

Sarah Orne Jewett, *The Country of the Pointed Firs*

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Texte de cadrage

In 1901, Sarah Orne Jewett sent her latest historical romance, *The Tory Lover*, to Henry James, to which he quickly responded: “Go back to the dear Country of the Pointed Firs, *come* back to the palpable present *intimate* that throbs responsive, & wants, misses, needs you, God knows, & that suffers woefully in your absence.”¹ For James, Jewett’s mistake was profound: she had abandoned her place in the turn-of-the-century literary world they shared, and the sooner she returned, the better. Placing Jewett, however, and placing the text that, for James and others, then and now, remains her masterpiece, remains a tricky affair. Opening with “The Return,” and closing on “A Backward View,” *The Country of the Pointed Firs* maps out a place indeed, an eponymous country, which forever eludes the narrator’s, writer’s, and reader’s, grasp. “I cannot tell you just where Dunnet Landing is except that it must be somewhere ‘along shore’ between the region of Tenants Harbor and Boothbay, or it might be farther to the eastward in a country that I know less well,” Jewett wrote to a friend in 1899.² A writer’s quip, no doubt. Unless one should read Jewett’s response metafictionally—the country of the pointed firs is to be found in the book itself (“along shore” being one of the chapters of the book). From that perspective, Jewett’s *Country* is a literary locus. One of the author’s “tales of New England”—what else?³—, it is indeed written in the tradition of her fellow local color artists Mary E. Wilkins Freeman or Hamlin Garland, and yet, maybe because it also pays its due to Thoreau, with, in passing, a somewhat ironic salute to Emerson, a knowing nod to Hawthorne, and a homage to Stowe and Sand, Jewett’s *Country* is hard to situate on a literary map. Is it a novel? a plotless assemblage of stories? Is it the last epitome of a dying genre—the local color cycle? or, the beginning of a modernist vision of place at the crossroads of multiple viewpoints? And who’s telling the story anyway? How to place the voice that tells of this country? Not unlike Sarah Orne Jewett herself, the narrator’s pendular movements between country and city, home and not-home, the familiar and the foreign, the “parish” and the “world”⁴ make it difficult to grasp country or *Country*, to find, that is, generic, formal, historical, categories to enclose them, be they literary modes, subject positions, or narrative forms.

One of the challenges of Jewett scholarship, from the contemporary reviews of Jewett’s day to present, has been the “plotless” structure of her texts, something that she appeared to acknowledge herself when as a young writer she wrote to her editor: “I don’t believe I could write a long story [...] The story would have no plot. I should have to fill it out with descriptions of character and meditations. It seems to me I can furnish the theatre, and show you the actors, and the scenery, and the audience, but there never is any play! 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.”⁵ This self-portrait of a female artist in search of a plot has served as a linchpin in the reception of her work, launching a series of ambiguous tributes that pointed to her “delicate” humor, her “slender” song, her “modest and delightful art.”⁶ Henry James himself rallied and famously praised her as a “mistress of an art of fiction all her own, even though of a *minor* compass,” calling *The*

¹ HJ to SOJ, Lamb House, 5 Oct. 1901 (quoted in Ferman Bishop, “Henry James Criticizes *The Tory Lover*.” *American Literature*, vol. 27, 1955, p. 264, emphasis in the original)

² SOJ to Mary E. Mulholland, 23 Dec. 1899 (Richard Cary, *Sarah Orne Jewett Letters*, Colby College P, 1967, p. 116.)

³ SOJ to Horace Scudder, 15 March 1890. “You do not express any disapproval of the title which I put on the cover: *Tales of New England*. It says itself well and easily and perhaps will do as well as another, though I was not sure of that first. You do not think it is too ambitious? But what are they Tales of, if not?! says Yours sincerely, S. O. Jewett.” (Cary, *Sarah Orne Jewett Letters*, 1967, p. 63)

⁴ “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.” (Willa Cather, Preface to *Alexander’s Bridge*, Houghton Mifflin, 1922, p. vii)

⁵ SOJ to Horace Scudder, 13 July 1873 (Cary, *Sarah Orne Jewett Letters*, 1967, p. 29)

⁶ Quoted in Howard, *New Essays on The Country of the Pointed Firs*, Cambridge UP, 1994, pp. 2-3.

Country of the Pointed Firs her “beautiful little quantum of achievement.”⁷ Jewett, then, was stamped, categorized as a talented specimen of a woman’s literary tradition, whose sketches could impart a sense of a vanishing world, yet could not make a plot out of it. Willa Cather, however, proposed an entirely different perspective in her 1925 preface: “The design is, indeed, so happy, so right, that it seems inevitable. The design is the story and the story is the design.”⁸ For Cather, form follows function, and the form that “does itself” (to take up Jewett’s phrase⁹) in adequation with the story told will not abide by the conventions of traditional linear protagonist/antagonist plotting and closure. Jewett’s “plotlessness” is a choice, a strategy, and a formal necessity, something that the feminist critique of the 1980s would later emphasize, reading her choice of “going in circles”¹⁰ as an experimentation in female geography and narrative. The case is not yet closed; but one thing seems clear: “story-writing,” for Jewett, “is always experimental,” and such an experimental dimension is palpable not only in the narrative structure of *Country*, but also in the literary modes that the book negotiates—realism, regionalism, local color.

The interest in realism, and the mimetic imperative that goes with it, was something Jewett claimed to have inherited from her father, a country doctor in South Berwick, Maine: “My dear father used to say to me very often, ‘Tell things *just as they are!* [...] The great messages and discoveries of literature come to us, they *write us*, and we do not control them in a certain sense.’”¹¹ But Jewett did not consider the artist to be a mere recorder of life. “The trouble with most realism,” she confided to Thomas Bailey Aldrich in an 1890 letter, “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.”¹² The writer, then, must develop a point of view—and in a sense, *Pointed Firs* is nothing but a long-winded search for a place from where to see and write; the story of a frustrated writer who comes to Dunnet Landing to finish a belated piece, the book itself perhaps, only to be confronted with this aesthetic, ethical, political and epistemological question: who is allowed to look, and from where can one see? Critics have long debated the text’s adherence to the local color mode, “written from the perspective of a narrator defined as *superior to and outside of* the region of the fiction,” or, alternately to regionalism defined as a writerly perspective “*from within*, so as to engage the reader’s sympathy and identification.”¹³ The fluctuating point of view of Jewett’s texts, however, undoes such a distinction, and unsettles any fixed epistemological standpoint, or better still, invents a new epistemology based on the constant translation of the subject position between center and periphery, generality and particularity, between variegated positions of power and resistance.¹⁴ Could this be why her regionalism never exhausts “the life of things”¹⁵? In Jewett’s texts as in William James’s pluralistic universe, “something always escapes.”¹⁶ “It is those unwritable things that the story holds in its heart, if it has any, that make the true soul of it,” Jewett wrote¹⁷. There is no point in “do (ing) all the reasoning and all the thinking”¹⁸ for the reader. The thing that Jewett wants to “just tell”—be it place, or relation itself as the only possible ontology—remains elusive to a narrow version of mimesis, and the restriction of one point of view. Jewett, like Dickinson, tells all the thing, but tells it slant.

