

DOWNLOAD PDF LOSING DEEPHAVEN : SARAH ORNE JEWETT, REGIONALISM, AND THE ART OF LOSS

Chapter 1 : Project MUSE - Delinquent Housekeeping: Transforming the Regulations of Keeping House

Losing Deephaven: Sarah Orne Jewett, regionalism, and the art of loss F. Scott Fitzgerald, Jack Kerouac, and the puzzle of inherited mourning Jazz fractures: F. Scott Fitzgerald and epochal representation.

Lynette Carpenter and Wendy K. U of Tennessee P, From Keywords for American Cultural Studies: Sent out via e-mail Gleason, Patrick. The Realism of the Local Colorists. In order to get access to the article itself MLA redirected me to the ProQuest database where I was able to view and download the article. Feminism, Narratology, and a bit of Psychoanalysis. This model of female development stands in direct opposition to male development which is hierarchical and likened to the up and down movement performed on a ladder. However, I do think that Ammons is a good point of entry for people who want to engage in a research conversation about Pointed Firs that focuses on the relationships between men and women for example. I then located this article using Google Scholar and noted that the article is cited by at least 26 other articles. Thus, I chose this article on the basis of its seemingly foundational position in Jewett criticism. Given its position at the early end of the scholarly conversation on Jewett, this article does not respond to much other criticism. Berthoff relies mostly on formalist techniques to formulate his assessment of the artistry of Pointed Firs. He is currently the Henry B. Many of the dominant themes from other articles appear in this one: The site contains over entries. I basically skimmed this bibliography for authors I previously had encountered. Brown is well known for his work on thing theory and representations of objects in American literature, especially since editing an issue of Critical Inquiry in entitled Things. The Object Matter of American Literature, published in Brown is a specialist in nineteenth century American literature and material culture. Donovan takes this a step further. The language that Donovan uses is lush and vibrant. What are the functions, the structure, or the beliefs? Donovan does not take the time to say. I limited my search to only show results published between and The narrator describes the region both as an outsider local color and an as an insider regionalism. By demonstrating this kind of blurring, his text also enters a conversation about genre in general as it reveals the failures or limits of genre categorizations. I speculate this based on his later articles which include work on figures of the hermit, outcast, adventurer, and tourist. I would not recommend we read this text. The ways Dowdell defines local color and regionalism may be useful so perhaps the class would be interested in reading certain excerpts for this purpose. In letters to friends, the author expresses her admiration for maritime authors such as Henry Richard Dana. Many of them, most notably Mrs. Todd, are highly independent and competent on the water. Duneer cites the example of the herb doctor calmly averting disaster on a sea trip to Shell-heap island while her traveling companion, an unseaworthy and impotent pastor, looks on. As a point of contrast, Duneer characterizes the whaling ship as a place of gendered anxiety. Her return to female clothing clearly aligns with the loss of freedom she feels. In conclusion, Duneer states that, in Pointed Firs, Jewett manages to create an accurate representation of late nineteenth century coastal town and the interrelated roles of the women and men who inhabit it. I would recommend this article. This was the only article published in the last 2 years. A quick Google search for "Sarah Ensor" reveals that she is a young scholar in the world of the academy, recently employed as an Assistant Professor at Plymouth State University. She completed her Ph. Cornell in and this article appears to be one of the chapters from her dissertation. The title of her forthcoming book, Spinster Ecology: Ensor asks and attempts to answer some very interesting questions in her article, noting that the basic contradiction between queer theory and ecocriticism is that queer theory "insistently resists futurity, marked as it often is by heteronormative impulses" while ecocriticism and environmental studies in generally are primarily motivated by anxiety about the status of the natural world in and for the future Ensor notes that the spinster "practices an avuncular form of stewardship, tending the future without contributing directly to it" I would recommend this article for our class to read, but with a few caveats. Firstly, I think that one thing the article accomplishes very nicely bringing a new theoretical perspective or really, a constellation of perspectives to bear upon a historically distant text, and to do so convincingly and

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compellingly. For this reason, I think it makes valuable reading in terms of its form and execution even if the particular theoretical perspectives are not necessarily germane to class concerns. However, I think it is well-written, smart, and thought-provoking, and therefore worth our while to read. As for his quarrel with Berthoff, he rejects the premise that *Pointed Firs* is a sociological account of the economic disintegration of the area, and instead finds it to be an artistic foray into the human will to endure and learn from nature. While Berthoff is shown to concern himself with what I might gather to be a Marxian reading concerned with the economic and social hardships of the men and women of Dunnet Landing, Fike moves to look beyond these elements of the text with a more transcendent reading to get at the ontological questions of humanity and survival in the face of hardship. At the time of this publication Fike had not yet completed his PhD, and may have used this opportunity to enter into an exchange with Berthoff directly to find his space in the scholarly conversation this is entirely speculative. U of Wisconsin P, Foote addresses the conflicts that she believes are inherent within regionalist literature, the historical influences that influenced regionalism, and the supposed critical misunderstandings that exist about regionalist literature with a close textual reading intended to overturn the traditional perspective of critics such as Louis Renza, who claim that regionalist literature fails to confront the salient social issues of the 19th century and thus must be relegated to the status of a lesser genre. Her work was published in , so perhaps she marks a larger, somewhat recent break with the traditional regionalist criticism that she refutes. *An International Journal of the Humanities* Unfortunately, I had lost the citation race on several instances. Published in , this article attempts to be part of the feminist conversation about *Pointed Firs* while also finding a flaw with some of the previous scholarship. What he points to is the character that Santin Bowden, who Mrs. Todd describes as not a sound man. Santin Bowden, unlike those men, was never able to participate in the war though he attempted to enlist many times. Would I recommend this piece for class reading? It is perhaps the most poorly argued paper that I have ever read. Gillin spends the majority of the paper discussing a John Chamberlin, a Civil War hero from Maine, whose direct influence on Jewett is non-existent. There is a complete lack of textual evidence for his claims. His argument is that the story of Mrs. Gleason then goes on to argue that the economic basis for Dunnet Landing and the spiritual core of the matriarchal community are both founded on Caribbean exploitation. The economic claim is basic enough; New England timber for Jamaican sugar, which was produced by slave labor. The ascension of Mrs. Todd, the mythologized founder and leader of the feminine collective, is taken from the herbal knowledge of Mrs. Gleason then claims that because Jewett endorses the matriarchal community, she endorses a benevolent imperialism. I would recommend this article for two reasons. The first being that Patrick Gleason wrote the article as a graduate student and it quite fearlessly confronts the racial tensions ignored in other Jewett scholarship. The second reason being that it is a flawed paper and a flawed paper can be just as instructive as an excellent paper. The reasons that the paper is problematic are varied. Goheen wants to trace the addition and removal of content in *Pointed Firs*. There is a helpful visual aid in the form of a chart at the beginning of the article. Goheen does a thorough job of mapping out the publication history of various editions of *Pointed Firs* in a concise manner. Goheen asserts that we must unpack the complicated publication history of *Pointed Firs* in order to authenticate and understand the structure of the text on a macro and micro level. The main purpose of the article is to unpack the rich, complicated publication history of *Pointed Firs*. Jewett was criticized by her editor Scudder for not employing a plot driven forward by a linear progression of time. Goheen engages the reader with this complicated question by offering excerpts of correspondence between Jewett and her editor Scudder. According to Scudder, there was a clear cut difference between sketches, stories, and novels. The latter was regarded more highly for editors. Jewett, on the other hand, used all three genres interchangeably. She does an excellent job at mapping out the publication history of *Pointed Firs*. Graham argues that linear plot is masculine because linear time suggests hierarchical power relationships in Western civilization, while non-linear plot has an inductive sensitivity that gives into events. She then claims that *Pointed Firs*, while utilizing non-linear plot, ultimately transcends both participating in mythic time. Mythic time allows for immortality, which Graham claims is part of the feminist task of reconstruction and

