The Catharine Maria SEDGWICK SOCIETY Newsletter

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In This Issue

A New Look at Catharine Sedgwick

Lion G. Miles

A series of surprising coincidences has resulted in the disclosure and identification of a new oil portrait of the young Catharine Maria Sedgwick, the best known American woman novelist of her age. Until now we have known of her appearance from a childhood portrait with her mother; two studies by Ingham; an 1842 silhouette; two mid-nineteenth-century sketches; and an 1852 carte-de-visite. Most often we know her from the pre-1834 painting by Charles Cromwell Ingham, the Irish-born artist based in New York City. Ingham achieved a certain degree of success as a painter of women, whom he embedded "in an enamel-like finish" with "handsome images of refinement."[1] If the other pictures of Catharine are of any credence, then the Ingham portraits may be overly idealized and not the best likenesses. One observer has characterized the pre-1834 painting as a "cartoon portrait."[2]

In June 2003, after having attended the Third Catharine Sedgwick Symposium in Stockbridge, I spotted an advertisement for a Sedgwick letter in the catalogue of a rare book dealer out of Schenectady, New York. Described as a letter to her older brother, Theodore, asking for her portrait to be delivered "if it is finished," this letter seemed to me to have historic significance. I called the dealer immediately and learned that he had just sold it to another dealer in Hamilton, New York. After some little pleading, I persuaded the first dealer to reveal the name of his customer. When I called the second dealer, I was relieved to learn that he had not yet sold the document and would hold it for me. His price was $150.

The letter arrived shortly thereafter and proved to be more important than I had expected. A short note in Catharine's own hand declared:

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My Dear Brother --

Will you be kind enough to have my picture in readiness to send by Mr Duncan when he goes out the next time -- I mean if it is finished -- or Rather will you inform Mr Duncan when he can have it --

Yours aff^{y}
C. Sedgwick

I hope I shall not have occasion to trouble you much hereafter --

CS --

She addressed her note to Theodore Sedgwick Esq. in Albany, where he was practicing law. Her brother then struck out his name and re-addressed it to "Mr Ames" at "Washington Street 41."

Below Catharine's note he wrote:

M^{r} Ames will please deliver the picture which he took for himself (as M^{r} Ames said he was willing to do) to the bearer

T Sedgwick
17 Aug^{t} 1813

Mr. Ames was none other than the prominent artist, Ezra Ames (1768-1836), who maintained a studio at 41 Washington Street in Albany (later South Pearl Street).[3] By 1813 Ames was achieving his first successes as a portraitist and the first Albany directory of that year listed him as a "portrait painter." Later he was to become the leading painter of the political and social elite in New York State, producing no fewer than 450 portraits.[4] At some unknown date he had copied Gilbert Stuart's portrait of Catharine's father, Judge Theodore Sedgwick, and in 1809 he had done a likeness of Catharine's brother, Theodore Jr.[5]

Listed in Ames's detailed account books at the New-York Historical Society is this entry for March 18, 1813, "M^{r} Sedgwick D^{r} [debit] To Painting a Portrait $25.00," with the Society's 1955 catalogue of Ames paintings stating that the portrait is "unlocated."[6] In light of Catharine Sedgwick's note, it now becomes clear that it was her brother, "M^{r} Sedgwick," who was acting as her representative, and that the portrait in question was actually of "*Miss* Sedgwick."

Catharine had traveled to Boston in January 1813 to attend to her father during his final and fatal illness there.[7] He died on the twenty-fourth and she was back in Stockbridge the next month. On February third she wrote Theodore that she longed to see him and now had "for all my brothers new sensations of love and dependence."[8] Catharine was still in Stockbridge on March tenth but was back in Albany the next day, only a week before Ezra Ames recorded her painting in his account book.[9] Could it have been an act of therapy for her to sit for her picture so soon after her father's death? If so, the artist avoided all signs of mourning in the portrait.

The record thus establishes that Ezra Ames painted Catharine Sedgwick in 1813, when she had just turned 24. But where was the portrait itself? Was it still "unlocated"? As it happened, Victoria Clements of the Catharine Sedgwick Society remembered that a gentleman named Frank Newton had loaned a painting to the Second Sedgwick Symposium in 2000, claiming it to be a portrait of Catharine. At that time it met with skepticism and nothing further was done to authenticate it.

The new information revealed in Catharine's note to her brother impelled me to reexamine Mr. Newton's painting. I met with him at his beautiful Gables Inn in Lenox and learned how he had obtained the picture. Sometime in 1991 or 1992 he attended an auction in Sheffield, Massachusetts. Despite its soiled, crumpled condition, Newton recognized it as a "good painting" and bid successfully at $500. Mr. Newton is a knowledgeable collector of fine art and he had the painting beautifully restored by experts in Philadelphia, retaining the original frame and as much of the painting's texture as possible.

But was the subject really Catharine Sedgwick and was this the portrait done by Ezra Ames in 1813? The Swedish author, Fredrika Bremer, visited America in 1849 and met Catharine at the Hudson River home of Andrew Jackson Downing. At the time of the meeting Miss Bremer wrote that Catharine was "between fifty and sixty, and her countenance indicates much sensible kindness, and good will, but no real genius. Her figure is beautifully feminine, and her whole demeanor womanly, sincere, and frank, without a shadow of affectation. ... I have felt that I could live with her as with a heavenly soul in which one has entire trust. I derived pleasure, also, from her highly sensible conversation and from her truly womanly human sympathies. She has a true and gentle spirit; and I feel that I can really depend upon her."[10] Catharine returned the compliment by writing that "there is a dignified, calm good sense about [Miss Bremer], with a most lovely gentleness and spirituality." She then sat twice for the Swedish

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traveler, "who makes capital water-colored sketches."[11] The resulting sketch shows Catharine in profile and has a remarkable resemblance to Mr. Newton's picture, with its prominent nose and "long, natural curls" framing her face.[12] It was this sketch that prompted Newton to identify the subject of his portrait as Catharine Sedgwick, and I am certain he was correct.

Two other pictures of Catharine also show a resemblance to the Newton portrait. In 2003 Lucinda Damon-Bach and Victoria Clements discovered that Charles Ingham had painted her a second time in 1836.[13] Then, about 1847, the Connecticut artist, Seth Wells Cheney, made a crayon sketch of Catharine that now resides in the Lenox Library.[14] The latter picture is very much like Miss Bremer's sketch.

Ezra Ames employed a number of common features in his portraits. Firstly, he most often used a standard canvas of 30 x 25 inches, many of his paintings measuring within fractions of inches close to those dimensions.[15] Mr. Newton has informed me that a small portion of the canvas was lost in the restoration process, but today it still measures 30 x 25 inches. Although Ames used "a wide range of poses and settings in an eclectic way," he "usually show[ed] a habitual back-lighting effect."[16] It is subtle, but the Sedgwick portrait does show a slight effect of that kind.