⁷ Henry James. “Mr. and Mrs. James T. Fields,” *Atlantic Monthly*, vol. 116, 1915, pp. 21-31. www.public.coe.edu/~theller/fields/james-henry-atlantic.htm

⁸ Willa Cather. Preface to *The Best Stories of Sarah Orne Jewett*. Houghton Mifflin, 1925. <http://www.public.coe.edu/~theller/soj/ess/cather-pr.htm>

⁹ SOJ to Rose Lamb, 1896. “Story-writing is always experimental, just as a water-color sketch is, and that *something which does itself* is the vitality of it.” (Annie Fields, *Letters of Sarah Orne Jewett*, Houghton Mifflin, 1911, p. 118)

¹⁰ Elizabeth Ammons. “Going in Circles: The Female Geography of Jewett’s *Country of the Pointed Firs*.” *Studies in the Literary Imagination*, vol. 16, no. 2, 1983, pp. 83-92.

¹¹ SOJ to Miss Bellamy, 31 Aug. 1885 (Cary, *Sarah Orne Jewett Letters*, 1967, p. 52).

¹² SOJ to Th. Bailey Aldrich (Fields, *Letters*, 1911, p. 79)

¹³ Judith Fetterley and Marjorie Pryse. *American Women Regionalists 1850-1910*. Norton, 1992, p. xii.

¹⁴ Cécile Roudeau. *La Nouvelle-Angleterre : Politique d’une écriture. Récit, genre, lieu*. PUPS/AFEA, 2012.

¹⁵ Bill Brown, “Regional Artifacts (The Life of Things in the Work of Sarah Orne Jewett).” *American Literary History*, vol. 14, no. 2, 2002, pp. 195-226.

¹⁶ William James. “A Pluralistic Universe.” 1909. *William James : Writings 1902-1910*. Library of America, 1988, p. 776.

¹⁷ SOJ to Sarah Whitman (Fields, *Letters*, 1911, p. 112)

¹⁸ SOJ to Lucretia Fisk Perry (Jewett’s aunt), 28 Jan. 1872 (Cary, *Sarah Orne Jewett Letters*, 1967, p. 21)

Since its “recovery” in the 1980s by feminist critique, *The Country of the Pointed Firs* has been read from a variety of standpoints, each throwing its light on this delusively simple text. First praised as the delineation of an alternative female world of love and ritual rooted in a local community at a time when the United-States stigmatized as “unwholesome” and “anti-American” the “over-exaltation of the little community at the expense of the great nation,”¹⁹ Jewett’s text, in which empathy displaces war, in which the world of mothers’ gardens supersedes the world of men (Donovan²⁰), was hailed as a site of feminist resistance to an unpalatable nationalism aggravated by new forms of imperialism, as a community of neighborly bartering and giving that contested a masculine capitalism. An alternative to nation-building from above, Jewett’s *Country*, not unlike her earlier text, *Deephaven*, was therefore understood to do politics in its own literary way, attempting to “make people acquainted”²¹ with each other, especially urbanites with country women, and performing a national reunification based on one-to-one encounters, from below.

In the early 1990s, however, the tide suddenly turned. The same scholars that had read Jewett’s *Country* as a narrative of (inclusive) female community revisited it as complicit with the very imperialism that it had been said to contest. The bonds of womanhood, writes Zagarell, are “tacitly creat[ing] a racially specific community and contribut[ing] to the figurative exclusion of those significantly different from community members.”²² Focusing on texts such as “The Foreigner,” one of the late Dunnet Landing stories, or the chapter “The Bowden Reunion,” Jewett scholarship historicized *Country* differently, insisting on how the nativist thinking of Jewett’s elite cosmopolitan class had in fact shaped her vision of community. There is no denying that a certain Nordicism traverses Jewett’s *Country*. But while this point must be acknowledged, it does not preclude other readings. For Zagarell and others, *Country*’s intricacies and discontinuities (e.g. racial exclusiveness and woman-centeredness) should rather be understood as “registers” or “crosscurrents,”²³ that co-exist, even enable each other, textually. More than ever, the tensions that constitute Jewett’s project remain. For the better.

Today, Jewett’s regionalism is no longer seen as a mere reflection of a world gone, a charming, if minor, preservationist mode striving to represent dialect and folkways of a vanishing place and time. Historicizing Jewett has not resulted in relegating *Pointed Firs* to a foreign country of the past. Rather, it has helped us recognize that our reading of this text exposes our own historical condition and the concerns of our own present (Howard²⁴). Recently, Jewett’s *Country* has been read from the perspective of the global (Storey²⁵); her regionalism has once again been unsettled by allowing Afro-Creole cosmology (Kuiken²⁶) or Native American lore to deconstruct the very “origin” of region; her Swedenborgian animism is now revisited as another mode of negotiating the kinship between human and non-human beings (Alaimo²⁷). This unfinished business is perhaps Jewett’s “palpable present,” the one we are invited to “go back to,” as James suggested to Jewett, to share, and create, again and anew.

¹⁹ Theodore Roosevelt. “True Americanism.” *The Forum* (April 1894), *Theodore Roosevelt: An American Mind. Selected Writings*, by Mario R. Di Nunzio, editor, Penguin Books, 1994, p. 166.

²⁰ Josephine Donovan. *Sarah Orne Jewett*. Ungar Press, 1980.

²¹ Sarah Orne Jewett. Preface to *Deephaven*, 1893. <http://www.public.coe.edu/~theller/soj/dph/prefaces.html>

²² Sandra A. Zagarell, “*Country*’s Portrayal of Community and the Exclusion of Difference.” *New Essays on the Country of the Pointed Firs*, 1994, p. 40.

²³ Sandra A. Zagarell. “Crosscurrents: Registers of Nordicism, Community, and Culture in Jewett’s *Country of the Pointed Firs*.” *Yale Journal of Criticism*, vol. 10, no. 2, 1997, pp. 355-370.

²⁴ June Howard. “Unraveling Regions, Unsettling Periods: Sarah Orne Jewett and American Literary History.” *American Literature*, vol. 68, no. 2, 1996, p. 380.

²⁵ Mark Storey. “Local Color, World-System; or, American Realism at the Periphery.” *The Oxford Handbook of American Literary Realism*, by Keith Newlin, editor, Oxford UP, 2019, pp. 101-118.

²⁶ Vesna Kuiken. “Foreign Before “The Foreigner”: Caribbean Fetishes, *Zombi*, and Jewett’s Conjure Aesthetics.” *Arizona Quarterly*, vol. 74, no. 4, 2018, p. 115-144.

²⁷ For example: Stacy Alaimo. “Darwinian Landscapes: Hybrid Spaces and the Evolution of Woman in Sarah Orne Jewett and Mary Wilkins Freeman.” *Undomesticated Ground: Recasting Nature as Feminist Space*, by Alaimo, Cornell UP, 2000, pp. 38-62.

Selective Bibliography²⁸

1. EDITIONS

Recommended edition

Sarah Orne Jewett. *The Country of the Pointed Firs*. 1896. Edited by Deborah Carlin, Broadview Press, 2009.

Other editions

The Country of the Pointed Firs was first published in 4 instalments in *The Atlantic Monthly* from January to September 1896 (<http://www.sarahornejewett.org/soj/cpf/at-cpf-1.html>). The text was then organized in different ways after Jewett's death, a possible testimony of the malleability of plot and design. The various editions are available on the Sarah Orne Jewett Text Project.

Jewett, Sarah Orne. *The Country of the Pointed Firs*. Boston and New York, Houghton Mifflin, 1896.
<https://archive.org/details/countryofpointed00jewerich/page/n9/mode/2up>

Jewett, Sarah Orne. *The Country of the Pointed Firs*. Boston and New York, Houghton Mifflin, 1910.
Addition of two "chapters," "A Dunnet Shepherdess," and "William's Wedding," just after "The Backward View."

