

## The World of Women's Friendship: In the Case of S. O. Jewett

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### Abstract

This paper is the third and last in a series which discusses women's friendship and Sarah Orne Jewett.

The first two papers aimed to explore the patterns and nature of female friendship as described in the works of S. O. Jewett, namely, in one of her early works, *Deephaven*, and her later work and acknowledged masterpiece, *The Country of the Pointed Firs*.

This paper explores the world of female friendship in Jewett's life through her letters sent to her women friends. By so doing, the powerful bonds among women in the form of friendship are shown to have been very important to her. Friendship with women constitutes one of the important themes of Miss Jewett's literary works from her early days through later ones. It is also shown that there are links between her life and her works, reflecting her own experiences.

### 女性たちの友情の世界 — S. O. ジュウエットについて —

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### 要旨

本稿は、サラ・オーン・ジュウエットの作品に「女性の友情」という新しい光を当てて考察する一連の試みの第三稿（最終稿）である。前二稿ではジュウエットの初期の作品 *Deephaven* と後期の作品で最高傑作とされている *The Country of the Pointed Firs* における女性の友情の性質とパターンを論じた。

本第三稿ではジュウエットの実生活における女性たちとの友情について、彼女の書簡集を通して考察する。友情という形態の女性たちとの強い絆はジュウエットの作品の中で初期から後期に至るまで重要な主題のひとつであったことが伺え、それはジュウエットの実体験が色濃く反映されているのである。

## INTRODUCTION

In the 1960s the Feminist Movement started and strongly influenced the whole society of the United States. It has also shed a different light on literary works written by women in the late nineteenth and early twentieth centuries including those of Sarah Orne Jewett. For example, thanks to the Movement, the issue of women's career versus traditional marriage became one of the important themes of women's literary works. Moreover, the Feminist Movement has brought female friendship to the surface in literature. Until then, the theme of female friendship had been rather neglected or slighted in the field of literary criticism. These points were thoroughly discussed in the previous

two papers <sup>1)</sup> of this series.

The links between life and literature seem to be very strong in the case of Miss Jewett herself. This last paper, therefore, explores her own friendships with the women in her real life through her letters sent to them. Section I roughly depicts S. O. Jewett's life. Section II discusses her own friendships observed through *Letters of Sarah Orne Jewett* edited by Annie Fields, her female best friend.

S. O. Jewett had been labeled as local colorist before the Feminist Movement brought some new interpretations on women's literature. Through the following discussions, however, she will be re-evaluated not only as a local colorist but also as a writer who deals with rather new themes of the twentieth century including women's career and female friendship. In the process, Miss Jewett's friendships with women in her life will be highlighted.

## I

Miss Jewett was born in South Berwick, Maine on September 3 in 1849 as one of the three daughters of Theodore and Caroline Jewett. Miss Jewett's paternal father was a successful and, therefore, wealthy shipowner. In consequence, by birth Miss Jewett herself belonged to the upper class of the society.

Her father was a physician as described in one of her early works, *A Country Doctor*, which is Miss Jewett's autobiographical story. Unfortunately, she was chronically ill throughout childhood; she spent less time in school than outdoors because she drove with her father on his daily rounds of patients.

Willa Cather (1873–1947), who knew Miss Jewett between 1908 and 1909, wrote as follows:

Born within the scent of the sea but not within sight of it,  
in a beautiful old house full of strange and lovely things brought  
home from all over the globe by seafaring ancestors, she spent much of  
her childhood driving about the country with her doctor father on  
his professional rounds among the farms. She early learned to love  
her country for what it was. <sup>2)</sup>

She accompanied her father on house calls where she met many different people and heard some of the stories which later she transfigured in her works. While they were driving the carriage, her father often shared with Miss Jewett what he knew about local plants and herbs and this is reflected in her works as a detailed knowledge of vegetation in New England. Indeed, she was taught many lessons and was shown many things by her father while riding to visit to his patients along the country by-ways.

Miss Jewett was educated in southern Maine; in 1861 she entered Berwick Academy and graduated from it in 1865. Although she lived there until she died, she made frequent trips to Boston, Chicago, New York City, and other parts

of the United States. She also made extensive visits to European countries during four trips to Europe with Mrs. Annie Fields, her life-long friend, in 1882, 1892, 1898, and 1900.