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1813 Portrait of Catharine Sedgwick, by Ezra Ames — Courtesy of Mr. Frank Newton

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Among other mannerisms peculiar to Ezra Ames's style was "the placing of the high lights in the eyes of the sitters. They are dot-like high lights, and are placed not on the same side of both eyes, as they would be if the artist regarded the source of light on the sitter, but at the upper and inner edges of the pupils."[17] This is seen plainly in Mr. Newton's Sedgwick portrait.

So, by a strange set of coincidences we have an interesting new look at Catharine Sedgwick as a young woman. Were it not for the discovery of Catharine's note to her brother, the recollection of an incident by Victoria Clements, and the artistic vision of Frank Newton, we might never have known about the Ames portrait. Today it hangs in the dining room of the Gables Inn, only a few yards from the site of the Sedgwick home in Lenox, where it probably hung for many years, a beautiful portrait of an important American literary woman.

Notes

1. James Thomas Flexner, *History of American Painting* (New York, 1962), 3:193.
2. Personal communication of Frank Newton.
3. Theodore Bolton and Irwin F. Cortelyou, *Ezra Ames of Albany* (New York, 1955), p. 77.
4. Bolton and Cortelyou, *Ezra Ames*, p. 150; Michael David Zellman, *300 Years of American Art* (Secaucus, N.J., 1987), 1:75.
5. Bolton and Cortelyou, *Ezra Ames*, p. 180.
6. Bolton and Cortelyou, *Ezra Ames*, pp. 182, 269.
7. Mary E. Dewey, ed., *Life and Letters of Catharine M. Sedgwick* (New York, 1871), pp. 92, 95.
8. Quoted in Mary Kelley, ed., *The Power of Her Sympathy* (Boston, 1993), p. 25. The catalogue of the first dealer to own Catharine's note misinterpreted her postscript to mean that its tone "intimates the two [siblings] might not be on the best terms." They were in fact quite close.
9. A letter from Catharine to Nathan Appleton of Boston, dated March 10, 1813, is in the possession of Professor Martin Torodash and establishes that she was in Stockbridge on that date. Dewey, *Life and Letters*, p. 95, contains her letter from Albany on March 11.
10. Adolph B. Benson, ed., *America of the Fifties: Letters of Fredrika Bremer* (New York, 1924), p. 17.
11. Dewey, *Life and Letters*, p. 317.
12. Dewey, *Life and Letters*, frontispiece.
13. Lucinda Damon-Bach and Victoria Clements, eds., *Catharine Maria Sedgwick: Critical Perspectives* (Boston, 2003), p. 188; Dewey, *Life and Letters*, p. 254.
14. The Cheney sketch is reproduced in Katharine M. Abbott, *Old Paths and Legends of the New England Border* (New York, 1907), p. 271.
15. Robin Simon, *The Portrait in Britain and America* (Boston, 1987), p. 151.
16. Simon, *The Portrait*, p. 151.

(Continued from page 5) — Iconography of Catharine Sedgwick

7. **1849. Watercolor sketch by Fredrika Bremer** (1801-1865), Sweden's first prominent novelist. Reproduced as a frontispiece to Dewey's *Life and Letters,* with the date 1851, but actually done in October 1849 on a visit to architect Andrew Jackson Downing's home, Highland Gardens, in Beacon, New York. Catharine wrote from Highland Gardens on October 13, 1849: "I sat to Miss Bremer, who makes capital water-colored sketches ... And since, I have given Miss Bremer another sitting" (Dewey, *Life and Letters*, p. 317). This sketch is also reproduced in James Tucker Cutler, "The Literary Associations of Berkshire," *The New England Magazine*, n.s., vol. IX, no. 1 (September 1893), p. 9.

8. **1852. Unmounted carte-de-visite photograph** at the Special Collections Library of Pennsylvania State University, accompanied by a letter from Catharine dated November 13, 1852. Reproduced as the frontispiece to Damon-Bach and Clements, *Catharine Maria Sedgwick: Critical Perspectives*.

Iconography of Catharine Sedgwick

Lion G. Miles

1. **ca. 1795. Oil painting on canvas** of Catharine Sedgwick, about age 6, with her mother, Pamela Dwight Sedgwick. First reproduced in an engraving on page 326 of Rufus Wilmot Griswold's *The Republican Court* (New York, 1855) and attributed to "W. Stuart." Another engraving appeared on p. 325 of Thomas Wentworth Higginson's *A Larger History of the United States of America, to the Close of President Jackson's Administration* (New York, 1886). A photograph of the portrait appeared opposite p. 258 of Clarence Winthrop Bowen, ed., *The History of the Centennial Celebration of the Inauguration of George Washington as First President of the United States* (New York, 1892) with the artist identified as "Ralph Earle." Recent scholarship identifies the artist as Joseph Steward (1753-1822), a minister and self-taught portraitist who had a museum of art in Hartford, Connecticut. A beautiful color reproduction of the painting appears opposite p. 321 of Margaret C.S. Christman's *The First Federal Congress, 1789-1791* (Washington, 1989) and a black and white copy on p. 139 of Lucinda L. Damon-Bach and Victoria Clements, eds., *Catharine Maria Sedgwick: Critical Perspectives* (Boston, 2003).

   The house seen through the window in the background is historically noteworthy as the earliest representation of the home of Rev. Jonathan Edwards when he came to Stockbridge in 1751. It was the first house occupied by a white man on the Main Street in the Indian mission town. Since the building was situated directly opposite the home of Judge Theodore Sedgwick, its depiction in the portrait suggests that the painting was done in the house belonging to Catharine Sedgwick's father. An engraving of the house, probably taken from the portrait, appeared as an "Ancient House in Stockbridge" on p. 98 of John Warner Barber's *Historical Collections of Every Town in Massachusetts* (Worcester, 1839).

2. **1813. Oil painting by Ezra Ames** (1768-1836) of Albany, New York. See article in this issue for the details and the first published reproduction of the portrait. For an interesting comparison of the physical features Catharine shared with her brother, Theodore, see the portrait of him by Charles Cromwell Ingham, reproduced as an engraving on the frontispiece to *The United States Magazine and Democratic Review*, n.s., vol. XI (1842).

3. **Pre-1834. Oil painting by Charles Cromwell Ingham** (1796-1863) of New York City. First published as an engraving on p. 355 of James B. Longacre and James Herring, *The National Portrait Gallery of Distinguished Americans* (Philadelphia, 1834) and many times since. This is the most commonly used representation of Catharine, recently reproduced on the cover and p. 36 of Lucinda Damon-Bach and Victoria Clements, *Catharine Maria Sedgwick: Critical Perspectives* (Boston, 2003).