Jewett, Sarah Orne. *The Country of the Pointed Firs*. Boston and New York, Houghton Mifflin, 1919.
Known as the Visitors' Edition, with illustrations from photographs by Charles S. Olcott. Addition of yet another "chapter"—"The Queen's Twin." The three additional sequels are placed before "The Backward View."

Jewett, Sarah Orne. *The Country of the Pointed Firs*. Boston and New York, Houghton Mifflin, 1924.
The order of the three additional "chapters" are now "A Dunnet Shepherdess," "The Queen's Twin," and "William's Wedding," all of them placed before "The Backward View."

Jewett, Sarah Orne. *The Best Stories of Sarah Orne Jewett*. Selected and arranged, and with a preface, by Willa Cather. Boston and New York, Houghton Mifflin, 1925.
Same order as the 1924 edition.
*** Read the preface by Cather. <http://www.sarahornejewett.org/soj/ess/cather-pr.htm>

Jewett, Sarah Orne. *The Country of the Pointed Firs, and Other Stories*. Selected and introduced by Mary Ellen Chase. With an introduction by Marjorie Pryse. New York, Norton, 1994.
** Read the introductions by Chase and Pryse.

EDITING *POINTED FIRS*: THE HISTORY OF A TEXT

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*, vol. 30, no. 2, 1998, pp. 28-42.

Homestead, Melissa and Terry Heller. "'The Other One': An Unpublished Chapter of Sarah Orne Jewett's *The Country of the Pointed Firs*." *J19: The Journal of Nineteenth-Century Americanists*, vol. 2, no. 2, 2014, pp. 331-365.

In an unpublished manuscript chapter of Jewett's book, she crafted an ending featuring an economically powerful rural heroine no longer subject to the tourist's command. Argues that

²⁸ The Sarah Orne Jewett Text Project website is a trove where most primary and secondary sources are available. <http://www.sarahornejewett.org/soj/contents.htm>. The short summaries provided here are adapted from those to be found in the SOJ Text Project, or from the authors' abstracts.

Jewett thought critically about her representational practices as a cosmopolitan author depicting rural people for a national audience.

Homestead, Melissa J. "Willa Cather Editing Sarah Orne Jewett," *American Literary Realism*, vol. 49, no. 1, 2016, pp. 63-69.

Portales, Marco A. "History of a Text: Jewett's *The Country of the Pointed Firs*." *New England Quarterly*, vol. 55, no. 4, 1982, pp. 586-92.

2. TRANSLATIONS

Bentzon, Th. *Le roman de la femme-médecin ; suivi de Récits de la Nouvelle-Angleterre*. Préface de Th. Bentzon. Paris, J. Hetzel et Cie, 1890. <https://gallica.bnf.fr/ark:/12148/bpt6k68760x/f7.item>

Roudeau, Cécile. *Le Pays des sapins pointus, et autres récits*. Postface de Cécile Roudeau. Rue d'Ulm, 2012.

3. OTHER TEXTS BY JEWETT

***Deephaven*. Boston, James R. Osgood & Company, 1877/1893. <http://www.sarahornewett.org/soj/dph/deep.htm>

Also a short-story cycle. Two young city outsiders spending a summer on the coastal town of Deephaven. Of particular interest are the two prefaces Jewett wrote for the 1877 and 1893 editions. <http://www.public.coe.edu/~theller/soj/dph/prefaces.html>.

*** The 1893 preface is reproduced in the Carlin.

The Normans, Told Chiefly in Relation to their Conquest of England. New York, G.P. Putnam's Sons, 1886. <http://www.sarahornewett.org/soj/nor/nor-cont.html>

A Country Doctor. Boston and New York, Houghton Mifflin and Company, 1884. <http://www.sarahornewett.org/soj/acd/acd-cont.html>

Semi-autobiographical early novel about a female country doctor choosing the medical profession instead of following the path to marriage.

A SELECTION AMONG HER NUMEROUS STORIES

<http://www.sarahornewett.org/soj/story.html>

In *Country By-Ways*, 1881. "River Driftwood"; "An October Ride"; ** "An Autumn Holiday" (gender); "From a Mournful Villager"; "A Winter Drive."

In *The Mate of the Daylight, and Friends Ashore*, 1884. ***"Tom's Husband" (gender); "The Confession of a House-Breaker" (boundaries).

In *A White Heron and Other Stories*, 1886. ***"A White Heron"

In *The King of Folly Island and Other People*, 1888. "Miss Tempy's Watchers" (to be read with "The Foreigner")

In *The Life of Nancy*, 1895. "A Neighbor's Landmark" (on trees)

In *The Queen's Twin and Other Stories*, 1899. "Martha's Lady" (gender)

4. LETTERS

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<http://www.sarahornejewett.org/soj/let/let-frm.htm>

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<http://www.sarahornejewett.org/soj/let/cary2.html>

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All of these essays contain analyses of Jewett's texts.

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Bischof, Libby. "Sarah Orne Jewett and Annie Adams Fields: The Mantle of Love and Friendship." *Historic New England*, vol. 19, no. 2, 2018, pp. 4-9.
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Homestead, Melissa J. "What Was Boston Marriage? Sarah Orne Jewett and Biography." *J19: The Journal of Nineteenth-Century Americanists*, vol. 9, no. 1, 2021, pp.129-136.

***James, Henry. "Mr and Mrs James T. Fields." *Atlantic Monthly*, vol. 116, 1915, pp. 21-31.
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Matthiessen, Francis Otto. *Sarah Orne Jewett*. Houghton Mifflin, 1929.
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Roman, Judith. "A Closer Look at the Jewett-Fields Relationship." *Critical Essays on Sarah Orne Jewett*, by Gwen L. Nagel, editor, Hall, 1984, pp. 119-134.

Sherman, Sarah W. *Sarah Orne Jewett: an American Persephone*. University Press of New England, 1989.
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Berthoff, Warner. "The Art of Jewett's *Pointed Firs*." *New England Quarterly*, vol. 32, no. 1, 1959, pp. 31-53. Reprinted in Cary, *Appreciation of Sarah Orne Jewett*.

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***Howard, June, editor. *New Essays on The Country of the Pointed Firs*. Cambridge UP, 1994. In particular: "Introduction: Sarah Orne Jewett and the Traffic in Words" (pp. 1-37). Reexamines the legibility of *Pointed Firs* "when the construction of racialized nationality has assumed a new significance and urgency in our thinking."

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**Bishop, Ferman. "Henry James Criticizes *The Tory Lover*." *American Literature*, vol. 27, 1955, pp. 262-264. Includes Henry James's letter and his advice to Jewett to "go back to the dear Country of the Pointed Firs."

** Kilcup, Karen L., and Edwards, Thomas S., editors. *Jewett and Her Contemporaries: Reshaping the Canon*. University of Florida, 1999. In particular: "Confronting Time and Change: Jewett, Her Contemporaries, and Her Critics" (pp. 1-27). An overview of the different stages in the reception of Jewett.

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7. FORM, NARRATIVE STRUCTURE, GENRE (S)

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**Ammons, Elizabeth. "Going in Circles: The Female Geography of Jewett's *Country of the Pointed Firs*." *Studies in the Literary Imagination*, vol. 16, no. 2, 1983, pp. 83-92

Bieger, Laura. "The Art of Attachment: Sarah Orne Jewett's *The Country of the Pointed Firs*." *Belonging and Narrative: A Theory of the American Novel*, by Bieger, Transcript Verlag, 2018, pp. 73-104.