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resurrection of degraded symbols and images. *Visions of Time* is an interesting piece of theory but falters in the execution. I had noticed "ecocriticism" as a keyword for some of the articles I was browsing on Jewett, so I searched for a more general introduction to this term by using the keyword links. This article is one of the first that appears from that search. This article provides a brief history of the evolution of the critical methodology known as ecocriticism. In particular, Heise focuses on explaining why ecocriticism appeared relatively late in the critical scene. Heise discusses in this brief overview of ecocriticism how it provides a critique of modernity and how this discourse intersects with scientific disciplines such as ecology. She provides a helpful definition of ecocriticism by identifying its "triple allegiance to the scientific study of nature, the scholarly analysis of cultural representations, and the political struggle for more sustainable ways of inhabiting the natural world" I did not find the information presented to be overwhelming; I thought the article was written with a more general literary scholar audience in mind rather than an audience of fellow ecocritics. My reading of the article left me thinking about ways that this methodology and its currently prevalent concerns could be applied to my own readings of texts within my field. I chose this piece because I know Hsu is a rising scholar in the field of geographical criticism.

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Chapter 2 : Deephaven and Selected Stories and Sketches, by Sarah Orne Jewett.

Losing Deephaven: Sarah Orne Jewett, Regionalism, and the Art of Loss 7. F. Scott Fitzgerald, Jack Kerouac, and the Puzzle of Inherited Mourning 8. Jazz.

Her family split their time in Boston while summering in south Bostwick, Maine. Jewett exhibited that she wanted to be a writer early on, and, after striking up a friendship with editor William Dean Howells, her stories began to appear in the Atlantic. Although the narrator is not Jewett by name, the story details time she enjoyed in a similar setting. Willa Cather calls *The Country of Pointed Firs* one of the top three American books that she read, and Cather even edited a later edition of the book. A narrator who may or may not be Jewett has chosen to pass her summer as a lodger at the home of Almira Todd, a sixty seven year old widow. Todd chose never to remarry and is by definition a strong female protagonist. She is a medicine woman and knows everything about all the flora and fauna in the area, assisting the town doctor in most cases. Through Mrs Todd, we hear many yarns of oral history. Whether it is a story about sailing or whaling, foraging for plant life, or the many relatives Mrs Todd has in the area, we see that she is both a walking history book and charming older woman who our narrator is happy to call a friend. Almira Todd is hardly the only dynamic woman featured in this novella. Bostwick comes from a sea faring family that spent as much time at sea as on land, and she and Todd have known each other since they began school. Together, they regale the narrator with wonderful stories and it is apparent that they enjoy an enriching friendship. An independent woman if there ever was one, Mrs Blackett has chosen to live in a cottage on Green Island with her confirmed bachelor son William. Content with her station in life, Mrs Blackett shows the exuberance of youth and hardly seems older than her daughter Mrs Todd. The two women appear as siblings rather than a mother and daughter, giving credence to the adage that age is but a number. In the case of Mrs Blackett, it appears as though her best days could still be ahead of her. The villages are based on fishing and summer homes, and the fir and other trees create a setting that evokes late nights on a porch, reminiscing about time gone by. Even though she wintered in the Boston area, Maine held a special place for Jewett as she revisited the characters and setting in later stories. *The Country of Pointed Firs* is a quality way to spend a summer afternoon. It evokes time spent on vacation in the country with dear family and friends. Yet, this writing contains no conflict, as not one character can be considered an antagonist. *The Country of Pointed Firs* has been a lovely way to spend a summer day, as this enriching novella rates 4 solid stars.

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Chapter 3 : PAL: Sarah Orne Jewett ()

-- Henry David Thoreau and the wrecks on Cape Cod -- *Losing Deephaven: Sarah Orne Jewett, regionalism, and the art of loss* -- F. Scott Fitzgerald, Jack Kerouac, and the puzzle of inherited mourning -- *Jazz fractures: F. Scott Fitzgerald and epochal representation*.