4. **1836. Oil painting by Charles Cromwell Ingham**. Catharine wrote Charles Sedgwick from New York on July 22, 1836, "I am daily sitting at Ingham's, and want you very much to see the picture" (Mary E. Dewey, ed., *Life and Letters of Catharine M. Sedgwick*, N.Y., 1871, p. 254). While researching for their recent book, Lucinda Damon-Bach and Victoria Clements found a reproduction of this portrait in Nathalie Sedgwick Colby's *Remembering* (Boston, 1938) and included it on p. 188 of *Catharine Maria Sedgwick: Critical Perspectives*.

5. **1842. Silhouette cut by August Edouart**, with the caption: "Miss Catharine M. Sedgwick. Authoress of Stockbridge, Mass. Saratoga 16 Augt. 1842." Reproduced on p. 229 of Damon-Bach and Clements, *Catharine Maria Sedgwick: Critical Perspectives*.

6. **ca. 1847. Crayon portrait by Seth Wells Cheney** (1810-1856) of South Manchester, Connecticut. Presented by the artist's niece, Miss Lilian Goodman, to the Lenox Library about 1907. Reproduced in Katharine M. Abbott, *Old Paths and Legends of the New England Border* (New York, 1907), p. 271; Sarah Cabot Sedgwick and Christina Sedgwick Marquand, *Stockbridge, 1739-1939, A Chronicle* (Springfield, Mass., 1939), opp. p. 212; and Carole Owens, *The Berkshire Cottages, A Vanishing Era* (Englewood Cliffs, N.J., 1984), p. 20.

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A Note from the President

Lucinda Damon-Bach

The theme for our CMSS activities this year—and in this newsletter—could be "expansion": not just the branching out of Sedgwick Studies into new directions, but the expansion of what we know about Sedgwick herself. Both underscore how important it is to share our work publicly! Lion Miles' exciting identification of an early portrait of Sedgwick (see his story in this issue) is a case in point. Before the Second CMS Symposium in 2000, I wrote two press releases about our gathering and sent them to *The Boston Globe* and *The Berkshire Eagle*. To all of our great good fortune, the announcement caught the eye of Mr. Frank Newton, who called me and mentioned that he had a painting reportedly of Sedgwick—would we like to display it during our conference? Delighted, we said yes, and Dean Hebert, husband of conference co-director Victoria Clements, offered to drive to Lenox to pick it up for the weekend (and then carefully returned it as well—though he was accosted on his way back by Red Lion employees concerned that he was stealing the painting from the Inn!). It is due to Mr. Newton's initiative and great generosity—contacting the CMS Society as a result of the newspaper article and then entrusting us with his painting—that we have now been led, three years later, to Lion Miles' discovery. So we must actively continue to publicize our efforts—lectures, publications, conferences: who knows what else may be literally hanging around?

Steven J. Keillor has just expanded our understanding of Sedgwick's 1854 trip to the midwest in his new book, *Grand Excursion* (Afton Press, 2004), announced in this issue. Included in this newsletter you will find excerpts from her travel essay, "The Great Excursion to the Falls of St. Anthony," which Keillor reports was a main source for their project. In the next issue we will have a glimpse of her travels through France. Where is Sedgwick leading you? Let us know!

Our Pedagogy Roundtables at all three symposia to date have revealed a steady expansion in approaches to Sedgwick in the classroom—new texts, provocative assignments. If you have presented an idea in the past, or are currently exploring Sedgwick in your classroom, please forward copies of your ideas and strategies—syllabi, assignments, student responses, handouts you've shared at the various Roundtables—for posting on the ever-expanding CMSS Web site. Electronic versions are most appreciated, as they greatly facilitate the posting of materials. To keep Sedgwick studies alive, we need to continue to create a demand for her work, and our collaborative efforts as a society in sharing such materials can be one of the ways we make it easier for those new to Sedgwick to include her in their courses. The Web site continues to get dozens of national and international hits, so if the teaching ideas are available, they will likely be used (which will also support demand for our scholarly efforts). From Web site hits, we continue to get requests for hard-to-access materials (and are happy to provide them for the cost of photocopying and mailing). Please continue to let us know what stories or sketches you would find useful in your classes if they were made available on the Web site.

Our most recent expansion in the number of individuals willing to contribute time and energy to the society is another exciting stage in Sedgwick studies. Be sure to check out the candidates' statements in this issue for our upcoming election, and most importantly, let us know, by voting, who you would like to have working for you in the executive positions in the CMSS. You can cast your vote by mail or electronically. Thanks to Advisory Board member Robert Daly for receiving nominations, and thanks in advance to Ginny Mastromonaco and Judith Gibson who will be receiving votes and tallying the results.

And, of course, many, many thanks to Ellen Foster who, once again—and despite health Challenges—has produced yet another wonderful newsletter. Be sure to share your copy with a friend, and keep spreading the word! If you would like copies of CMSS brochures or newsletters to have available at a public lecture or other event, please let us know—we are more than pleased to help you promote Sedgwick studies more widely.

The Choice of a Lifetime: Marriage and Singlehood in Catharine Sedgwick's Writings

Society for the Study of American Women Writers Conference, Fort Worth, Texas September 2003

The Sedgwick Society made its presence known at the second biennial conference of the Society for the Study of American Women Writers held last September in Fort Worth, Texas. Besides our three panelists and myself, Society President Cindy Damon-Bach and First Vice President, Programs, Melissa Homestead attended, as well as numerous other members, many of whom had also attended our Sedgwick Symposium the previous June. With all those Sedgwickians around, discussing panel presentations and enjoying hors d'oeuvres, the Fort Worth conference at times felt like the Symposium, Continued.

The conference boasted a total of 80 sessions over three days. Unfortunately, what was very good for the SSAWW proved not so good for our particular session. The jam-packed conference program meant that six concurrent sessions were scheduled, even during the lunch hour, and our panel was one of six being held from 12:30 to 2 p.m. on Friday afternoon. The crowd was smaller than we hoped, but the intimate group of about 15 made for an excellent discussion period following the three papers.

I want to thank our three panelists, **Sarah Robbins, Jenifer Banks,** and **Lisa West Norwood**, all of whom have provided abstracts of their presentations for this newsletter. Thanks also to our readers, **Charlene Avallone, Maria Karafilis,** and **Ellen Foster**, who took on the task of reading a set of excellent proposals and deciding which three would work together best to create a stimulating, diverse, and thorough discussion of the issues surrounding women's choices to marry or to remain single in Sedgwick's works.