Reverses the sketch's reputation of being a minor art form and recalibrates *Pointed Firs*'s accomplishment in terms of the tenuous and unfinished practice of attachment.

Calabrese, Emma. "New England Regionalism's Material Moments." *ESQ*, vol. 63, no. 3, 2017, pp. 397-429.

Argues that *Pointed Firs* treats time neither as relentlessly forward-moving nor entirely stagnant, but rather as an always-fluctuating present whose expansive, cyclical, and repetitive movements manifest in the material pleasures of seemingly mundane domestic chores. The link is made with labor reform debates of the end of the 19th century.

**Campbell, Donna M. "'In Search of Local Color': Context, Controversy, and *The Country of the Pointed Firs*." *Jewett and Her Contemporaries: Reshaping the Canon*, by Karen L. Kilcup, and Thomas S. Edwards, editors, UP of Florida, 1999, pp. 63-75.

Good historical assessment of "local color."

Carson, Richard G. "Nature and Circles of Initiation in *The Country of the Pointed Firs*." *Colby Library Quarterly*, vol.21, no. 3, 1985, pp. 154-160.

Argues that the narrative unfolds into five distinct circular enclosures which the narrator, carefully guided, must pass through to reach the "secret center" she desires to transcend. Like Theresa of Avila's seven mansions of the soul, they show the reader the progress of Jewett's pilgrim into the sacred sanctuaries of Dunnet Landing.

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Hirsh, John C. "The Non-Narrative Structure of *The Country of the Pointed Firs*." *American Literary Realism*, vol. 14, no. 2, 1981, pp. 286-288.

Hobbs, Michael. "World beyond the Ice: Narrative Structure in *The Country of the Pointed Firs*." *Studies in Short Fiction*, vol. 29, no. 1, 1992, pp. 27-34.

How Captain Littlepage's tale reproduces, in ironic miniature, a unifying narrative structure for Jewett's work.

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Pointed Firs is a double narrative, one about the people of Dunnet Landing, the other a metafiction about "Jewett's struggles as a writer engaged in the difficult task of gaining an adequate perspective on the people and place."

***Howard, June. "Unraveling Regions, Unsettling Periods: Sarah Orne Jewett and American Literary History." *American Literature*, vol. 68, no. 2, 1996, pp. 365-84.

This essay is concerned with region, period, and the relation between those two categories in the narratives of American literary history.

King, Derrick. "Narrative, Temporality, and Neutralization in Sarah Orne Jewett's Queer Utopias." *South Atlantic Review*, vol. 81, no. 4, 2016, pp. 12-27.

Shows how Jewett maps new relationships among sexuality, temporality, and narrative structure by challenging both hegemonic nineteenth-century conceptions of sexuality and the dominant narrative conventions of the realist novel.

- Magowan, Robin. "The Outer Island Sequence in *Pointed Firs*." *Colby Library Quarterly*, vol. 10, 1964, pp. 418-424.
How the juxtaposed histories of Captain Littlepage, Joanna Todd, and the Blacketts (chapters V-XV) form in themselves a cohesive unit centering on the quest for "another world."
- Mehlman, Gabriel. "Jewett in the Systems Epoch." *Novel*, vol. 53, no. 2, 2020, pp. 235-253.
Pointed Firs both encodes and observes the gradual denaturing and collapse of its own classical-realist premises, which cannot abide the drawing into equivalence of character, interiority, and interpersonal communication with the inhuman formalism of systems. In the wake of the collapse of its classical-realist premises, the novel offers a final, speculative vision of a realism for the systems epoch.
- Miller, Elise. "Jewett's 'The Country of the Pointed Firs': The Realism of the Local Colorists." *American Literary Realism, 1870-1910*, vol. 20, no. 2, 1988, pp. 3-20.
- Mobley, Marilyn E. "Rituals of Flight and Return: The Ironic Journeys of Sarah Orne Jewett's Female Characters." *Colby Library Quarterly*, vol. 22, no. 1, 1986, pp. 36-42
- *Petrie, Paul R. "'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, editors, UP of Florida, 1999, pp. 99-120.
Reading Jewett through the lens of a Howellsian conception of literary purpose reveals how Jewett reshaped the literary-ethical imperative she shared with her editor. *Deephaven* comprises Jewett's adoption and extension of Howells's model of ethically purposive social fiction, to include a supra-social, spiritual dimension of commonplace reality.
- Romines, Ann. "Domestic Troubles." *Colby Library Quarterly*, vol. 24, no. 1, 1988, pp. 50-60.
On domesticity and plot.
- Roudeau, Cécile. "*The Country of the Pointed Firs*: état des lieux. Le dess(e)in contrarié ou l'empayement de la forme." *RFEA*, no. 101, 2004, pp. 24-38.
- Sedgwick, Ellery. "Horace Scudder and Sarah Orne Jewett: Market Forces in Publishing in the 1890s." *Ellery Sedgwick. American Periodicals*, vol. 2, 1992, pp. 79-88.
Scudder represented a changing publishing market for literature during the nineties to which Jewett, like Henry James and other major writers, responded and adapted. How Scudder initiated and influenced the form of Jewett's work.
- Smith, Jennifer Joan. "Locating the Modernist Short-Story Cycle." *Journal of the Short Story in English*, vol. 57, 2011, pp. 59-79.
Jewett's cycle [*The Country of the Pointed Firs*] makes especially clear how late nineteenth-century cycles borrow from the conventions of earlier cycles, such as romantic renderings of the geographical features and the use of tourist narrators; however, they also initiate the irony, skepticism and disjunction that figure largely in [Anderson's] *Winesburg, Ohio* and later modernist texts.
- Strain, Margaret M. "'Characters ... Worth Listening to': Dialogized Voices in Sarah Orne Jewett's *The Country of the Pointed Firs*." *Colby Quarterly*, vol. 30, no. 2, 1994, pp. 131-45.
Reading *Pointed Firs* as an instance of heteroglossia.
- Subbaraman, Sivagami. "Rites of Passage: Narratorial Plurality as Structure in Jewett's *The Country of the Pointed Firs*." *The Centennial Review*, vol. 33, no. 1, 1989, pp. 60-74.
Argues that each one of the tellers (who make up the embedded narratives) is but a splitting of the main narratorial voice.

Waggoner, Hyatt H. "The Unity of *The Country of the Pointed Firs*." *Twentieth Century Literature*, vol. 5, no. 2, 1959, pp. 67-73. Reprinted in Cary, *Appreciation of Sarah Orne Jewett*.

***Zagarell, Sandra A. "Narrative of Community: The Identification of a Genre." *Signs*, vol. 13, no. 3 1988, pp. 498-527.

8. REGIONALISM

Brodhead, Richard. "The Reading of Regions: a Study in the Social Life of Forms – Jewett, Regionalism, and Writing as Women's Work." *Culture of Letters: Scenes of Reading and Writing in Nineteenth-Century America*. U. of Chicago P, 1993.

See also Fetterley's critical response to this chapter: Fetterley, Judith. "Review of *Cultures of Letters: Scenes of Reading and Writing in Nineteenth-Century America* by Richard H. Brodhead." *Modern Philology*, vol. 93, no. 3, 1996, pp. 396-400.