Once Sarah Way Sherman, the author of *Sarah Orne Jewett, an American Persephone*, asked an elderly woman, Miss Elizabeth Goodwin, who took care of the Jewett homestead in Berwick, what Jewett was really like and what kind of woman she was. "She was a lady." was her simple answer. <sup>3)</sup> The same impression was shared by Willa Cather:

"The distinguished outward stamp" — it was that one felt immediately upon meeting Miss Jewett: a lady, in the old high sense. It was in her face and figure, in her carriage, her smile, her voice, her way of greeting one. There was an ease, a graciousness, a light touch in conversation, a delicate unobtrusive wit. You quickly recognized that her gift with the pen was one of many charming personal attributes. <sup>4)</sup>

In addition, Mrs. Annie Fields described her as follows when she compiled a volume of Miss Jewett's letters: "A certain sweet dignity of character distinguished Miss Jewett; one which never put a barrier between her and any one else, but was a part of her very self; with all her wit and humor and kind ways there was no suggestion leading to sudden nearness nor too great intimacy." <sup>5)</sup>

Unfortunately, she was seriously injured in fall from carriage in 1902. As a result, she suffered from serious spinal injuries and a concussion. After that she never recovered her physical powers or literary capacity but continued writing abundant letters and, when her conditions allowed, she visited her friends.

On June 24 in 1909 Miss Jewett died at the age of fifty nine in her home at South Berwick. During her life, she never got married and had no child. Of course it can be considered that one of the reasons for not marrying was her chronic illnesses (she suffered from regular attacks of rheumatism). There is, however, an interesting passage in *A Country Doctor* which coincides with her own situation. This work is a fictive re-creation of her father and of her early ambitions for a medical career.

. . . Nan is not the sort of girl who will be likely to marry. When a man or woman has that sort of self-dependence and unnatural self-reliance, it shows itself very early. I believe that it is a mistake for such a woman to marry. Nan's feeling toward her boy-playmates is exactly the same as toward girls she knows. . . . the law of her nature is that she must live alone and work alone, I shall help her to keep it instead of break it, by providing something else than the business of housekeeping and what is called a woman's natural work, for her activity and capacity to spend itself upon. <sup>6)</sup>

Nan Prince becomes a young female successor of Dr. Leslie, a country

doctor whose model is Miss Jewett's father, and this statement is made by her mentor, Mrs. Graham. And in the case of Miss Jewett, she chose to write. The aforementioned feminist value has made it possible for *A Country Doctor* to be evaluated in its own right because this work deals with the question of careers for women, as an alternative to marriage or domesticity, suggesting a new women's concern.

In her days, it was a tradition for women to get married and to engage in domestic work including child-rearing. Miss Jewett, however, was well aware of the severe restrictions imposed upon married women in the nineteenth century. Naturally, she wanted to avoid those restrictions herself as well as for Nan who chooses to become a physician in this story. At that time it was a rare case where a young girl chose to become a physician.

As was mentioned before, and, as is seen in this story, her father greatly influenced Miss Jewett's life and her works as well; he had taught her about nature, people, and books, based on which she developed a variety of works. He died in 1878.

Miss Jewett's first major work, *Deephaven*, was published in 1877 when she was twenty eight years old. To form this volume, she collected several early sketches which had mainly appeared in the *Atlantic Monthly*. In this work thirteen sketches are only roughly and loosely connected, where two young girls, Kate and Helen, develop a pure and sincere friendship over the summer they spend together. (The friendship between the two young girls was one of the major themes of the first paper in this series.)

According to S. W. Sherman:

At first Jewett's circle of friends encompassed schoolmates and girls from neighboring towns. Like many young Victorian women Jewett adopted a younger friend, to whom she wrote solemn didactic letters full of wise counsel and moral uplift. . . . Jewett had several "crushes" on other girls, including Kate Birkhead . . . who was the model for Kate Lancaster in *Deephaven*.<sup>7)</sup>

It was between the 1860s and the 1870s that she developed an important network of friendships with young girls including Kate Birkhead. Her friendship with young girls was reflected in *Deephaven*, but not in the form of "crushes" like in the above quotation. Why does the friendship between Kate and Helen not lead to a crush in *Deephaven*? It could possibly be considered that the very fact that she had had bitter experiences of crushes with young friends in real life made Miss Jewett wish for a successful development of the pure, sincere, and romantic friendship between the two young protagonists. This can be interpreted as a paradoxical reflection of her life in this work. Here one of the links between her works and her life is observed.