— Jenifer Elmore, Panel Chair

SSAWW 2003 Panelists Jenifer Banks, Sarah Robbins, Lisa West Norwood, and chair Jenifer Elmore — Photo courtesy of Lucinda Damon-Bach

"Secur[ing] an Independent Existence" for America's "Old Maids": Catharine Maria Sedgwick's Program of Teaching as Alternative Motherhood

Sarah Robbins
Kennesaw State University

In the "Forethought" chapter of her *Means and Ends or Self-Training* manual for young ladies, Catharine Maria Sedgwick declares: "A happy wife and mother is undoubtedly the happiest of all womankind." But she also avers: "do not, . . . my dear girls, fall into the common error of believing that, . . . as a single woman, you must . . . be discontented and despised." Sedgwick indicates that "marriage" is "not . . . essential to . . . usefulness, respectability, or happiness." Instead, she proposes that the single American women of her day could be both "independent" themselves *and* able to exercise a unique "power of dispensing" or giving to others (18-19). The route to such social power, according to Sedgwick, was teaching.

When we mine the body of literature that Sedgwick created primarily for young girl readers, and the overlapping collection of texts she intended for whole-family instruction, we find multiple examples of her efforts to define a meaningful social role for single American women. To carry out this campaign, Sedgwick was positioning her advice within the context of a genre of family literature that I have called the "domestic literacy narrative," because it literally tells stories of family reading and writing in action. (See *Mothering Literacy, Managing America*, forthcoming in fall 2004 from the University of Pittsburgh Press). These texts promote mothers' guidance of children's literacy development as aiding the formation of both middle-class social roles and the national welfare. It was the emphasis that such antebellum "domestic literacy narratives" were placing on republican mothers' teaching responsibilities *in* the home, *for* the nation, that, through a distinctive sub-genre, gave authors like Catharine Maria Sedgwick an entrée for claiming a maternal role for *single* women. This sub-genre, to which Sedgwick, Lydia Sigourney, and Lydia Maria Child all contributed, claimed a nationally significant maternal status for single American women based in their ability to teach siblings, young relatives, and students in domesticated schoolrooms.

Basically, this sub-genre claimed that true American motherhood was based not in biology—that is, not in *bearing* children—but in social action—that is, in *teaching* children and other child-like learners (such as working-class servants and the urban poor being served in social reform programs). A favorite plot line of this sub-genre excoriated "women of fashion" for failing in their serious maternal teaching duties, then depicted a single woman sister or aunt or schoolteacher of the children these women were neglecting as saving the day with maternally-inflected pedagogy.

Sedgwick's involvement in this literary campaign to claim motherhood for single women deserves special attention on two fronts. For herself personally, she extended her own genteel version of the role to include the value-added potential of authorship itself as heightened maternal teaching. Meanwhile, for her readers, Sedgwick offered several different versions of motherhood that could be accessible to other single women, even those from less affluent family situations than her own. In Sedgwick's writing on this topic, I've noted three types of single women idealized as maternal teachers. These include the sister or aunt devoted to home-based education; the single schoolteacher, providing a domesticated brand of learning for her students; and what we might call the "super single mother"—women who juggled both home and school teaching responsibilities.

Examples of Sedgwick's framing of these various types can be seen in the "Might Makes Right" chapter of *Means and Ends*, where she portrays the admirable domestic teaching of a brother (Raymond Bond) by his sister, Mary; in her "Emma Austen" story, where she depicts a motherly schoolteacher-in-training for a kind of surrogate national motherhood, as well as a parallel story about Amy Sutton in "Self-Education"; and the polemical "Old Maids" story, where one unmarried schoolteacher (Agnes) successfully "mothers" her sister Lizzy and Lizzy's children after their dissipated father fails to support them adequately. The "Old Maids" story is an especially assertive example of Sedgwick's use of this sub-genre. Agnes, though initially seeming to be denied access to maternal teaching because of her spinsterhood, winds up claiming a superior version of the role. She becomes a kind of "super mother": a successful schoolteacher *and* an educator of her sister's children.

In appealing portraits like this one, Sedgwick joined other women writers of her day—like Lydia Maria Child and Sarah Hale—in constructing domestic education and domesticated schoolteaching as single middle-class women's most significant social work.

Sedgwick — No Sentimentalist

Jenifer Banks
Michigan State University

Catharine Sedgwick was a careful observer of the impact of marriage on women within her own family and her circle of close friends. For example, she was sensitive to the way her mother's depression was exacerbated by the frequent absences of her husband; to the emotional suffering of her sister Frances before she separated from her abusive husband; and to the emotional tumult Fanny Kemble Butler suffered in her divorce from Pierce Butler. Sedgwick draws on these experiences for the informed critique of her fictional portraits of unsuccessful marriages.

Sedgwick's idealism and realism about marriage, issuing in profound ambivalence, are reflected in her own decision to remain single. She expressed these in a letter to Eliza Cabot, June 28, 1826:

> *I have just been glancing my eye over Milton's article on divorce, and in it he speaks so beautifully, and maiden that I am, I believe so truly of the possible happiness of marriage that he has conjured up from the burial places of my imagination the visions of my youth—those visions that made the reality whenever it approached seem gross and ugly to me. After all Eliza, I doubt if there are any so far spritualized on Earth as to invest that union with all the happiness of which it appears capable, but that is saying nothing—there is nothing here so good as it might be… and with out a "perhaps" marriage is undoubtedly the most happy, the most virtuous, the most exalted condition of human life. But alas in how few cases—and that it is spoiled of its riches, degraded to brute uses, cold and insipid and selfish, is certainly not a consolation, but an admonition to contentment, and to thankfulness that we have been spared what perhaps we could not have endured. I have written strangely and I wish dear Eliza you would burn this letter right up.*

We are encouraged to believe that Sedgwick's fictional heroines do enter successful marriages, but only after they have attained a clear and strong sense of self so they can enter that union as equals. Similarly, only after they have deconstructed the ideological constraints of their society can they find personal fulfillment within marriage. Their quest is often repeated in portraits of equally strong women who *choose* to pursue their happiness as *single* women. In presenting these portraits in her domestic novels, I argue, Sedgwick was writing against a current which was to find full expression in the sentimental tradition.

In her study *The Masochistic Pleasures of Sentimental Literature* (Princeton, 2000) Marianne Noble offers a useful perspective on these complexities. The three ideological constraints she emphasizes are: female erasure or the non-corporeal woman implicit in **the ideology of true womanhood**; the **Calvinist** concept of affliction as a manifestation of God's love, and the destruction of individual autonomy (50) as a prerequisite for union with God; and the legal concept of **coverture** (30). I argue that Sedgwick writes against such constraints.

