose.info/literature/jewett.html>>



A personal website dedicated to "[a]uthor information, book reviews, bibliographies, new book alerts, essays, recommendations, and all things literature." Jewett is included as one of more than 150 authors discussed. The Jewett page contains a photograph of Jewett, a list of Jewett's primary works, a brief essay on the (anonymous) author's appreciation of Jewett, a personal review of The Country of the Pointed Firs, and selected quotations from the book.

Webb, Dottie. "Sarah Orne Jewett." Local Color: Regional Writing in the United States 1870-1910. 28 Feb. 2000. Online. 5 Oct. 2004.  
<<http://www.traverse.com/people/dot/jewett.html>>

A brief introduction to Jewett within the context of American regional writers. Includes a page on Jewett's early life, a page on her relationship with Annie Fields, and a promised (although currently unavailable) page on Jewett's female community.

Wells, Kim. "Sarah Orne Jewett." Domestic Goddesses. 23 Aug. 1999. Online. 5 Oct. 2004. <<http://www.womenwriters.net/domesticgoddess/jewett1.htm>>

A multi-page site hosted by WomenWriters.net, including pages on Links, Criticism, and Bibliography. The Criticism page provides links to three essays on Jewett, two by Wells and one by Melissa Richardson (see bibliography for annots.).

#### Other Important Internet Resources

The following unannotated Web sources were also viewed during the compilation of this bibliography. They were all accessed last on 5 Oct. 2004.

The Atlantic Online. The Atlantic Monthly Group. 2004. Online. 5 Oct. 2004.  
<<http://www.theatlantic.com/>>

The Country of the Pointed Firs electronic text from Project Gutenberg:  
<<http://onlinebooks.library.upenn.edu/webbin/gutbook/lookup?num=367>>

The Country of the Pointed Firs and Other Stories (the later Dunnet Landing stories) from Bartleby.com  
<<http://www.bartleby.com/125/>>

"Historic Campus Preservation at Berwick Academy." Berwick Academy. Berwick Academy, South Berwick, Maine. 24 Feb. 2004. Online. 5 Oct. 2004.  
<<http://www.berwickacademy.org/historic/tower.htm>>

"Historic Properties: Sarah Orne Jewett Memorial." Historic New England [SPNEA]. [2004.] Online. 5 Oct. 2004. <<http://www.spnea.org/visit/homes/jewett.htm>>

The Maine Women Writers Collection. University of New England Libraries. [1998-2004.] Online. 5 Oct. 2004. <<http://www.une.edu/mwwc/>>

The Maine Writers Index. Waterboro Public Library, Waterboro, Maine. 14 Sept. 2004. Online. 5 Oct. 2004. <<http://www.waterborolibrary.org/maineut/>>

Making of America. Cornell University. 1999-2004. Online. 5 Oct. 2004. <<http://cdl.library.cornell.edu/moa/>>

Making of America. University of Michigan. [1995-2004.] Online. 5 Oct. 2004. <<http://www.hti.umich.edu/m/moagrp/>>

"On this Day: June 25, 1909." New York Times Learning Network. The New York Times Company. 2004. Online 5 Oct. 2004. <<http://www.nytimes.com/learning/general/onthisday/bday/0903.html>>