After the publication of her first book, *Deephaven*, in 1877, Miss Jewett continued to write until the year of 1901 when she published her last work,

*The Tory Lover*. She was thrown from a carriage on a country road the next year and after a long illness she never got back to writing. It was fortunate that her masterpiece, *The Country of the Pointed Firs*, was already completed and published in 1896.

In 1889 Miss Jewett visited the Boothbay region of the Maine coast and she adopted this area as the setting of *The Country of the Pointed Firs*. As was discussed in the first and second papers of this series, in *Deephaven* there appear many middle-aged as well as elderly women who are self-reliant and solitary including Mrs. Kew, the wife of a lighthouse keeper; Mrs. Patton, the faithful servant to Kate's deceased great-aunt; Miss Bonny, a herb gatherer; and Miss Chauncey, the last member of a distinguished shipbuilding family. In *The Country of the Pointed Firs* the narrator, a writer by profession and whose name is unknown to the reader, and Mrs. Todd, a herbalist and a provider of lodging to the narrator, both fall into the same category of women. Through the analyses of Miss Jewett's biographies, it is obvious that in her description of the independent and emotionally strong women she drew directly on neighbors and acquaintances she had known since childhood, but she also drew on her own experience as a self-supporting woman.

Moreover, Miss Jewett often described the nature and landscape of New England as a backdrop against which her stories were developed. For example, *A Country Doctor* opens up with the following sentence: "It had been one of the warm and almost sultry days which come in November; . . ." Further it continues:

The afternoon was like spring, the air was soft and damp, and the buds of the willow had been beguiled into swelling a little, so that there was a bloom over them, and the grass looked as if it had been growing green of late instead of fading steadily. It seemed like a reprieve from the doom of winter, or from even November itself. (p. 147)

Another description of scenery goes as follows when Dr. Leslie and his horse are passing by the abode of Mrs. Meeker, one of his patients:

This was a small, weather-beaten dwelling, and the pink and red hollyhocks showed themselves in fine array against its gray walls. Its mistress's prosaic nature had one most redeeming quality in her love for flowers and her gift in making them grow, and the doctor forgave her many things for the sake of the bright little garden in the midst of the sandy lands which surrounded her garden with their unshaded barrenness. The road that crossed these was hot in summer and swept by bitter winds in winter. It was like a bit of desert dropped by mistake among the green farms and spring-fed forests that covered the rest of the river uplands. (p. 184)

Likewise, in *The Country of the Pointed Firs* there appear descriptions of the outer island, of the grove of dark pines and firs where the Bowden reunion takes

place, and of Mrs. Todd's herb plot. Also in *Deephaven*, there is a beautiful depiction of a scene where one day Kate and Helen come down from the lighthouse. In it the color of the clouds, the sky with the stars, and the sunset on the sea are delicately delineated.

These descriptions are all based on Miss Jewett's native place where everything was merged in the life of nature. All of these descriptive accounts of natural landscape show Miss Jewett's sensitivity to nature as a whole and to that of New England in particular. The fact that all of these descriptions are the reflection of the natural environment of New England is recognized in her letters which are going to be discussed in the next Section.

The above observations provide only a few examples of the links between her life and literature. In these examples, indeed, the strong relationships between her works and her real life are recognized. In addition, as the above discussions suggest, it is understandable that Miss Jewett has been legitimately categorized as local colorist in American Literature: In many of her works, Miss Jewett depicted people and environment which were characteristic to New England, especially South Berwick where she was born, raised, and educated, and she lived until her death. There are, however, more things to be mentioned in regard to her works, one of which was touched upon above; Miss Jewett's strong interest in the question of careers for women as opposed to marriage or household work, traditionally thought to be the responsibility of women. She often introduced self-supporting and self-reliant women in her works; for instance, Nan in *A Country Doctor*, and the narrator and Mrs. Todd in *The Country of the Pointed Firs*.

In the following Section, the relationship between Miss Jewett and Mrs. Annie Fields (1834–1915) and that with Miss Sara Norton (1864–1922) will be discussed in the framework of women's friendship which became a new perspective in American literature in the twentieth century. The following observation is another aspect which should be mentioned about Miss Jewett.