Sedgwick's heroines, far from accepting the ideal of female non-corporeality, are physically active, vigorous young women, able to use their bodies to rescue others, e.g. Hope Leslie and Gertrude Clarence. Sedgwick's heroines may listen to the disciplinary voices of men, but do not rely on them for a sense of self and certainly do not marry them for some sort of sustained disciplining. e.g. Hope Leslie, Isabella Linwood.

Sedgwick saw the destructive nature of Calvinist notions in her sister Frances's extended struggles. Sedgwick's contempt for abusive males is apparent in her portraits of Sir Philip Gardiner and Pedrillo. The destructive side of self abnegation in marriage is reflected in figures such as Henry Redwood's mother and Mary Erwine. Sedgwick's most sustained critique of the Calvinist church appears in A *New England Tale,* but in *Married or Single?,* she exorcises any sense of the satisfaction that comes from suffering itself and emphasizes its capacity to strengthen a marriage based on mutual love and respect. For example, Eleanor Esterly retains her "individual existence" and is an equal if not stronger partner in the marriage.

A realist, Sedgwick understood the negative power of coverture over women. For example, women like Mrs. Layton may despise their husband's power but must still suffer the consequences of their husband's profligacy, gambling or crime. Sedgwick's heroines are even farther removed from any "eroticize[d] male dominance" associated with financial dependence. For example, by emphasizing that Roscoe accepts half of Gertrude Clarence's father's fortune only "as a trust" Sedgwick acknowledges the legal reality even as she proffers an alternative to male dominance (512). We are assured that he has married her for love, not for her fortune, and that he sees the gift from her father as her money as much, if not more, than his.

The Nature of Consent: Marriage Choices in *A New-England Tale* and Other Novels

Lisa West Norwood
Drake University

Catherine Maria Sedgwick was deeply interested in the decisions men and women make about marital partners. Many of her most well-known novels, *A New-England Tale, The Linwoods,* and *Hope Leslie*, involve multiple characters who choose both for and against marriage partners—and even against marriage entirely. Choice, therefore, was an important consideration to an even greater extent than in eighteenth century British novels, where two clear rivals establish the criteria for a suitable mate for the central heroine. The idea of choice takes on greater meaning in the context of the "early republic," in which the national family as well as the intimate one was based on educated choices with the future in mind. Sedgwick's emphasis clearly shows the importance of "choice" and decision-making as well as love and sentiment in the marriage process.

Gillian Brown recently has complicated our understanding of the creation of the Lockean subject who can engage in such forms of personal and political government, asking us to revisit the concept of "consent" in its broader manifestations. This paper will build on some of those ideas of consent and choice in the marriage decision while focusing on a particular linguistic structure Sedgwick uses in her novels. The language of marriage choice becomes embedded not in political terms of the day, but rather in metaphors or images of nature. The choice that is made is, ultimately, a "natural" one. While this authority of nature itself seems "natural" in that it presumes the process of decision-making itself is rational, or natural in the sense of the word as derived from its Englightenment heritage, it also elides the demanding mental work that brought about the revelation that made the decision finally seem "natural." Furthermore, the ideas of nature suggest an earthiness or knowledge that is apart from the mental heuristics used in decision-making.

This paper will primarily focus on *A New-England Tale*, although I will also make references to *Hope Leslie* and *The Linwoods*, where similar language of nature is used in the passages where marriage decisions are narrated. The landscape plays an important part in the novel from the beginning, but the landscape is almost always linked with romantic love and ideas of marital partnership between men and women. This obsessive link between the world of nature and love marks her unstable mind, but the same link is seen in the process through which Jane demonstrates her rational powers in choosing a love for marriage. The couple that worry about her possible union with Erskine mention their link as a natural one that tends toward the unatural or the grotestque. "You might as well undertake to make the stiff branches of that old oak tender and pliable as the sprouts of the sapling that grows beside it as to expect Miss Jane can alter Erskine....She has no call to walk upon the sea, and we cannot hope a hand will be stretched out to keep her from sinking" (122). The mixed metaphor only adds to the importance of "nature"—or a lack of nature—in their potential marriage; even the image of the tree and sapling is a perversion of the famous Milton passage of the tree and vine supporting each other. Later, in the final confrontation between Jane and Erskine, the rhetoric of nature is there amidst all the religious and moral "reasons" for their incompatibility. Ideas of planting, agriculture, harvests, etc. also participate in the dialogues about marriage and the future of the society.

While the constant insertion of metaphors of nature themselves is fascinating in what otherwise appears as dense, religiously-oriented (or morally-oriented) discussion, I hope to suggest that it is not only the contrast between the implication that marriage choices are "natural" and that they are based on intellectual decisions that is significant. Sedgwick also is showing us something about the "nature" of choice itself, or the "nature" of consent in the early republic. As the example of Bet in *A New-England Tale* shows, a mere link of nature and love is not sufficient to provide a meaningful social position in life. Rather, the topography of consent itself must be internalized and appreciated as a picturesque landscape can be appreciated. Making a choice can only appear natural after certain steps of individuation and intellectual independence have been reached—and the association with nature itself perhaps is the marker that reason, consent, and self-government have reached the level necessary for a proper choice.

Catharine Maria Sedgwick: Romancing the Revolution and Revolutionizing the Romance in Nineteenth-Century Fiction

at the American Literature Association Conference,
May 27-30, 2004
San Francisco, California
(Hyatt Regency, Embarcadero Center)

Thursday, May 27, 2004
4:00 – 5:20 pm

Sponsored by the Catharine Maria Sedgwick Society

Emily Van Dette, Penn State University
'It should be a family thing':
Family, Nation, and Republicanism in Sedgwick's *A New-England Tale* and *The Linwoods*

Mike Kelly, New York University
New Romances of History: Opposition to Sir Walter Scott in Sedgwick and Paulding

Catherine Kaplan, Arizona State University
Beyond Private Yankee Doodle: Joseph Plumb Martin's Revolutionary War Memoir Reconsidered

Deborah Gussman, Richard Stockton College of New Jersey, Chair/Moderator

Sedgwick Society Business Meeting

Please plan to attend our Society-sponsored session as well as the business meeting.

We look forward to seeing you in San Francisco!

Excerpt from "The Great Excursion to the Falls of St. Anthony," published in *Putnam's Monthly*, Vol IV, (September) 1854: 320-325. Signed "C.M.S., Lenox, 1854."

The essay is framed as "A Letter to Charles Butler, Esq., by One of the Excursionists."