Sarah Orne Jewett as a Religious Writer. *A Journal of American Women Writers* The Humanities and Social Sciences Narrative Structure in the Country of the Pointed Firs. Kilcup and Thomas S. UP of Florida, C63 Jewett, Sarah Orne. Growing into Spinsterhood in Sarah Orne Jewett. Kilcup, Karen L, introd. Jewett and Her Contemporaries: J49 Kilcup, Karen L. *American Women Writers and the Politics of Regionalism*. A Graduate Forum for Literary Criticism 4 Lynette Carpenter and Wendy Kolmar. U of Tennessee P, Studies in Jewett and Cather. L56 Littenberg, Marcia B. *A Journal of the American Renaissance* Pastoral Narrative in the Nineteenth Century. *A Journal of American Women Writers* 7. An Interdisciplinary Journal The Conflict of Marriage and Career. *Critical Essays on American Literature*. A Central Jewett Story. *Zeitschrift fur Englische Philologie* McAlpin, Sister Sara, B. Sarah Orne Jewett and Zitkala-Sa. Inness and Diana Royer. U of Iowa P, The Cultural Function of Narrative. Louisiana State UP, Nan Prince in the Literary Transition to Feminism. Morgan, Jack, and Louis A. Southern Illinois UP, Edwin Mellen Press, A Reponse to Sandra A. Noe, Marcia, and Ashley Hopkins. *Reflections on Jewett, Gender, and Genre*. *Animals in Human Culture*. Batra, Nandita and Vartan Messier. Newcastle upon Tyne, England: U of Alabama P, Jewett, Howells, and the Dual Aesthetic of Deephaven. Sarah Orne Jewetts the Foreigner Oder: Davidson, preface, and introd. Wisconsin Project on Amer. U of Wisconsin P, UP of New England, The Development of a Fiction of Place. *Skirmishes near the Swamp*. U of Massachusetts P, Cather, Jewett, and the Problem of Editing. Rust, Marion, and ed. *Interdisciplinary Studies in Literature and Environment* Modern Women, Modern Work: Domesticity, Professionalism, and American Writing, University of Pennsylvania Press, Market Forces in Publishing in the s. *A Journal of History, Criticism, and Bibliography* 2 A Source for Mrs. Sarah Orne Jewett, an American Persephone. *Engendering and Expanding the Hawthorne Tradition*. Smith, Sidonie, and Julia Watson. *Before They Could Vote: Wisconsin Studies in Autobiography*. University of Wisconsin Press, B44 Snow, Malinda. Sarah Orne Jewett and Lesbian Symmetry. A Critical Edition with Commentary. Or, Abandoning the Ark. Tarr, Rodger, and Carol Anita Clayton. *University of Minnesota Pamphlets on American Writers*. U of Minnesota P, A Community of Interest. A Collection of Essays. Studies Research Centre, A Reading of the Country of the Pointed Firs. *A Journal of the American Renaissance* 73 Jewett No the Country of the Pointed Firs. By Sarah Orne Jewett. *Sarah Orne Jewett and Her Contemporaries*. A Bio-Bibliographical Critical Sourcebook. *Locating the Self in Jewett, Wister, and Cather*. Williams, Sister Mary, C. The Identification of a Genre. *Journal of Women in Culture and Society* Interpretation in the Humanities Mihoko Suzuki, et al.: *Essays in Memory of Henry Nash Smith*. *American University Studies* Xxiv:

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Chapter 4 : National Melancholy, Mitchell Robert Breitwieser - Shop Online for Books in Australia

This essay proposes a new account of regionalism, one that views the movement as an epistemology rather than as an ethnography. It takes seriously Horace Garland's championing of regionalism as a global form, reading the work of Sarah Orne Jewett in the context of attempts by American and European.

Introduction The Country of the Pointed Firs is considered by many critics to be the masterpiece of Sarah Orne Jewett, one of the greatest "local color" writers of the nineteenth century. Jewett wrote stories and novels set in coastal fishing and shipbuilding towns of her native Maine. Her character sketches of the aging population of seamen and the widows of seamen are inflected with the local Maine dialect, which she captured with accuracy and liveliness. Todd in The Country of the Pointed Firs. In The Country of the Pointed Firs, the unnamed narrator is a writer from Boston who has rented a room for the summer in the home of Mrs. Todd in the fictional town of Dunnet Landing, Maine. Throughout the summer, the narrator is captivated by the quaint community of Dunnet Landing, populated by the elderly men and women of the declining shipping industry. Most of the people she meets are between the ages of sixty and ninety, and they all have stories to tell about the town, the sea, and the families who inhabit their tiny community. Jewett suffered from arthritis as a girl and attended school only sporadically because of her ill health. Her real education came from her father, a doctor who often brought the young Jewett along with him on medical visits throughout the countryside. From these experiences, Jewett learned the art of detailed character observation. Her father also encouraged her to read the great works of American and European literature. At the age of sixteen she graduated from Berwick Academy. Her real success began in when she was twenty, with the publication of one of her stories in the Atlantic Monthly. Her early stories were published under the pseudonyms Alice Eliot, A. Eliot, and Sarah C. The Atlantic Monthly did not accept another of her stories until a few years later, when her work caught the attention of Atlantic Monthly editor and novelist William Dean Howells, who subsequently published many of her works. Howells encouraged Jewett to collect her published stories in her first book Deephaven, named after the fictional town in which her tales were set. The deep friendship Jewett had enjoyed with her father was replaced in by what became a lifelong companionship with Annie Fields. For the next twenty-nine years, Jewett and Fields enjoyed a relationship, which at the time was termed a "Boston marriage" – the two women lived, traveled, and entertained together. Jewett divided her time between living in Boston with Fields and staying in her childhood home in South Berwick, where she wrote prolifically. Jewett and Fields traveled throughout Europe on four different occasions. They developed a wide circle of friends, including many of the notable American and European literary figures of the day, such as Henry James, Rudyard Kipling, Christina Rossetti, and Mark Twain. Jewett wrote three other novels: Jewett never fully recovered, mentally or physically, from these injuries. Although she continued to entertain visitors and write personal letters, Jewett ceased writing professionally at this point. Jewett died on June 24, 1909, from a brain hemorrhage that followed a stroke. Todd The narrator of The Country of the Pointed Firs is a writer from the city who has decided to spend her summer in the small coastal town of Dunnet Landing, Maine. She has rented a room in the home of Mrs. Todd, a woman in her sixties who serves as the local herbalist, offering herbal remedies to help heal the physical and emotional ailments of the local community. Todd spends most of her days out gathering various herbs and plants to create the concoctions that she sells from her home. The narrator has come to Dunnet Landing because she has a long piece of writing to complete by the end of the summer, but she is soon distracted by the goings-on in Mrs. Todd's home. She is expected to act as store clerk, selling Mrs. Todd's products. The narrator soon realizes that she is not getting any writing done because of this activity, and rents out an old abandoned schoolhouse nearby as a place she can go to write. Captain Littlepage One day while the narrator is writing at the schoolhouse, Captain Littlepage, an old seaman in his eighties, stops in and proceeds to tell her a long story. He explains that he was retired from the sea sooner than he had wanted because of the wreck of a ship he was commanding. He describes the circumstance of the wreck, which left the few survivors

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stranded in a remote location near the North Pole. While waiting for a supply ship to carry him home, Captain Littlepage stayed in the cabin of an old Scottish seaman named Gaffett. Captain Littlepage tells the narrator the story told him by Gaffett. Gaffett told Captain Littlepage of a shipwreck off the Greenland coast that happened many years earlier, and which only he and two other men survived. In a small boat they took from the wrecked ship, Gaffett and the men sailed further north into uncharted regions. There they discovered what appeared to be a town inhabited by people, but when Gaffett and the men stepped ashore, the town seemed to disappear, and the inhabitants appeared as ghosts. Captain Littlepage explains that Gaffett believed these creatures to be ghosts, or in a "kind of waiting-place" between life and death. Littlepage tells the narrator that he is the only person alive who still knows this story, as Gaffett has probably died.