## II

As far as the relationship between Miss Jewett and the women around her is concerned, "by her late teens Sarah had developed a pattern of intense, though often temporary, attachments to other women. Beginning with a series of adolescent crushes, these attachments became more powerful and enduring as she grew older, culminating in her lifelong attachment to Annie Fields." <sup>8)</sup>

As was mentioned earlier, in 1877, after William Dean Howells's suggestion, Miss Jewett published *Deephaven*, a collection of sketches that appeared in the *Atlantic Monthly* in the 1870s. At that time, the editor-in-chief of the *Atlantic* was James T. Fields, husband of Annie Adams Fields. Howells served as an associate editor then. It has been said that it was through Mr. Fields and his

wife, the owner of the America's most famous literary salon, that Miss Jewett was introduced to the Boston literary world. Nearly all the eminent literary figures of the day were the members of the circle that gathered in the salon, including Louisa May Alcott, Willa Cather, Dickens, Hawthorne, Longfellow, Emerson, and Harriet B. Stowe, just to name a few. It is easy to consider that a number of women writers found emotional support and professional encouragement from Annie who was a writer in her own right. For almost sixty years this salon served as a place where women artists nurtured and exchanged different friendships.

After James's death in 1881, Miss Jewett's relationship with Mrs. Annie Fields intensified and a very close friendship, which was then called a "Boston marriage"<sup>9)</sup> meaning a lifelong commitment to give loving support to each other, developed between the two. Even before her husband's death, it seems that Miss Jewett frequently visited the literary salon located at 148 Charles Street in Boston. Miss Jewett was fifteen years younger than Mrs. Fields was and their friendship continued throughout their lives.

Two years after Miss Jewett's death, Mrs. Fields edited and published *Letters of Sarah Orne Jewett* from Houghton Mifflin Company in October 1911. Miss Jewett was a frequent writer of letters to many different people including her elder sister Mary Rice Jewett, Mrs. Annie Fields, and Miss Sara Norton. Naturally, she wrote to Mrs. Fields abundant letters which are included in this edition, amounting to fifty seven in total starting from the one dated on September 8, 1880. Other than the letters addressed to Mrs. Fields, included in this volume are those to Miss Sara Norton, a cellist; to Mrs. Whitman, an artist working in stained glass and a founder of Radcliffe College; to Willa Cather, a writer and a novelist; and so on. The fact that Miss Jewett exchanged an extensive number of letters with many different female friends proves that, although the relationship with Mrs. Fields remained central, she developed other intensely loving friendships as well. The emergence of a network of professional women is observed; those female friends' lives centered not on their families and domestic duties but on their cultural and public contributions. It would be rather natural to consider that these contacts with women professionals became one of the motives for Miss Jewett to take up the theme of women's careers in her works.

Here is a typical letter by Miss Jewett sent to Mrs. Fields:

Sunday night, November, 1884.

I am getting sleepy, for I must confess that it is past bedtime.

I went to church this morning, but this afternoon I have been far a field, way over the hill and beyond, to an unusual distance. Alas, when I went to see my beloved big pitch-pine tree that I loved best of all the wild trees that lived in Berwick, I found only the broad stump of it beside the spring, and the top boughs of it scattered far

and wide. It was a real affliction, and I thought you would be sorry, too, for such a mournful friend as sat down and counted the rings to see how many years old her tree was, . . . . But the day was very lovely, and I found many pleasures by the way and came home feeling much refreshed. I found such a good little yellow apple on one of the pasture trees, and I laughed to think how you would be looking at the next bite. . . . I wished for you so much, it was a day you would have loved. (pp. 24-25)

The reader may well recognize in this letter Miss Jewett's feeling that she wanted to share the same time, the same air, the same space, the same pleasures with Mrs. Fields. Miss Jewett's affectionate feelings toward Mrs. Field are clearly expressed here.

In the same letter she exquisitely depicts a white-weed daisy fully blown and a crow coming toward her flying low. Likewise, in most of her letters collected in this volume, a number of detailed, beautiful descriptions of nature, namely, weather, trees, flowers, birds, and natural landscapes are there. To quote just a few: "Oh! the garden is so splendid! I never dreamed of so many hollyhocks in a double row and all my own." (p.22); "I was delighted to find so many birds today, golden robins, blackbirds, bobolinks, and only Sandpiper knows what else. It was beautiful in the fields, and so resting." (p.44); ". . . , and into the garden, where I had a beautiful time, and was neighborly with the hop-toads and with a joyful robin who was sitting on a corner of the barn, and I became very intimate with a big poppy which had made every arrangement to bloom as soon as the sun came up." (p.45); and "I remember well that long bright day and the wonderful cloud I watched at evening floating slowly through the upper sky on some high current northward, catching the sun still when we were in shadows." (p.203)

Such passages show the features of Miss Jewett's letters which are full of detailed, delicate and beautiful descriptions of nature through which the reader can easily picture in the mind natural surroundings of New England. The reflections of her love of nature can be seen in almost every work of hers including *Deephaven* and *The Country of the Pointed Firs*. This is another example of the links of her life with her works.