. . . "Certainly there was a peculiarity in the hospitality of Messrs. Furnum and Sheffield, and their associates. A 'merchant prince' gives a dinner in town to, it may be, twenty friends. They partake his luxurious viands from golden dishes, and drink his delicious wines from crystal, and are not very much happier, and perhaps not at all the wiser or better for it. And even the 'bal costume,' the fete of the season, is, to most of the dear five hundred, 'stale, flat, and unprofitable.' But this festival was of another nature. Their guests were invited not to admire their state, or to envy or covet their wealth, but to see--most of us for the first time--the inappreciable riches and untold beauty of our own country--our own inalienable possessions; to have our piety and our patriotism kindled, not by mouldering ruins, and doubtful traditions of past achievements, but by the first revelation to our senses of the capacity of our country, the first intimation of its possible glorious future. And, as we traversed the road just completed by our benefactors, the last link in the chain that binds, in *union* and brotherhood, the states from the Atlantic to the Pacific, we had some faint comprehension of god's good gifts to us. As we gazed on these vast prairies, on whose borders man seems to have but just alighted, the mind's eye opened on the multitudes who are destined to enter in and possess this land of promise prepared for them by the universal Father. First must come our eastern people, with their dauntless enterprise, their infinite ingenuity, their inventive genius, their Puritan armor, the Bible and the school-book, and, in their track, to be taught and moulded by them, those who have been spoiled of their natural rights for ages, crushed under the iron hoof of despotisms, to stand erect, men among men, and learn the glorious truth announced 79 years ago, and *not yet quite digested*. It is a short and pithy creed.

"'We hold these truths to be self-evident:--That all men are created free and equal; that they are endowed by their Creator with certain inalienable rights; that among there are life, liberty, and the pursuit of happiness.'

"I believe that the reflecting men and women of our excursion party felt, as they never felt before, the great mission of their children and their neighbors who are going West.

"And are they not *all* going to the West?

"Was there not something prophetic in the exulting shout that broke forth, the hurras [sic] and the waving of hats, when our party, in their arrow-like progress, first caught sight of the Mississippi?" (321)

. . . "You lost, my dear Mr. Butler, the most picturesque part of our travel, by turning back at Rock Island.

"None of that happy company, who thence pursued their way up the river, will ever forget the moment when our fine steamers, their bows wreathed with prairie flowers and evergreens, left one after the other, their moorings at Rock Island, and sailed, with music on their decks, like birds by their own song, lighted by the moon, and saluted by the gay fireworks from the Old Fort. With the first morning, came clouds and rain and cold winds; but we found sheltered gazing positions outside, and the elements could not obscure our pleasure, though they somewhat damped the generous reception prepared for us by the hospitable citizens of Galena and Dubuque." (322)

. . . "We glided along past this enchanting scenery, for four days and nights of our blessed week, amidst sunshine, moonlight, and clouds; each variation of the atmosphere serving to add a new charm or reveal a new beauty. Our light boats skimmed the surface of the water like birds; and, with the ease and grace of birds, they dipped down to the shore, and took up their food, their fiery throats devouring it with marvellous rapidity.

"The commodore of our joyous little fleet, Colonel Mix--ever honored be his name!--made every arrangement to produce the greatest amount of comfort and enjoyment. No racing was permitted. The sailing was so ordered, that what we saw, by the exciting moonlight, going up, was resplendent, in the full light of day, coming down; and, for it seemed as if the clouds co-operated with the benignant Commodore, what was draped and softened by mist, in our ascension, was unveiled and defined in our descent. The boats, at the approach of evening, were lashed together to allow an extension of social intercourse, and visits were interchanged, and the general voice was of satisfactions and

(Continued on page 13)

(Continued from page 12) — "The Great Excursion"

enjoyments without number. The lights of four parallel boats streamed, with charming effects, upon the shores of Lake Pepin, where the river, unbroken by islands, is five miles wide." (323)

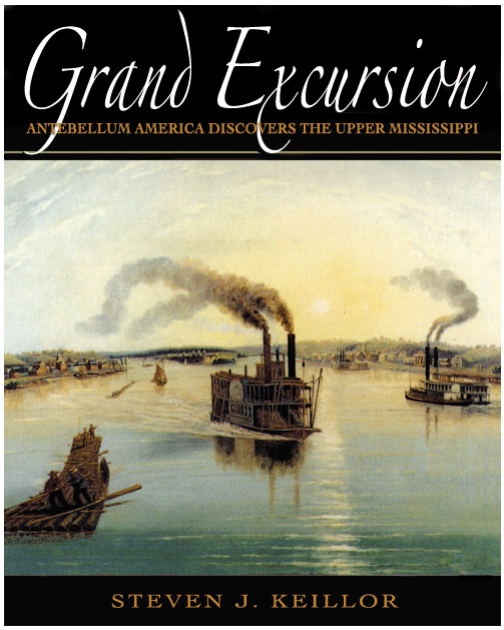
. . . "Ah, Mr. Butler, why did you not come with us? You should have seen that beautiful tower of St. Paul's, sitting on its fresh hillside, like a young queen just emerging from her minority. You should have seen the gay scrambling at our landing there, for carriages and wagons, and every species of locomotive, to take us to our terminus at St. Anthony's Falls. You should have seen how, disdaining luxury or superfluity, we--some among us accustomed to cushioned coaches at home--could drive merrily over the prairie in lumber-wagons, seated on rough boards. You should have seen the troops and groups scattered over St. Anthony's rocks (what a picturesque domain the saint possesses!) And you should have witnessed the ceremony performed with dignity by Colonel Johnson, of mingling the water taken from the Atlantic at Sandy Hook, *one week before*, with the water of the Mississippi; and there and then have remembered that, but three hundred years ago, DeSoto, after months of wandering in trackless forests, was the first European discoverer of this river. What startling facts! What confounding contrasts." . . . (323-324).

. . . "Perhaps what most pleased us in St. Louis, and most naturally, was the absence of all obtrusive signs of what we consider the only misfortune of Missouri--the only obstacle to its future pre-eminence--slavery. But this disease has made so little progress there, that there is much reason to expect the hea[l]thful young state will throw it off. Some of its best citizens are opposed to it, and we met and heard one, a '*young* man eloquent," who is just entering, with sure promise, political life, and who has the generous boldness to throw himself in the scale against it--God speed him!" (325)

. . . "Do you ask me if I would live in the West? I answer without hesitation, no! I saw nothing there so lovely to my eye as the hillsides, the deep, narrow valleys, the poor little lakes, and the *very* small river of our own Berkshire. But at these hearth-stones our affections were nurtured, and here in our cemeteries rest and are recorded our holiest treasures. Besides, the old tree uprooted from a sterile hill will not thrive in level ground--be it ever so rich. No. Let the young go. They should. They do go in troops and caravans, and in the vast prairies of the valley of the Mississippi may they perfect an empire of which their Puritan Fathers sowed the seeds on the cold coast of the Atlantic. But let them remember their fathers were proof against poverty. May they be against riches!" (325)

[N.B. All italics are Sedgwick's.--LDB]

Forthcoming from Afton Historical Society Press: *Grand Excursion: Antebellum America Discovers the Upper Mississippi*, by Steven J. Keillor



Author Steven J. Keillor notes that Catharine Sedgwick and her brother Charles are major figures in his story of the Grand Excursion of 1854, a celebration of the first railroad to reach the Mississippi River. In narrating these events, he draws on their letters as well as Sedgwick's essay "The Great Excursion to the Falls of St. Anthony," excerpted in this issue.