Green Island One day, Mrs. Todd takes the narrator out in a boat to Green Island, an outer island where Mrs. The narrator finds Mrs. Blackett, delightful, and observes that mother and daughter are very fond of one another. Blackett invites them in for tea. William, who is about sixty, is very shy of meeting people and stays away from the house at first, but eventually comes in and is introduced to the narrator. The narrator takes a walk with William. Later, she takes a walk with Mrs. Todd, who tells the narrator that the man she married, Nathan Todd, now deceased, was not the man she loved. After a pleasant meal with Mrs. Blackett, the narrator and Mrs. Todd sail back to the coast.

Poor Joanna One day, Mrs. Fosdick, an old friend of Mrs. Todd, comes from out of town to visit. Fosdick to be enchanting company and the three women sit together for hours, discussing local gossip from decades earlier. Todd tell the narrator the story of a woman they refer to as "poor Joanna," long since dead. As a young woman, Joanna was treated badly by a man who used her and then ran off, never to be seen or heard of again. In shame, Joanna chose to move out to a small, uninhabited island off the coast, where she lived alone and never left for the remainder of her life. Various members of the local community stopped by her island occasionally to bring her food and supplies as gifts, but she remained reclusive throughout the many years she lived there. Todd explains that she sailed one day to the island with a pastor to visit Joanna and bring her a gift. Todd that she had "committed the ultimate sin. Blackett to a large reunion of the Bowden family, to whom they are related. The narrator is very pleased by the people she meets at the reunion, and is happy to see that both Mrs. Blackett enjoy themselves immensely. The narrator notes that there are many close ties among people at the reunion, although they see each other only once or twice a year. Blackett, in particular, is clearly well-loved by everyone.

Elija Tilley Walking along the shore near the end of summer, the narrator comes upon Elijah Tilley, an old seaman, who invites her to his cabin for a visit. Tilley talks with great sadness about the loss of his beloved wife, Sarah, who died eight years earlier. He explains that he never wants to remarry, and that he is content living by himself with the memory of his wife. Todd dispenses with emotional partings and simply tells the narrator she is going out for a walk and will not be on shore to see her off. She lives on Green Island with her son William. Blackett is very lively, as well as extremely healthy and active for her age. The narrator meets Mrs. Blackett for the first time on Green Island, where the elderly lady shows a warm, comfortable hospitality that quickly dispenses with formality, and she treats her new acquaintance like an old friend. Blackett enjoys teasing her sixty-seven-year-old daughter by treating Mrs. Todd as if she were the frailer of the two. Blackett comes to shore toward the end of the novel to attend the Bowden family reunion. She is clearly a great favorite among many people and the narrator refers to her as a "queen" because of her much favored status in the community.

William Blackett William Blackett, who is about sixty years old, is Mrs. He lives on Green Island with his mother, Mrs. William is very shy of people, especially women, and stays away when the narrator first lands on the island. Eventually, however, he comes in to meet the narrator. Later, William takes the narrator for a walk on the island, showing her a lookout point that he describes as the most beautiful view in the world. The narrator is quite certain the island is the only place in the world he has ever been. At the Blackett home, the narrator learns that William loves to sing. On the day of the Bowden family reunion, William does not show up because of his extreme shyness, even with his own extended family.

Susan Fosdick Susan Fosdick is an old friend of Mrs. Todd, who visits her from out of town. The narrator is apprehensive at first that Mrs. Fosdick, an unknown guest, will be joining the household for a time,

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but, upon meeting Mrs. Fosdick, she immediately likes her. Fosdick talks of old gossip with Mrs. Todd, while the narrator listens.

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Chapter 5 : Jewett Bibliography - Keywords for American Cultural Studies

Blanchard in Sarah Orne Jewett says Loring was one of the founders of the Radcliffe College precursor, the Society to Encourage Studies at Home in , where she was head of the history program ().

Women in World History: Jewett, Sarah Orne " American author who is best known for her depictions of rural life on the coast of Maine. First name was Theodora, rarely used. In the years after the Civil War , America was changing rapidly, lurching forward into a new era of urbanization and industrialization. An old way of life seemed to be dying, a new one was being born, and for those living through this transformation, both experiences could be painful. Just graduating from high school when the war ended, Sarah Orne Jewett was saddened and alarmed by the way these economic changes were affecting life along the coast of Maine. In harbors, wooden clipper ships floated still and empty, rotting on their moorings. In her mind, this was not progress, but a step in the wrong direction. These tourists brought much-needed dollars, but with some unwelcome side effects. Working ports were turned into resorts for the rich. Men and women who had once looked out to sea and around the world for their livings, now served the whims of city people who often looked upon them only as ignorant hicks, quaint and simple folk who were part of the scenery. Jewett had a unique vantage point from which to view this clash of urban and rural cultures. She had grown up in Berwick, spending all her young life among its fishermen, farmers, and townspeople. She had one foot in rural Maine culture and the other in genteel upper-class society. Thus, when she began to write stories at the age of 17, she determined to bridge the gap between these two worlds. She decided to write about the everyday lives of working women and men on the coast of Maine, revealing what urbane visitors from Boston and New York had so often missed: In this literary project, Sarah Orne Jewett enjoyed remarkable success. In the late 19th century, she published dozens of stories, sketches, and novels about life on the Maine coast, preserving a rich literary record of a way of life that she knew was passing away. Her contemporaries recognized her as a master of the genre which we now call regionalism, or local color. In their view, she not only captured her subject but transcended it, creating works that still have great significance for modern readers. On both sides of her family, Jewett could trace her own ancestry back to some of the earliest founders of colonial New England. In the early 19th century, her grandfather had made a fortune trading Maine timber for West Indies rum and molasses. He settled his family in an impressive mansion in the center of South Berwick, a prosperous shipbuilding town just over the New Hampshire border. There Sarah was born in , the first of three daughters. The Jewetts were a loving and close-knit family, and their house became a central gathering place for numerous relatives, friends, neighbors and summer visitors. Though she grew up in the midst of this congenial and bustling household, and played a full role in family activities, Jewett still remembered her childhood as "solitary. But, even more than in the library, Jewett sought solitude in nature. She loved the woods and fields of Berwick and often wandered them alone, observing birds, studying plants, and exploring salt marshes and meadows. As she grew older, she ventured farther away, becoming an excellent rower and horseback rider. Attending the local Berwick Academy, Jewett proved to be a gifted but undisciplined student. As she later put it, she suffered "instant drooping" when confined in a classroom. Making matters more difficult, she endured severe bouts of rheumatoid arthritis, a painful inflammation of her joints which often kept her out of school and plagued her for the rest of her life. Jewett received her true education, then, from her doctor father. Traveling country roads in his wagon, Theodore Jewett acquainted his daughter with literature, philosophy, theology, Maine history, local plants and herbs. Jewett learned even more when they arrived at each destination. While the doctor attended his patients, his daughter was often invited in for a visit. In this way, she got an intimate look at the daily lives of Maine people at all ends of the social spectrum. Without realizing it, she absorbed the language, customs, values, and personal histories of her neighbors, storing up material she would one day use in her writing. While the options available to young women in the late 19th century were usually severely restricted by cultural convention, he seems to have imposed no such