*** Brown, Bill. "Regional Artifacts (The Life of Things in the Work of Sarah Orne Jewett)." *American Literary History*, vol. 14, no. 2, 2002, pp. 195-226. Also in Brown, Bill. *A Sense of Things: the Object Matter of American Literature*, U of Chicago P, 2003.

Burrows, Stuart. "Rethinking Regionalism: Sarah Orne Jewett's Mental Landscapes." *J19: The Journal of Nineteenth-Century Americanists*, vol. 5, no. 2, 2017, pp. 341-359.

Dowdell, Coby. "Withdrawing from the Nation: Regionalist Literature as Ascetic Practice in Jewett's *The Country of the Pointed Firs*." *Legacy*, vol. 21, no. 2, 2004, pp. 210-228.

Responds to Brodhead and Kaplan's reduction of regionalist literature as complicit with nationalist assumptions and to Fetterley and Pryse's separation of literary regionalism's critical elements from a local color tradition.

Easton, Allison. "*The Country of the Pointed Firs*: History and Utopia." Introduction to *The Country of the Pointed Firs and Other Stories*. Penguin, 1995, pp. vii-xxii.

***Fetterley, Judith, and Marjorie Pryse. *Writing Out of Place: Regionalism, Women, and American Literary Culture*. U of Illinois P, 2003.

**Fetterley, Judith. "'Not In the Least American': Nineteenth-Century Literary Regionalism as UnAmerican Literature." *College English*, vol. 56, 1994, pp. 877-895.

Argues that the work of 19th-century literary regionalists has been systematically excluded from the definition of American literature because they do not reproduce the national narrative of violence or the definitions of masculine and feminine, American and foreign, which such a narrative presents as our national interest. It is time, then, to take treason as our text and to begin reading "unAmerican" literature.

**Gillman, Susan. "Regionalism and Nationalism in Jewett's *Country of the Pointed Firs*." *New Essays on The Country of the Pointed Firs*, by June Howard, editor, Cambridge UP, 1994, pp. 101-117.

**Hsu, Hsuan L. "Literature and Regional Production." *American Literary History*, vol. 17, no. 1, 2005, pp. 36-69.

How the book's references to immigration, voyages of discovery, and Maine's lumber industry exceed the protocols of regionalism's spatial and formal constraints. How a community fused together by deeply rooted feelings and day-to-day interactions depends, both economically and emotionally, on commodities and experiences acquired abroad.

Joseph, Philip. *American Literary Regionalism in a Global Age*. Louisiana State UP, 2007.

Analysis of the Bowden reunion. In the regionalism of *Pointed Firs*, local Norman Americans must not only absent themselves from the modern processes of mixing and massification; they must also distance themselves from the excessive particularity of other ethnic groups.

** Kuiken, Vesna. "Idiorhythmic Regionality, or How to Live Together in Sarah Orne Jewett's *Country of the Pointed Firs*." *Arizona Quarterly*, vol. 74, no. 3, 2018, pp. 87-118.

Embedding Joanna in the scientific debates of the times around shell-heaps helps reformulate traditional definitions of literary regionalism, and postulates idiorhythmic relationality (Barthes) as a novel theory of region.

Lockwood, J. Samaine. "Recollecting New England Regionalism." *Archives of Desire: The Queer Historical Work of New England Regionalism*, by Lockwood, U of North Carolina P, 2015, pp. 1-24.

Nail, Rebecca Wall. "'Where Every Prospect Pleases': Sarah Orne Jewett, South Berwick, and the Importance of Place." *Critical Essays on Sarah Orne Jewett*, by Gwen L. Nagel, editor, Hall, 1984, pp. 185-198.

*Storey, Mark. "Local Color, World-System; or, American Realism at the Periphery." *The Oxford Handbook of American Literary Realism*, by Keith Newlin, editor, Oxford UP, 2019, pp. 101-118.

Argues that regionalist fiction is better understood as a compromise between a dominant form of realism and the persistence of nonrealist generic registers.

Terrie, Philip G. "Local Color and a Mythologized Past: The Rituals of Memory in *The Country of the Pointed Firs*." *Colby Library Quarterly*, vol. 23, no. 1, 1987, pp. 16-25.

On the uses of the past. Dunnet Landing is a place where memories of the past often define present reality, where the translation of memory into myth is the predominant social activity.

**Zagarell, Sandra. "Troubling Regionalism: Rural Life and the Cosmopolitan Eye in Jewett's *Deephaven*." *American Literary History*, vol. 10, no. 4, 1998, pp. 639-63.

Although Jewett's own practice cannot be fully subsumed within the categories of cosmopolitan and native, a shifting combination of the two grounds much of her work. *Deephaven*, recognized in the nineteenth century as a key regionalist work, manifests a much more fraught regionalism that struggled with regionalism's foundational contradictions.

See also: Murphy's response: Jacqueline Shea. "Getting Jewett: A Response to Sandra A. Zagarell, 'Troubling Regionalism'." *American Literary History*, vol. 10, no. 4, 1998, pp. 698-701.

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*, vol. 34, no. 3, 2002, pp. 251-64.

**Zagarell, Sandra A. "Sarah Orne Jewett, *The Country of the Pointed Firs* (1896)." *Handbook of the American Novel of the Nineteenth Century*, by Christine Gerhardt (ed. and introd.), Walter de Gruyter, 2018, pp. 525-42.

This essay situates *The Country of the Pointed Firs* within Sarah Orne Jewett's life and oeuvre and within regionalist literature. Because the text has differed at different historical junctures, the essay asks what genre theory, book studies, and queer theory reveal about how it has been and can be read.

ON "THE FOREIGNER"

Church, Joseph. "Absent Mothers and Anxious Daughters: Facing Ambivalence in Jewett's 'The Foreigner'." *Essays in Literature*, vol. 17, no. 1, 1990, pp. 52-68.

A psychoanalytical approach.

Davis, Cynthia J. "Making the Stranger Familiar: Sarah Orne Jewett's 'The Foreigner.'" *Breaking Boundaries: New Perspectives on Women's Regional Writing*, by Sherrie A. Inness, and Diana Royer, U of Iowa P, 1997, pp. 88-108.

Fogels, Audrey. "French-Born 'Jamaican' in New England, Cultural Dislocation in Sarah Orne Jewett's 'The Foreigner'." *Résonances*, vol. 9, 2008, pp. 51-67.

Foote, Stephanie. "'I Feared to Find Myself a Foreigner': Revisiting Regionalism in Sarah Orne Jewett's *The Country of the Pointed Firs*." *Arizona Quarterly*, vol. 52, no. 2, 1996, pp. 37-61.
How representations of folk and folk community in *The Country of the Pointed Firs* thwart its ostensible project of constructing a culturally homogeneous region as the source of the nation's childhood.

***Gleason, Patrick. "Sarah Orne Jewett's 'The Foreigner' and the Transamerican Routes of New England Regionalism." *Legacy*, vol. 28, no. 1, 2011, pp. 24-46.

Goudie, Sean X. "New Regionalisms: US-Caribbean Literary Relations." *A Companion to American Literary Studies*, by Caroline Levander, and Robert S. Levine, editors, John Wiley & Sons, Ltd., 2011, pp. 310-324.

Examines Sarah Orne Jewett and Sui Sin Far, alongside two foundational, if understudied, figures in the Caribbean diaspora literary tradition. "Ultimately, Jewett's profoundly ambivalent story ["The Foreigner"] tends toward the reification of, rather than a truly revolutionary sensibility regarding, the potentially anarchic possibilities of dangerously fluid and racially, ethnically, and exotically charged North American and West Indian Creole-crossed bodies and borders.