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Notes and Queries

CMS and Nathaniel Hawthorne

A special thanks to Charlene Avallone and Nini Gilder for sharing their Sedgwick/Hawthorne sightings in response to my recent e-mail query. My subsequent "Cath and Hawth" talk on 10 March 2004 went well. Here are some of the tidbits we uncovered of Sedgwick's views of Hawthorne, and vice versa.

We know that although Sedgwick admired parts of Hawthorne's *The House of Seven Gables*, overall she thought it a "failure": "There is marvelous beauty in the diction; a richness and originality of thought that give the stamp of unquestionable genius; a microscopic observation of the external world, and the keenest analysis of character; an elegance and finish that is like the work of a master sculptor—perfect in its artistic details. And yet, to my mind, it is a failure. It fails in the essentials of a work of art; there is not essential dignity in the characters to make them worth the labor spent on them. A low-minded vulgar hypocrite, a weak-minded nervous old maid, and her half-cracked brother, with nothing but beauty, and a blind instinctive love of the beautiful, are the chief characters of the drama. 'Little Phoebe' is the redemption, as far as she goes, of the book—a sweet and perfect flower amidst corruption, barrenness, and decay. The book is an affliction. It affects me like a passage through the wards of an insane asylum, or a visit to specimens of morbid anatomy. It has the unity and simple construction of a Greek tragedy, but without the relief of divine qualities or great events; and the man takes such savage delight in repeating and repeating the raw head and bloody bones of his imagination. There is nothing genial, excepting always little Phoebe, the ideal of a New England, sweet-tempted, 'accomplishing' village girl. I might have liked it better when I was younger, but as we go through the tragedy of life we need elixirs, cordials, and all the kindliest resources of the art of fiction. There is too much force for the subject. It is as if a railroad should be built and a locomotive started to transport the skeletons, specimens, and one bird of Paradise!" ("Miss Sedgwick to Mrs. K. S. Minot. Lenox, May 4, 1851." In Mary Dewey, *The Life and Letters of Catharine Maria Sedgwick*, 328-329). Parts of this comment, "The book is an affliction" through "insane asylum," have been quoted most recently by Brenda Wineapple in her new biography *Hawthorne: A Life*, NY: Alfred A. Knopf, 2003, p. 232).

Later in her life, we also know that CMS rather liked *The Marble Faun*: "You have doubtless the two last great books, Hawthorne's and Florence Nightingale's—the last, one that will scatter blessings through the land. Like light and air, it is for universal good. It is rare for a person who has Miss Nightingale's wonderful powers of execution to write with such force, directness, and pithiness. I have but just begun the 'Marble Faun.' I am sure you will feel, as I do, that it pours a golden light into the dim chambers of memory, and revivifies the scenes that we, too, once enjoyed" ("Miss Sedgwick to Mrs. Channing. Woodbourne, March 10, 1860." In Mary Dewey, *The Life and Letters of Catharine Maria Sedgwick*, 378).

And we know that Hawthorne's narrator of *A Wonder Book* (1852), Eustace Bright, sends this compliment Sedgwick's way: "But here in Lenox I should find our most truthful novelist, who has made the scenery and life of Berkshire all her own" (Centenary Edition, Vol. VII, p. 169).

But what else did they say about each other? If you happen to come across anything, please let me know!

Please contact Cindy Damon-Bach
lucinda.damonbach@salemstate.edu

CMS and Susan F. Cooper

Was Sedgwick by chance a friend of Susan F. Cooper?

Please contact:
Cynthia Cirile, Artemislives@aol.com

Responses to earlier queries?

If you've received responses from queries published in earlier issues of the newsletter, please contact Ellen Foster (efoster@pathway.net) with the answers so that we can share them with the full membership in future issues. Thanks!

2004 Society Election of Officers
Guidelines and Deadlines

All officers are elected to three-year terms by a simple majority of the members who vote via an official ballot distributed by electronic or regular mail. The candidates selected in this election will take office on July 1, 2004. Their term of office will expire on June 30, 2007.

The 2004 Society election will open upon your receipt of this newsletter. Members who choose to vote via email may complete an electronic ballot to be distributed the week of May 15, 2004. Voting will close on May 21, 2004; ballots, whether mailed or emailed, must be postmarked or sent on or before May 21, 2004.

Members are asked to vote **either** by completing and mailing the paper ballot provided in this issue (photocopied ballots acceptable) **or** completing and returning an electronic ballot.

Mail completed paper ballots to Ginny Mastromonaco at the address provided; email completed electronic ballots to **both** Ginny Mastromonaco and Judith Gibson. Ginny Mastromonaco and Judith Gibson will meet to verify each member's ballot (whether by mail or electronic submission), to count the ballots, and to report the election results to the current executive board members: Lucinda Damon-Bach, Melissa J. Homestead, Jenifer Elmore, Ellen Foster, and Deborah Gussman. The election results will first be announced via email and then published in the Fall 2004 newsletter.

Contributors to this issue

Jenifer Banks is a professor of English at Michigan State University; she has frequently presented papers on Sedgwick.

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

Jenifer Elmore is Second Vice-President, Programs, of the Sedgwick Society. She teaches at the Harriet Wilkes Honors College of Florida Atlantic University.

Lion G. Miles is an independent scholar with special interests in early American history, Native Americans, and Berkshire County. He lives in Stockbridge and has published articles in a number of historical journals.

Lisa West Norwood is an assistant professor of English at Drake University, covering American literature to 1900 and environmental literature, including a course on "Early American Women Writers: The Politics of Recovering Women's Voices" and an Honors course on "Slave Narratives and Domestic Fiction."

Sarah Robbins is a professor in the Department of English, Kennesaw State University, director of the Kennesaw Mountain Writing Project, and director of Keeping and Creating American Communities.

2004 Society Election of Officers
Candidate Statements

President: presides at the annual meeting of the membership, designates a recording secretary at meetings, convenes a meeting of the executive council, consults with the advisory board, formulates policies and projects that promote the mission of the society, in particular, creating liaisons with societies and institutions and promoting access and availability to Sedgwick's work, and assists other officers.