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limits on her aspirations. Perhaps in part for this reason, Jewett idolized her father, once describing him as "the best and wisest man I ever knew. But, never one for disciplined study, she wavered, still unsure of her true calling. Jewett had been writing stories throughout her adolescence and, at age 17, she won a small but immediate success by having her first submission accepted for publication. Very quickly, Jewett realized that she would do better to write about the world she knew. But she also wrote some of the first sketches of Maine life which would soon become her trademark. Editor William Dean Howells returned most of her earliest efforts, but always included encouraging comments and helpful criticisms. I determined to teach the world that country people were not the awkward, ignorant set [that city people] seemed to think. I wanted the world to know their grand, simple lives. Her "Deephaven Sketches" appeared in the Atlantic and were then published in book form in For the next two decades, she produced a new volume almost every year. Howells continued to serve as one of her most supportive editors and critics, publishing her best pieces and sending back the rest for revision. In the minds of their friends, they were an inseparable couple, joined in a same-sex partnership that was then known as a "Boston marriage. There is no evidence that she was ever romantically attracted to any man, and she clearly rejected the idea of a traditional marriage, believing that it would end her personal and artistic freedom. Yet there is also no evidence to suggest that her relationship with Fields, or with any of her other close female friends, was sexual, at least in the 20th-century meaning of that term. Most biographers conclude that, like many other Victorian era middle-class women, Jewett channeled her passion into the creation of intimate, loving, sisterly relationships with a network of female friends. The two women traveled to Europe together, visiting great writers and artists, and enjoying the landmarks of European art and culture. Her reputation grew through the s and s. Some critics complained that her stories and novels often lacked effective plots, a "flaw" that Jewett was quick to admit herself. And Jewett was always at her best when describing the Maine landscape. Critic Van Wyck Brooks described her sketches as "light as smoke or wisps of sea-fog, charged with the odours of mint, wild roses and balsam. In many of her stories, the noble qualities of her characters are amplified, and their petty evils dwarfed, by the majestic backdrop of their livesâ€”the vast sea, the unyielding granite and the blue-green firs of the Maine coast. Following in the footsteps of Henry David Thoreau , a writer whom she admired, Jewett filled her stories with detailed observations about the plants and animals of her region, the changing moods of New England weather, and the feel of each new season. Also like Thoreau, she protested against the destructive power of her own society, warning of its tendency to use and waste nature unthinkingly. Perhaps the finest example of her environmental awareness can be found in one of her best-loved stories, The White Heron. In this tale, Sylvia, a shy Maine girl living in a remote cabin with her grandmother, encounters a kind young man hiking through the woods. He is a visitor from the city, an ornithologist who is spending his vacation hunting for a rare white heron to add to his collection of stuffed birds. Tempted by these riches, Sylvia wakes at dawn, climbs to the peak of an ancient pine, and there comes face to face with the exotic and elusive bird, perched on its hidden nest. The ten dollars are within her grasp, but her solitary communion with the heron has taught her that some things are worth more than money. At the climax of the story, Jewett writes: Because of her keen critical eye, she was often consulted by her husband in choosing manuscripts for publication. Fields was also a leading figure in charity work, founding the Associated Charities of Boston. Memories of a Hostess, In her earliest novel, The Country Doctor, Jewett told the semi-autobiographical story of a young woman who decides to defy gender barriers by becoming a physician. Through the courageous decision of her female heroine, Jewett argues that women should have the right to reject the confines of marriage if they find they are chosen by God to pursue a different calling. Through their gossip and their charity, their medicinal wisdom and their maternal common sense, these women weave a sustaining network of social relations, binding together their communities. As the residents of the village come to her door, hoping to be healed by her ancient concoctions, her young friend comes to appreciate the bonds of kinship, history, and sisterly affection, and also some of the secret sorrows, that are at the foundation of this community. On her 53rd birthday, she was thrown from a wagon and suffered severe head and spinal injuries. For the next six years, she lived on in deep pain, bedridden and unable to

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write. On June 23, , she died from a cerebral hemorrhage while staying at her family home in South Berwick, Maine. The year before she died, Jewett was introduced to Willa Cather , then a young writer just making a name for herself. Cather was deeply impressed by Jewett and turned to her for advice about her fiction. Echoing what Howells had once told her, Jewett advised her young friend to write about the place and people she knew best. Many of her stories and novels were reprinted, new biographies were written, and scholars produced a growing body of appreciative criticism about her writings. Her World and Her Work. Edited by Mary Ellen Chase. Ernest Freeberg , Ph. Retrieved November 13, from Encyclopedia. Then, copy and paste the text into your bibliography or works cited list. Because each style has its own formatting nuances that evolve over time and not all information is available for every reference entry or article, Encyclopedia.

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Chapter 6 : Sarah Orne Jewett Text Project

--Henry David Thoreau and the wrecks on Cape Cod --Losing Deephaven: Sarah Orne Jewett, regionalism, and the art of loss --F. Scott Fitzgerald, Jack Kerouac, and the puzzle of inherited mourning --Jazz fractures: F. Scott Fitzgerald and epochal representation.