Kuiken, Vesna. "Foreign Before 'The Foreigner': Caribbean Fetishes, *Zombi*, and Jewett's Conjure Aesthetics." *Arizona Quarterly*, vol. 74, no. 4, 2018, p. 115-144.

Piacentino, Edward J. "Local Color and Beyond: The Artistic Dimension of Sarah Orne Jewett's 'The Foreigner'." *Colby Library Quarterly*, vol. 21, no. 2, 1985, pp. 92-98.

Pryse, Marjorie. "Women 'at Sea': Feminist Realism in Sarah Orne Jewett's 'The Foreigner'." *American Literary Realism*, vol. 15, no. 2, 1982, pp. 244-252.

**Schrag, Mitzi. "'Whiteness' as Loss in Sarah Orne Jewett's 'The Foreigner'." *Jewett and Her Contemporaries: Reshaping the Canon*, by Karen L. Kilcup, and Thomas S. Edwards, editors, UP of Florida, 1999, pp. 185-206.

Complicates the critical reception of Jewett's Edenic community. In "The Foreigner," "whiteness" is knowable in ambivalent contrast to a nonspeaking, though central character who is *both* French and "American Africanist."

**Walsh, Rebecca. "Sugar, Sex, and Empire: Sarah Orne Jewett's 'The Foreigner' and the Spanish-American War." *A Concise Companion to American Studies*, by John Carlos Rowe, editor, Wiley-Blackwell, 2010, pp. 303-319.

9. GENDER

Bailey, Jennifer. "Female Nature and the Nature of the Female: A Re-vision of Sarah Orne Jewett's *The Country of the Pointed Firs*." *RFEA*, no. 17, 1983, pp. 283-94.

*Bell, Michael Davitt. "Gender and American Realism in *The Country of the Pointed Firs*." *New Essays on The Country of the Pointed Firs*, by June Howard, editor, Cambridge UP, 1994., pp. 61-80.

- Camfield, Greg. "Jewett's 'Country of the Pointed Firs' as Gossip Manual." *Studies in American Humor*, no. 9, 2002, pp. 39-53.
Works on the Biblical context from which Jewett's humorous representations of widows emerged.
- Coviello, Peter M. "Islanded: Jewett and the Uncompanioned Life." *Tomorrow's Parties: Sex and the Untimely in Nineteenth-Century America*, by Coviello, NYU Press, 2013, pp. 79-103.
- Donovan, Josephine. "Annie Adams Fields and her Network of Influence" and "Sarah Orne Jewett and the World of the Mothers." *New England Local Color Literature: A Women's Tradition*, by Donovan, Frederick Ungar, 1983, pp. 38-49; 99-118.
- Donovan, Josephine. "A Woman's Vision of Transcendence: A New Interpretation of the Works of Sarah Orne Jewett." *Massachusetts Review*, vol. 21, 1980, pp. 365-80.
<http://www.public.coe.edu/~7Etheller/soj/ess/donovan80.html>
- Donovan, Josephine. "Sarah Orne Jewett's Critical Theory: Notes toward a Feminine Literary Mode." *Critical Essays on Sarah Orne Jewett*, by Gwen L. Nagel, editor, Hall, 1984, pp. 212-225.
<http://www.public.coe.edu/~theller/soj/ess/donovan2.html>
Even though Jewett never formally articulated her critical ideas; they are found scattered through her correspondence, mainly in the form of advice to such younger writers.
- Donovan, Josephine. "The Unpublished Love Poems of Sarah Orne Jewett." *Frontiers: A Journal of Women Studies*, vol. 4, no. 3, 1979, pp. 26-31.
- Easton, Alison. "'How Clearly the Gradations of Society Were Defined': Negotiating Class in Sarah Orne Jewett." *Jewett and Her Contemporaries: Reshaping the Canon*, by Karen L. Kilcup, and Thomas S. Edwards, editors, UP of Florida, 1999, pp. 207-222.
Intersection of class and gender.
- Foster, Travis M. "Jewett's Natural History of Sexuality." *History of the Present*, vol. 5, no. 2, 2015.
- Fryer, Judith. "What Goes on in the Ladies Room? Sarah Orne Jewett, Annie Fields, and Their Community of Women." *Massachusetts Review*, vol. 30, no. 4, 1989, pp. 610-628.
- Greven, David. "Jewett's Mythic Ambivalence: Hellenism, Femininity, and Queer Desire in the Dunnet Landing Stories." *Nineteenth Century Studies*, vol. 25, 2011, pp. 101-120.
Studies the sexual politics of mythmaking with a specific focus on the relevance of this mythmaking to representations of lesbian sexuality.
- Hobbs, Glenda. "Pure and Passionate: Female Friendship in Sarah Orne Jewett's 'Martha's Lady'." *Studies in Short Fiction*, vol. 17, 1980, pp. 21-29. Reprinted in Nagel, *Critical Essays on Sarah Orne Jewett*.
- Homestead, Melissa J. "Willa Cather, Sarah Orne Jewett, and the Historiography of Lesbian Sexuality." *Cather Studies*, vol. 10, 2015, pp. 3-37
- Jackson, Holly. "So We Die before Our Own Eyes": Willful Sterility in *The Country of the Pointed Firs*." *The New England Quarterly*, vol. 82, no. 2, 2009, pp. 264-284.
- Johns, Barbara A. "'Mateless and Appealing': Growing into Spinsterhood in Sarah Orne Jewett." *Critical Essays on Sarah Orne Jewett*, by Gwen L. Nagel, editor, Hall, 1984, pp. 147-165.
- Jones, Gavin. "Sarah Orne Jewett Falling Short." *Failure and the American Writer*. Cambridge UP, 2014, pp. 112-132.