Candidates:

Lucinda Damon-Bach, Assistant Professor of English, Salem State College

The CMSS is noted for its dedication to scholarship and its collegiality, and I am proud to have played a role in shaping both. I am eager to continue the work I've begun—raising Sedgwick's profile in the public eye, helping scholars meet and share their work, making Sedgwick more accessible for classroom use. Future plans include strengthening our membership network, linking actively with other societies, and pursuing grants for projects such as a tv/video documentary.

Melissa J. Homestead, Assistant Professor of English, University of Oklahoma

Having directed 2003 Symposium as First VP, I am running for President to lead the Society in initiatives designed to foster new work in Sedgwick studies. First: working with collections holding Sedgwick materials on accessibility and cataloging issues. Second: continuing efforts to promote and coordinate work on editions of Sedgwick's works and letters. Third: with the First VP, investigating the feasibility of holding symposia in new locations in collaboration with institutions or other author societies.

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First Vice-President, Programs: coordinates and develops activities and programs for the Society and serves as director of the Sedgwick symposium or other Society-hosted conferences.

Candidate:

Patricia Larson Kalayjian, Assistant Professor of Interdisciplinary Studies, California State University, Dominguez Hills

Since I was introduced to *Hope Leslie* (a Xeroxed copy, of course) in 1985, Sedgwick has been a part of my personal and professional life. It has been such a pleasure sharing my passion with other Sedgwickians via the Society! I look forward to giving back to the Society, hope to build on the fine tradition of the three prior Sedgwick Symposia, and promise to devote as much energy and care to the office as have my predecessors.

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Second Vice-President, Programs: has primary responsibility for organizing Society-sponsored panels at external conferences such as those held by the American Literature Association (ALA) and the Society for the Study of American Women Writers (SSAWW) and assists the First Vice-President, as needed, in coordinating other activities and programs of the Society.

Candidates:

Jenifer Elmore, Adjunct Professor of English, Harriet Wilkes Honors College of Florida Atlantic University

Serving in this capacity since 2001 has been rewarding and educational. I have strived to maintain variety, relevance, rigor, currency, and creativity in our panels at ALA and SSAWW. Under my leadership, we sponsored our first MLA special session in 2002. I have worked to establish policies, such as a blind selection process for non-Symposium conference panels, that incorporate fairness and transparency into the fabric of our Society. I welcome a second term of service.

Lisa West Norwood, Assistant Professor of English, Drake University

I would like at least one panel a year dedicated to teaching issues—the materials we use, the points we emphasize, and/or the texts we use. These pedagogical panels, I think, would bring additional listeners to our sessions. I also would like to see if we can start a mentoring program for graduate students who are working on Sedgwick. This also will help us participate more actively in the Sedgwick that is taught across the country.

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Vice-President, Communications: produces and distributes the Society newsletter, which is published at least annually, and communicates other matters of interest to the membership as needed.

Candidate:
Ellen Foster, Instructor, Slippery Rock University

As editor of the Society's newsletter for the past three years, I have worked to share our members' most recent scholarship and to inform members of new and forthcoming publications, Society calls for papers and events, and other Sedgwick-oriented news. In the future, I would like to include yet more scholarly articles, more transcriptions or reprints of difficult-to-access archival materials, and more reports on our members' activities at local, state, or regional conferences.

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Vice-President, Finance/Membership: maintains a membership list, solicits new members, collects-dues, and pays all bills.

Candidate:
Deborah Gussman, Assistant Professor of American Literature, Richard Stockton College

As VP for Membership/Finance, I would continue to work with the executive committee and members to promote the Sedgwick Society, and to increase its membership through visibility at conferences such as SSAWW, ALA, and MLA, as well as on the web. Following Victoria Clements' lead, I am pursuing non-profit status for the society. I look forward to helping plan the next symposium, and building on our well-deserved reputation for scholarly innovation, collaboration, and camaraderie.

The Catharine Maria Sedgwick Society Newsletter

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

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Please direct inquiries as follows:

Newsletter Submissions/Queries and Announcements for Electronic Distribution
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Slippery Rock PA 16057
efoster@pathway.net

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Sedgwick Symposium 2003
Melissa J. Homestead, mjhomestead@ou.edu

Non-Symposium Conference Panels
Jenifer Elmore, jelmore@gate.net

Sedgwick Society Website
http://www.salemstate.edu/imc/sedgwick
Lucinda Damon-Bach,
lucinda.damonbach@salemstate.edu

Acknowledgments

Sincere thanks to **Dr. Neil Cosgrove**, chairperson of the Department of English at Slippery Rock University. The Department of English has generously funded the printing and mailing costs of this newsletter. On the Society's behalf, I offer our thanks. Ellen Foster

Thanks also to our supportive membership and friends, especially those who have presented their scholarship at Society-sponsored panels and served on Society committees.

Submission Deadline for the Fall 2004 Issue

August 15, 2004

Membership Form

Membership in the Catharine Maria Sedgwick Society includes a subscription to the newsletter and e-mail updates of all Society activities, including calls for papers. The membership year runs from July 1 to June 30. Membership expiration date appears on the newsletter address label to remind members of when it is time to renew.

Please be careful to write LEGIBLY!!

Membership (check one):

Regular	$10.	_____	Lifetime	$200.	_____
Institutional	25.	_____	Student	5.	_____

Please add $5. per year for international mailing.

Name _____

Affiliation _____

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

_____

Preferred e-mail address *(only one, please)*: _____

Phone numbers (H) _____ (O) _____

Would you like to receive e-mail updates from the Society? _____ Yes _____ No

Please return this form and your membership payment (by check or money order made payable to Sedgwick Society) to: Deborah Gussman, 619 Wayne Avenue, Haddonfield NJ 08033.

Official Ballot — 2004 Sedgwick Society Election

Only F/Y 2003-2004 members are eligible to vote.
This ballot may be photocopied.

On or before MAY 21, 2004 (postmark date), mail your completed ballot to:

Ginny Mastromonaco
11 Apple Hill Drive
Cortlandt Manor, NY 10567-5229

President (vote for 1)

☐ Lucinda Damon-Bach

☐ Melissa J. Homestead

First Vice-President, Programs (vote for 1)

☐ Patricia Larson Kalayjian

Second Vice-President, Programs (vote for 1)

☐ Jenifer Elmore

☐ Lisa West Norwood

Vice-President, Communications (vote for 1)

☐ Ellen Foster

Vice-President, Finance and Membership (vote for 1)

☐ Deborah Gussman

Member signatures will be removed prior to the counting of ballots.

Member Signature

Please print name here.

Catharine Maria Sedgwick Society
c/o Ellen Foster
Department of English
Slippery Rock
Slippery Rock PA 16057