Stuart Burrows Rethinking Regionalism: I never felt so near to my mother or kept such a sense of her love for me and mine for her as I have since she died. There are no bars of shyness or difference or inexpressiveness or carelessness; it seems as if I had never known my mother before. And since there is something of us that will still live on, join both lives together, and live in one but for the other. It also mirrors the intimate relations portrayed in her stories, a fact that complicates our sense of her fiction as exemplary of regionalism rather than sentimentalism. Despite the fact that Mrs. As is made clear by the publication of an unpublished chapter of *The Country of the Pointed Firs* in a recent issue of *J19*, Mrs. What makes the solitary lives she writes about sustainable is their imagining of an outside observer, someone in or from whom they can confide, receive approbation, even love. The persistence of such a structure in the work of Jewett and that of her fellow regionalists suggests that regions delineate more than a shared form of life, shared customs, habits, and traditions. Regions serve a psychological need by imagining the outside world as outside, an external space from which the region can be seen and thus take shape. Regionalism, that is, describes an epistemology as much as an ethnography. But what if regionalism were to be regarded as a form of knowledge rather than a form for it? For it is not only Jewett who grants the imagination the capacity to produce the worlds about which she writes. Yet it would be as fair to say that *Dunnet Landing* is rooted in her, given her astonishing knowledge of the location and condition of every plant, tree, and person in the region. Todd makes this remark to her neighbor, the French-born Mrs. Tolland, after the two women see the ghost of Mrs. Here again the lives being joined together are somewhat ambiguous—Mrs. Todd could be referring to Mrs. Tolland and her mother, or even to Mrs. The final possibility would be in keeping with the moral of the story, which relays the surprising information that *The Journal of Nineteenth-Century Americanists* *J19* Mrs. Todd makes a further confession: The worlds joined together by Mrs. Todd dispenses year round to the community belong, as their name would suggest, to everybody. Todd when she calls on Mrs. Tolland and discovers her giving herself a birthday party: These fictions often take narrative form, consisting of the stories people tell themselves so as to maintain a coherent sense of self in a world shaped by separation and loss. It was some time before the lodger discovered, to her amazement, that there was not a servant. Because so few people live in these villages, society remains an abstract idea more than an actual possibility. Yet the customs, manners, and mores of society remain even in the absence of social events. *American Novelists and Manners*, “Susan Goodman traces the ever more important role accorded to etiquette manuals in a world increasingly riven by regional and racial differences. Manners offered one way of ensuring continuity in a country in the process of being remade by mass immigration and the rise of corporate culture. Leslie confesses to his friend, Mrs. Graham, in *A Country Doctor*. The narrator praises Mrs. Blackett, who lives with her aging son all alone on a tiny island, for observing the custom of keeping a best room in case of company: It was indeed a tribute to Society to find a room set apart for her behests out there on so apparently neighborless and remote an island. After noon visits and evening festivals must be few in such a bleak situation at certain seasons of the year, but Mrs. Blackett was of those who do not live to themselves, and who have long since passed the line that divides mere self-concern from a valued share in whatever Society can give and take. Blackett and her son *The Journal of Nineteenth-Century Americanists* *J19* William go one step further, providing that society for themselves. Even such an authority as Mrs. Todd makes a mistake when it comes to the question of kinship, wrongly identifying a woman at the reunion as a Bowden on the basis of a supposed family resemblance. What unmasks the woman as not a member of Mrs. Failing to think over experience, to replay it in the mind, betrays an inauthentic relation to the things one has seen and done. Todd—to literally putting herself in their

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placeâ€” such as sitting in Mrs. This externalization can take a number of dif ferent forms. It can take the form of witnessing someone else experience your own life for you, as in the moment to which Brown refers, on Green Island. For when the narrator accepts the invitation to sit down in the rocking chair she is not only seeing how the world looks to Mrs. Blackett to the narrator rather than the other way around: Something of them still lingers where their lives were spent. I and all my be- longings had died out of it, and I knew how it would seem when Mrs. Todd came back and found her lodger gone. By circumventing an emotional goodbye, Mrs. Todd allows the narrator to understand how her departure will be experienced by her landlady. The backward view taken by the narrator thus includes Mrs. Rather than being simply a view onto the past, the ending to *The Country of the Pointed Firs* projects loss forward, offering a vision of how a future moment will look back on a past that is yet to come. The old isherman Elijah Tilley, for example, lives in a permanent past, insisting on keeping house for his wife even though she has been dead for eight years. Jewett might well have found a model for such generosity in a writer whose work she knew well, Daudet. Desperate for news of their son, who lives far away in Paris, the couple ply his friend with questions. The strange experience of being treated as a kind of surro- gate child results in the narrator being granted his own vision of his friend: Some of these correspondences are coincidental: Abby spends her life poring over her large collection of pictures, newspaper clippings, and memorabilia relating to the British monarch, a fascination Mrs. It never troubles the sun that some of his rays fall wide and vain into ungrateful space, and only a small part on the relecting planet. The relation between Abby and the Queen is less one of appropriation than of reciprocation: Hence there is a certain logic to the fact that one of the duties Abby imagines performing is receiving visits from the Queen. Todd to the narrator. She was capable of the happiness of holding fast to a great sentiment, the ineffable satisfaction of trying to please one whom she truly loved. The maid thinks of her mistress many times in every day: She satisfied her own mind as she threw crumbs to the tame sparrows; it was all part of the same thing. Todd appears to carry inside her head a map corresponding exactly to Dunnet Landing and the surrounding neighborhood: Not know myself from it. Discovered one day by her master lying in a shanty where she has been for seven years, Lukerya explains to him that, as a result of being unable to move, she has become one with the world around her, able to see and hear every thingâ€” every thing. If a mole burrows in the groundâ€”I hear even that. And I can smell every scent, even the faintest! Lukerya, we might say, is a region unto herself, her consciousness inseparable from the world in which it is located: It is instead all-encompassing, taking in every thing from the lowering of a tree to the fluttering of a butterfly. Todd is more extensive still, since it extends to the consciousness of people within Dunnet Landing: The most remarkable instance of this occurs on the morn- ing that Mrs. Todd takes the narrator to see her mother. Todd remarks that she imagines the narrator will be busy writing all day, her lodger responds noncommittally, thinking to herself that her landlady intended to go on a hunt for herbs along the shore. Toddâ€”the tact not to observe, for example, that the Queen cannot have a twin. Figures such as Abby are able to make peace with their seemingly barren lives by imagining an outside observer, a subject who provides them with the view of themselves typically offered by the family or friends their isolation prevents them from having. But this distinctiveness does not lie completely within the borders of the world she describes. Notes Thanks to Michelle Clayton for the extraordinary reach of her thinking, and to John Fun- chion for a host of terriic ideas and suggestions. Peter Smith, , Moreton, , Stephen Berry, Printer , Mary Louise Kete, *Sentimental Collaborations*: Duke University Press, , Michael Elliott, *The Culture Concept: Writing and Difference in the Age of Realism* Minneapolis: University of Chicago Press, Brodhead, *Cultures of Letters*: University of Chicago Press, , Hamlin Garland, *Crumbling Idols*: Stone and Kimball, , 58â€” Henry James, *Literary Criticism*: Library of Amer ica, , Granville Hicks, *The Great Tradition: Phantoms and the National Imagination*, ed.

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Chapter 7 : Project MUSE - Rethinking Regionalism: Sarah Orne Jewett's Mental Landscapes

The Project Gutenberg EBook of Deephaven and Selected Stories & Sketches by Sarah Orne Jewett This eBook is for the use of anyone anywhere at no cost and with almost no restrictions whatsoever.