- King, Derrick. "Narrative, Temporality, and Neutralization in Sarah Orne Jewett's Queer Utopias." *South Atlantic Review*, vol. 81, no. 4, 2016, pp. 12-27.
- Love, Heather. "Gyn/Apology: Sarah Orne Jewett's Spinster Aesthetics." *ESQ*, vol. 55, no. 3, 2009, pp. 305-334.
- Looby, Christopher. "Sexuality and American Literary Studies." *A Companion to American Literary Studies*, by Caroline Levander, and Robert S. Levine, editors, John Wiley & Sons, 2011, pp. 422-436.
 Jewett's "Martha's Lady" proposes a theoretical history of sexual subjectivity in nineteenth-century America. Jewett's revision of "Martha's Lady" for its 1899 republication attributes to Helena a knowing recognition of Martha's lesbianism, a recognition that Martha could not have shared herself because such ascriptive categories were unknown to her.
- McCullough, Kate. "Looking Back at a Boston Marriage in *The Country of the Pointed Firs*." *Regions of Identity: The Construction of America in Women's Fiction, 1885-1914*, by McCullough, Stanford UP, 1999, pp. 15-47.
- Oakes, Karen. "'All That Lay Deepest in Her Heart': Reflections on Jewett, Gender, and Genre." *Colby Quarterly*, vol. 26, no. 3, 1990, pp. 152-160.
- Pryse, Marjorie. "Archives of Female Friendship and the 'Way' Jewett Wrote." *New England Quarterly*, vol. 66, no. 1, 1993, pp. 47-66.
 records the context within which Jewett first began to conceive of herself as a writer. shows Jewett turning to writing initially as a way of exploring female friendship.
- ***Pryse, Marjorie. "Sex, Class, and 'Category Crisis': Reading Jewett's Transitivity." *American Literature*, vol. 70, no. 3, 1998, pp. 517-49.
- Rohy, Valerie. "Local Melancholia: Jewett and Cather." *Anachronism and Its Others: Sexuality, Race, Temporality*, by Rohy, SUNY Press, 2009, pp. 49-72.
 Anachronism, specifically in the form of nostalgia, is a central temporal issue not only for Jewett and Cather, but also for the regional writing. Knots together regionalism, retrospection, and queer desire,
- Roman, Margaret. *Sarah Orne Jewett: Reconstructing Gender*. The University of Alabama Press, 1992.
 Shows how Jewett, 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. With the details of Jewett's free-spirited life, Roman's book traces a gender-dissolving theme throughout Jewett's writing.
- Seitler, Dana. "Small Collectivity and the Low Arts." *Reading Sideways: The Queer Politics of Art in Modern American Fiction*, by Seitler, Fordham UP, 2019, pp. 43-74
 Through an analysis of "The Queen's Twin," the chapter looks at women's craft as an aesthetic form within, and not separate from, the larger realm of 19th century aesthetic and political resources employed by minoritized subjects. It traces the emergence of a politics of gender and sexuality inherent within the aesthetic of the low.
- Sherman, Sarah W. "Victorians and the Matriarchal Mythology: A Source for Mrs. Todd." *Colby Library Quarterly*, vol. 22, no. 1, 1986, pp. 63-74.
- Smith, George. "Jewett's Unspeakable Unspoken: Retracing the Female Body through *The Country of the Pointed Firs*." *Modern Language Studies*, vol. 24, no. 2, 1994, pp. 11-19.
 An intertextual reading of *Pointed Firs* that emphasizes "a close dialogical exchange with phallogocentric fictions."

Solomon, Melissa. "The Queen's Twin": Sarah Orne Jewett and Lesbian Symmetry," *Nineteenth-Century Literature*, vol. 60, no. 3, 2005, pp. 355-374.

Strychacz, Thomas. "The Kitchen Economics of Sarah Orne Jewett's *The Country of the Pointed Firs*." *Legacy*, vol. 32, no. 1, 2015, pp. 53-74.

Tigheelaar, Jana. "The Neighborly Christmas: Gifts, Community, and Regionalism in the Christmas Stories of Sarah Orne Jewett and Mary Wilkins Freeman," *Legacy*, vol. 31, no. 2, 2014, pp. 236-257.

Wesley, Marilyn C. "The Genteel Picara: The Ethical Imperative in Sarah Orne Jewett's *The Country of the Pointed Firs*." *Colby Quarterly*, vol. 31, no. 4, 1995, pp. 279-91.
How the text foregrounds movement as a means of constructing a dynamic female ethic that bridges domestic and public experience.

Wood, Ann Douglas. "The Literature of Impoverishment: The Women Local Colorists in America 1865-1914." *Women's Studies*, vol. 1, 1972, pp. 3-45.
An early assessment of New England "local color" as a feminine genre marked by loss, lack, frustration and penury.

10. RACE, ETHNICITY AND IMPERIALIST OVERTONES

**Ammons, Elizabeth. "Material Culture, Empire, and Jewett's *Country of the Pointed Firs*." *New Essays on The Country of the Pointed Firs*, by June Howard, editor, Cambridge UP, 1994, pp. 81-99.

Bentley, Nancy. "Clannishness: Jewett, Zitkala-Ša, and the Secularization of Kinship." *American Literary History*, vol. 31, no. 2, 2019, p. 161-186.

Bishop, Ferman. "Sarah Orne Jewett's Ideas of Race." *The New England Quarterly*, vol. 30, no. 2, 1957, pp. 243-49.

Donovan, Josephine. "Jewett on Race, Class, Ethnicity, and Imperialism: A Reply to Her Critics." *Colby Quarterly*, vol. 38, no. 4, 2002, pp. 403-416.
<http://www.sarahornejewett.org/soj/ess/donovan02.html>
A response to Gillman and others who read *Pointed Firs* as racist, classist, pro-imperialist—even "proto-fascist."

Heller, Terry. "To Each Body a Spirit: Jewett and African Americans." *New England Quarterly*, vol. 84, no. 1, 2011, pp. 123-58.

Heller, Terry. "Sarah Orne Jewett's Transforming Visit: 'Tame Indians,' and One Writer's Professionalization." *New England Quarterly*, vol. 86, no. 4, 2013, pp. 655-684.

Jackson, Holly. "The Radicals' Reconstruction: Jewett at Port Royal." *J19: The Journal of Nineteenth-Century*, vol. 6, no. 2, 2018, pp. 229-31.

Johanningsmeier, Charles. "Subverting Readers' Assumptions and Expectations: Jewett's 'Tame Indians'." *American Literary Realism*, vol. 34, no. 3, 2002, pp. 233-50.
Based on Jewett's visit to the Oneida Indian Reservation of Wisconsin in November 1872, her story "Tame Indians" rehearses Jewett's dilemma about how best to represent the racial or rural "other" to what she perceived as her genteel, urban audience.

- Joseph, Philip. "Landed and Literary: Hamlin Garland, Sarah Orne Jewett, and the Production of Regional Literatures." *Studies in American Fiction*, vol. 26, no. 2, 1998, pp. 147-170.
Argues that for both writers, national identity in its ideal form is constituted by both loyalty to a community of Anglo-ethnic origin and affiliation with a broader racial community of white Americans.
- ***Kaplan, Amy. "Nation, Region, and Empire." *The Columbia History of the American Novel*, by Emory Elliott, editor, Columbia UP, 1991, pp. 240-156.
- Kuiken, Vesna. "Fit to be Free": From Race to Capacity in Jewett's "Mistress of Sydenham Plantation." *J19: The Journal of Nineteenth-Century Americanists*, vol. 5, no. 2, 2017, pp. 239-266.
- Lockwood, J. Samaine. "Normands cosmopolites dans la Nouvelle-Angleterre régionaliste de Sarah Orne Jewett," *Romantisme*, no. 181, vol. 3, 2018, pp. 73-84.
- Murphy, Jacqueline Shea. "Replacing Regionalism: Abenaki Tales and 'Jewett's' Coastal Maine." *American Literary History*, vol. 10, no. 4, 1998, pp. 664-690.
Resituates Jewett's Dunnet Landing narratives in the context of the standpoints, cultures, and continuing presence of native peoples in Maine.
- Storey, Mark. "Sarah Orne Jewett's Foreign Correspondence." *The Edinburgh Companion to Nineteenth-Century American Letters and Letter-Writing*, by Celeste-Marie Bernier, Judie Newman, and Matthew Pethers, editors, Edinburgh UP, 2016, pp. 682-696.
Jewett's foreign correspondence reveals someone who identified with a far more transnational sense of rural identity than her nativist reputation has allowed for. They reveal a conception of New England regionalism that was able to find cultural similarity not just with historical lineages of Old World ethnicity but also with geographically distant regions of contemporary rural life.
- **Zagarell, Sandra A. "Country's Portrayal of Community and the Exclusion of Difference." *New Essays on The Country of the Pointed Firs*, by June Howard, editor, Cambridge UP, 1994, pp. 39-60.
- ***Zagarell, Sandra A. "Crosscurrents: Registers of Nordicism, Community, and Culture in Jewett's *Country of the Pointed Firs*." *Yale Journal of Criticism*, vol. 10, no. 2, 1997, pp. 355-370.
Revisits her first interpretation of *Pointed Firs* and offers a way of engaging with textual discontinuities, and by extension for adjudicating among ways of reading, without embracing the relativism such questions (gender, class, race) imply.