In lieu of an abstract, here is a brief excerpt of the content: The trope of the ship punctuates these scenes of domesticity, and through this image Jewett and Robinson question, subvert, and revise conventional ideas about how women relate to space. For them, the ship functions in much the way Foucault describes in his essay "Different Spaces": It "is a piece of floating space, a placeless place" — I take this idea a step further to argue that writers use their texts to mutate space and, in so doing, make space habitable. It goes beyond traditional ideas of home that rely heavily on feelings of personal comfort, security, and stability and incorporates the inherent flux and conflict in the way that subjects relate to space. Tracing the figure of the ship allows *Deephaven* and *Housekeeping* to be read as a dialogue about the potential for habitability within domestic space. Jewett links flexible spatial practices with fluid gender roles and lays the groundwork to redefine domesticity. Robinson uses a similar idea to sabotage the very definitions and regulations of the domestic, creating an ungrounded domesticity, a domesticity that is not situated in one particular location or site. Above all, they suggest that habitability [End Page] is not tied to a particular kind of space or location but rather to a relationship between the subject and space. Because each approaches domesticity from a distinct historical and cultural context, together they challenge the very foundations of domesticity and its relation to habitability. The primary spatial crisis is the tension between a rooted sense of place and an ungrounded sense of place. Jewett argues that a more flexible approach to occupying space produces a more sustainable habitability. The tale of Miss Sally Chauncey, "the last survivor of one of the most aristocratic old colonial families" of the village of East Parish , serves as a textual warning of the dangers of a limited and stable domesticity. Miss Chauncey is notable because of her intense attachment to her house. After a series of family tragedies, she "los[es] her reason" and is institutionalized at a nearby hospital. At the sight of her empty house, Miss Chauncey descends, again, into a mild form of insanity, but this time she refuses to leave. The girl who looks after her explains, "She has been alone many years, and no one can persuade her to leave the old house, where she seems to be contented, and does not realize her troubles; though she lives mostly in the past, and has little idea of the present, except in her house affairs" Miss Chauncey insists on living in the house even if it falls down around her. In fact, her connection to her home space is so strong that You are not currently authenticated. View freely available titles:

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Chapter 8 : The Country of the Pointed Firs | racedaydvl.com

"The Art and Meaning of Sarah Orne Jewett's 'the Courting of Sister Wisby'." *Studies in Short Fiction* 10 (): Hsu, Hsuan L. "Literature and Regional Production."

I expected to get back to town before this, but my sister is still ill from a long continuing rheumatic attack. Though it is possible this letter was composed in or, perhaps even in , it seems more likely to come from Her speaking of Hasty Pudding tickets and dating the letter in June point toward Jewett was likely to have received such tickets from her nephew, Theodore Jewett Eastman, who was a Harvard medical student during those years. In June , the club presented Boodle and Co. The May production was entitled Machiavelli. Transcription from a microfilm copy and annotation by Terry Heller, Coe College. I seize the paper nearest at hand to thank you for your dear letter. I was saying to Sarah only last eveg "we have neither of us been able to write to Sylvia and thank her for her dear letters and flowers and all kindnesses", and here you are writing us again and telling us what we wish to hear. As I get better I find it harder to write for some inscrutable reason and I can hardly write at all if I set at a desk, [as? I know you will be eager to hear about dear Mrs. Fields and I hasten to [Page 3] say that I have found her even better than I had expected, looking almost entirely well often and often, but much effort makes her look pale and weak. I think the conditions of an illness, the shutting up and losing ones work which is the backbone of life, are often as bad as the illness itself. And you know how she has depended upon her walks? How I wish that I could get to see you and dear Mr. I just tore the page off, but they look like gardening persons fingers, and I wish mine had been grubbing. Yours with unforgetting love S. Write to [Sir or Dr. It seems likely that Fields refers to the Richmond Streetcar Boycott , which began in April of and lasted until early fall. Between and , Washington was the dominant leader in the African-American community. Washington is not clear. It is generally assumed that Washington opposed such boycotts, preferring a more accommodationist approach to opposing "Jim Crow" racial segregation laws. This is likely Mrs. A carriage accident on 3 September incapacitated Jewett for professional writing; thereafter, she no longer wrote for publication. The meaning of these notes is not yet known, nor have any of the names been identified. Transcription and notes by Terry Heller, Coe College. SOJ to Frances Mrs. James Lodge put together: Fields always said it was the best of the book and liked it dearly, but I was not so sure then, and on Sunday I liked it a thousand times more than even before. I had a most dear letter from Mrs. I wish that you and she would read *The Way it Came*, my favorite among all Mr. I marked that, and *The Liar*, which comes next, in their respective volumes. *The Way it Came* is a great story I think, so full of feeling and of a subtle knowledge of human nature, of the joyful hopes, and enlightenments, and gray disappointments of life -- the things we truly live by! *The Liar*, *The Death of the Lion* etc. I often wish that I could see you. This moon makes we wish that we were together, and I am always wondering if I cant get to you. Things happen if you want them enough; I keep saying this with happy certainty, but I am just ending almost a week of the old thing in the back of my head, that came on when I felt very flourishing one morning and drove over to Mrs. You see that the effects of a railway journey would just cover a longer visit than anybody could possibly want. To day I am flourishing enough to be worth inviting. I have been down into the woods with my stick while Mrs. Fields went to drive. It is but a hampered life with these aches, and such stumbling feet when they go. Oh, I am tired of talking about them, as tired as anybody can be to hear me insist that they exist. Good-bye dear with love always from S. Thank you over and over again for your last dear and delightful letter. Fields places it with other letters from near That Jewett and Fields have been reading a favorite Sarah Wyman Whitman piece together suggests that they are remembering Whitman after her death on June 25, Annie Fields provided a "Poetical Prelude. Henry Whitman wrote "Happiness" for the collection. Mary Lodge contributed a preface, notes, and "Story of a Voice. Edith Wolcott, wife of Massachusetts governor Roger Wolcott Edith was the daughter of American historian William Hicking Prescott. See "Jewett to Dresel: These stories are by Henry James Jewett refers to the effects of her carriage accident of September For more information about the

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individual transcription, contact the Maine Women Writers Collection. Preparation by Linda Heller. Notes by Terry Heller, Coe College. James Lodge put together? Fields and I re-read the sermon on Sunday, after I had again got hold of it myself, and with new admiration. Fields always said that it was the best of the book and liked it dearly, but I was not so sure then, and on Sunday I liked it a thousand times more than ever before. I marked that, and "The Liar," which comes next, in their respective volumes. Riggs You have arrived via Berwick in high academic splendour and I am so glad to have your letter and to follow your track of the summer. It strikes me as a fine touch, the gold tassel, with the white hood -- I like a lot of colour! Thank Heaven she is better this summer than she was last summer, but I suppose she will not try to share any more in these great days And I loved the post cards -- your house, the little church! You have been very kind in writing, and in making me these pleasures beside the greater one of remembrance. I am glad to say that I am stronger than in the spring, and I have a sense of getting hold of myself again at times which is very pleasant to feel, but I have so little "capital" that to sit in the middle of a company of five or six, and try to keep the talk straight, or to write or read long, or to walk more than a little way brings a quick punishment. I am so glad to have got here by the sea -- and to Mrs. Cabot before I began this visit to Mrs. Almost the best thing about your photograph is the sight of your being so much better than when I saw you last. With many thanks and wishing that I could drive from my river to your river once more Yours most sincerely Sarah O. She little thought it once! Dating this letter is problematic. It seems, with some ambiguity, to refer to Mrs. Riggs receiving an honorary degree from Bowdoin College , which took place in June of However August 20 falls on Saturday in , Sunday in I have chosen as the more probable date. Jewett seems to indicate that the photograph Riggs has sent her shows a church with a second-story window, suggesting to her that there is a choir balcony or loft in the pictured church. These would be the singing seats. That her book has been published by Tauchnitz Leipzig, Germany in means that it receives distribution in English throughout Europe and that she is being paid for these sales. A Biography of Sarah Orne Jewett. Carlock says that she owned this letter in I am put on such short commons of reading and writing, and can manage to do so little of either, yet, that after the first delighted look I had to fall back on the after all! But I look forward to the day when I can quite live between the covers of that great book. I have thought of you many and many a time this summer, and always with a true gratitude for your dear thoughtfulness and kindness in so many ways. South Berwick, Maine October 1, [] Gentlemen: I thank you for your kind messages during the summer to which I could not make any answer, in fact, I have but lately begun to look over the many letters, etc. I am still kept on short commons of either writing or reading, but there are one or two things which I wish to say. I find another long letter from Mr. Edward Garnett¹ of London the writer, as Mr. Mifflin will remember, of some letters on the part of Messrs. I do not press for an immediate decision but lay the matter again before you. This, with the remembrances of Mr. But will you please give directions at the Press that the old binding should be restored to Betty Leicester? Even if the original cloths are no longer in market, I should think they might be approached in colour without much trouble. Believe me, with kindest regards and thanks, especially to Mr. Garrison for their letters, Yours most truly, S. Jewett Notes 1 Edward Garnett , English critic, essayist, playwright, and literary adviser to several British publishers over the years, had a hand in developing the careers of Conrad, Galsworthy, and D. In Houghton Mifflin reissued seven volumes in uniform bindings but from the original plates, which were called collectively Stories and Tales.

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Chapter 9 : People From Orne | Download eBook PDF/EPUB

Jewett's first novel is situated firmly in the genre of literary regionalism, but instead of celebrating a personal, affective connection to a particular locale, Jewett just as often critiques this sense of place. Deephaven details Kate Lancaster and Helen Denis's summer visit to the Maine village.

The first is well known, the self-conscious subject matter as pioneering, or pilgrimage, or return of some of her most famous fiction; the second is, appropriately enough, less clearly defined and intended, and its form, origins, and implications concern me most here. It suggests the attraction of another, very different path, that of the vagrant: Still, my own reading experience of Cather tells me that not all movements are categorically similar in her life or work, and I want to offer a qualification: This is common knowledge, of course. Cather delighted in recreational travel, leaving a now well-documented trail of nearly fifty years of holiday itineraries, from Wyoming camping trips to weekend excursions in New England to whole months of adventures in the southwestern deserts or of European grand touring. I usually call to mind the tragic or triumphant figure of migrant or immigrant, the pioneer, the exile finding or founding home. For from O Pioneers! This is undeniably compelling stuff, compelling exactly because of its evocation of master narratives of nation, religion, and individual psychology. Meanwhile, back in Hamilton, Godfrey St. For thee a house was built Ere thou was born; For thee a mould was made Ere thou of woman camest. And at some level I am reasonably certain that Cather would too. I will suggest later that St. I want briefly to revisit an early encounter and famous scene of literary instruction: I am interested here mainly in the specific spatial language that Jewett adopted to prescribe the way of art for the younger writer: You must find a quiet place near the best companions not those who admire and wonder at everything one does, but those who know the good things with delight! I mean this literally. What did the two women talk about during these encounters? She went on to insist that she would need an extended holidayâ€”at least six monthsâ€”to really think about her art, even though, as she put it, her pen would never travel very fast, even over smooth roads. Finally it burst upon me and I remembered well enough. It was on the stage of the Funke theatre, when Mr. In Cather was an exuberant young woman with a taste for fun and an extraordinary appetite for cultural experiences of all kinds. As she grew older she adopted increasingly restrained, focused, and even reverent personae. Her writing famously darkened and simplified, as did her pronouncements about it. I will not begin here to catalog these figures, who are often complex e. Peter with Lillian and Rosamond as bait. But the situation is not that simple. Peter, while Cather had in reality spent weeks there in feeling poorly, undergoing hydrotherapy for rheumatism and neuritis. In truth, a good deal of the happy, aggressive traveler that Willa Cather was and wanted to be appears in Louie Marsellus. More than once as I have worked at these ideas it has occurred to me that the movement of vagrancy protests and tugs against the directional pressure of the movement of exile: That battle, after all, was hardly discovered by psychoanalysis in the twentieth century, but it had deep roots in the classical tradition that both Cather and Freud admired. The daughters had never been on the Continent before. The father brought them down to Aix to cheer them up a little. He and his wife had come there on their honeymoon, long ago. They appear, after all, rather like Jazz Age versions of the free-spirited Willa Cather and Isabelle McClung of twenty years earlier, and they pass out of the story frivolously chattering but alive and still traveling, while Gabrielle returns alone to her room and dies. This alternate itineraryâ€”a last-minute tour or detourâ€”through Aix-les-Bains brings us at last back to Godfrey St. Peter in Hamilton, like Gabrielle Longstreet alone with disappointment in his own small room at the top of an empty house. He has already recognized impending death explicitly as the ending of a journey: Louie Marsellus is involved here too. As I intimated near the beginning of this essay, perhaps St. Perhaps he himself simply is not ready to settle down quite as completely as he had thought. He still has a journey or two to make himself: And, given that St. Here I am using the vocabulary of instinctual conflict in a more specifically Freudian sense than Stouck, but with less literal application to narrative energies than I did previously. U of Chicago P, U of Nebraska P, Letter to

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Sarah Orne Jewett. Houghton Library, Harvard U, Cambridge. Willa Cather Scholarly Edition. James Woodress and Frederick M. Jewell, Andrew, and Janis Stout, eds. A Calendar of the Letters of Willa Cather: An Expanded, Digital Edition [http: Letters of Sarah Orne Jewett](http://www.lettersofwillacather.org/). Houghton Mifflin Company, The American Empire of Migration.