11. "NATURE," LANDSCAPE, AND THE ENVIRONMENT

- Alaimo, Stacy. "Darwinian Landscapes: Hybrid Spaces and the Evolution of Woman in Sarah Orne Jewett and Mary Wilkins Freeman." *Undomesticated Ground: Recasting Nature as Feminist Space*, by Alaimo, Cornell UP, 2000, pp. 38-62.
- Christensen, Sandra O. "Sarah Orne Jewett's *The Country of the Pointed Firs*: People and Trees." *Encyelia*, vol. 65, 1988, pp. 112-117.
- Donovan, Josephine. "Silence or Capitulation: Prepatriarchal 'Mothers' Gardens' in Jewett and Freeman." *Studies in Short Fiction*, vol. 23, no. 1, 1986, pp. 43-48.
- Eden, Ted. "A Jewett Pharmacopoeia." *Colby Quarterly*, vol. 28, no. 3, 1992, pp. 140-143.

- Elbert, Monika, and Wendy Ryden. "EcoGothic Disjunctions: Natural and Supernatural Liminality in Sarah Orne Jewett's Haunted Landscapes." *Interdisciplinary Studies in Literature and Environment*, vol. 24, no. 3, 2017, pp. 496-513.
- Ensor, Sarah. "Spinster Ecology: Rachel Carson, Sarah Orne Jewett, and Nonreproductive Futurity." *American Literature*, vol. 84, no. 2, 2012, pp. 409-435.
- Magowan, Robin. "Pastoral and the Art of Landscape in *The Country of the Pointed Firs*." *New England Quarterly*, vol. 36, no. 2, 1963, pp. 29-40.
- Magowan, Robin. "Fromentin and Jewett: Pastoral Narrative in the Nineteenth Century." *Comparative Literature*, vol. 16, no. 4, 1964, pp. 331-37.
- McMurry, Andrew. "'In Their Own Language,' Sarah Orne Jewett and the Question of Non-Human Speaking Subjects." *Interdisciplinary Studies in Literature and Environment*, vol. 6, no. 1, 1999, pp. 51-63.
- Nagel, Gwen L. "'This Prim Corner of Land Where She Was Queen': Sarah Orne Jewett's New England Gardens." *Colby Library Quarterly*, vol. 22, no.1, 1986, pp. 43-62.
- Nossaman, Lucas. "Agriculture and Biblical Tradition in Jewett's 'A Dunnet Shepherdess'." *Christianity and Literature*, vol. 64, no. 4, 2015, pp. 400-413.
- 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*, by Thomas S. Edwards, Elizabeth A. De Wolfe, and Vera Norwood, editors, UP of New England, 2001, pp. 95-109.
Examines how *Pointed Firs* has affinities with nature writing and studies Jewett's ecological focus and assertions that the human and nonhuman worlds are intimately intertwined.
- Sandilands, Catriona. "The Importance of Reading Queerly: Jewett's 'Deephaven' as Feminist Ecology." *Interdisciplinary Studies in Literature and Environment*, vol. 11, no. 2, 2004, pp. 57-77.
- Wierzbicki, Kaye. "The Formal and the Foreign: Sarah Orne Jewett's Garden Fences and the Meaning of Enclosure." *Nineteenth-Century Literature*, vol. 69, no. 1, 2014, pp. 56-91.
Argues that Sarah Orne Jewett theorizes garden design—particularly the question of whether or not a garden should be fenced—in order to theorize the aesthetic and social implications of her local color genre. Specifically, Jewett's polemical defense of the garden fence is central to her ability to incorporate foreignness into her fictional landscapes. A garden fence can become a mechanism for defining "the local" as a formal practice that embraces foreignness, in contrast to competing definitions of "the local" that privilege native plants and native persons.

12. THE SPIRITUAL AND THE SUPERNATURAL

- Ammons, Elizabeth. "Jewett's Witches." *Critical Essays on Sarah Orne Jewett*, by Gwen L. Nagel, editor, Hall, 1984, pp. 165-184.
In Jewett woman's power as a healer and her connection to the spirit-world, traditionally the province of witchcraft, correspond: witches and healing go together. That conviction was basic to her lifelong interest in the relation between women and the occult.
- *Donovan, Josephine. "Jewett and Swedenborg." *American Literature*, vol. 65, no. 4, 1993, pp. 731-750.
Documents Swedenborg's influence on the young Jewett and then explores the evolution of her symbolism from its didactic, overtly Swedenborgian form in *Deephaven* (1877) to the unique

symbolist use of realism (or what she called “imaginative realism”) in *The Country of the Pointed Firs*, where metonymy becomes metaphor.

**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*, vol. 18, no. 1, 1982, pp. 66-78.

“Self-forgetfulness” allows the narrator freedom to enter other lives even as it denies her full fictional presence in the book. In particular: an analysis of the relations between Mrs. Blackett and Mrs. Todd.

Hamlin, Annemarie. “Consciousness and Communication in Jewett’s *The Country of the Pointed Firs*.” *Consciousness, Literature and the Arts*, vol. 3, no. 2, 2002 (np).
Pointed Firs as informed by spiritualist practices.

Howard, June. “The Unexpected Jewett.” *The Center of the World: Regional Writing and the Puzzles of Place-Time*, by Howard, Oxford UP, 2018, pp. 97-120.

Analyzes Sarah Orne Jewett’s regionalist project, and argues for seeing religion as central to her work. Her beliefs offer a way of coordinating time and space, and inform her vision of transfiguring friendship. In terms of the concerns of the book as a whole, the center of Jewett’s world is the New England village, reimagined as a woman-centered, radically Christian democracy.

Leder, Priscilla. “Living Ghosts and Women’s Religion in Sarah Orne Jewett’s *The Country of the Pointed Firs*.” *Haunting the House of Fiction: Feminist Perspectives on Ghost Stories by American Women*, by Lynette Carpenter, and Wendy Kolmar, editors, U of Tennessee P, 1991, pp. 26-40.

Pennell, Melissa McFarland. “A New Spiritual Biography: Domesticity and Sorority in the Fiction of Sarah Orne Jewett.” *Studies in American Fiction*, vol. 18, no. 2, 1990, pp. 193-206.

Roudeau, Cécile. “‘Like Islands in the Sea’: Intermingled Consciousness and the Politics of the Self in Sarah Orne Jewett’s Late Stories.” *William James Studies*, vol. 13, no. 2, 2017, pp. 190-216.

Roudeau, Cécile. “Sarah Orne Jewett’s New England Gothic and the Uncanny Durability of Imperial History.” *American Women’s Regionalist Fiction: Mapping the Gothic*, by Monika Elbert, and Rita Bode, editors, Palgrave, 2021, pp. 57-76.

Shannon, Laurie. “‘The Country of Our Friendship’: Jewett’s Intimist Art.” *American Literature*, vol. 71, no. 2, 1999, pp. 27-62.

The intimate, “minor” genre of the sketch, serialized in periodic increments, unceasingly depicts the relations and processes of friendly intimacy. Each “event” in *Pointed Firs* centers on a station in friendship’s developmental path. The effect is to sacralize these intimate phenomena, resituating affection itself as a spiritual practice.

Welburn, 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*, vol. 17, no. 4, 1994, pp. 73-78.