In reading her letters, one might think that these are like diaries rather than letters. In those diary-like letters Miss Jewett told her friends what she had done, whom she had met, what the weather had been like, where she had been to, how she had felt about different things, what she was reading (she was an extensive reader of books of different kinds) and such in a meticulous as well as leisurely manner.

Love of people, and especially warm and caring feelings towards the old or the weak are also outstanding. The following is one example:

I cannot help thinking of those fatherless daughters of his



[Longfellow's]. I know they were glad and proud because he was famous and everybody honored him, and they are being told those things over and over in these days, and are not comforted. Only one's own faith and bravery help one to live at first. (p.16)

She writes about her old acquaintances: "Afterward I went into the farmhouse and had a perfectly beautiful time. I knew they were old patients of father's, and that he used to like to go there, but I was not prepared to find Doris and Dan Lester a dozen years older than when we met them last!!" (p.58) To a very poor old wife in the farm, she shows her deep sympathy: "One of the best souls in the world. It makes my heart ache to think of her and of all the rest of them; generations have lived there, and most of them die young." (p.65) About the village people, her descriptions go as follows: "I wish you [Mrs. Fields] had been here to know the dignity and sweetness of her visit, dear quaint old lady, . . . . I wish you knew some of the village people, — not the new ones, but those to whom in their early days Berwick was the round world itself." (p.103)

Another feature of Miss Jewett's letters is, of course, her expression of the type of close relationships with women in the form of friendship. The above quotation from the November, 1884 letter shows affectionate feelings of Miss Jewett toward Mrs. Fields. The following is another example:

Here I am at the desk again, all as natural as can be and writing a first letter to you with so much love, and remembering that this is the first morning in more than seven months that I haven't waked up to hear your dear voice and see your dear face. I do miss it very much, but I look forward to no long separation, which is a comfort. (pp.16-17)

All through the letters addressed to Mrs. Fields, Miss Jewett expressed strong bonds characterized by intense love of mature women. In addition, reading over different biographies of Miss Jewett, one can firmly believe that the relationship between the two women was supportive and caring with each other. This is reflected exactly in the friendship between the narrator and Mrs. Todd, "a nurturing tie," in *The Country of the Pointed Firs*. Here is another example of the links between her life and her literature.

Mrs. Fields collected twenty one letters of Miss Jewett to Miss Sara Norton, a cellist, as was mentioned earlier, and daughter of Charles Eliot Norton, president of Harvard. Miss Norton was fifteen years younger than Miss Jewett was. The latter sent many letters full of emotional affections to this younger artist:

*August 5, 1897.*

Just at this moment, instead of going on with my proper work of writing, I wish to talk to you. This is partly because I dreamed about you and feel quite as if I had seen you in the night. . . .

I think of the old house at home as I write this so gaily, and to tell the truth, I wish that you and I were there together. If we were there

we should see the pink hollyhocks in the garden and read together a good deal. I wish that my pretty dream were all true! but one finds true companionship in dreams — as I knew last night.

Dear child, I shall be so glad to see you again. I have missed you sadly this summer in spite of your letters, — in spite of time and space counting for so little in friendship! (pp.123-124)

Miss Jewett often started her letters to Miss Norton with “My Dearest Sally.” Unlike in the case of friendship with Mrs. Fields, a caring love towards the young seems the major characteristic in the case of her relationship with Miss Norton, partly because of the fact that she was much younger than Miss Jewett.

As a result of the examination of those letters, it has become clear that friendships with the two women filled a very important portion of Miss Jewett’s life. In one of her letters to Miss Norton, Miss Jewett herself made a comment on friendship: “There is something transfiguring in the best of friendship.” (p.126) It offers people “the great shining hours” which are remembered strongly even in “the fret of everyday life” and encourage them to persevere. The same holds true with her own life.

In the book entitled *Not Under Forty*, the author, Willa Cather made mention of Miss Jewett as follows:

She [Miss Jewett] had never been one of those who “live to write.” She lived for a great many things, and the stories by which we know her were one of many preoccupations. . . . her friendships occupied perhaps the first place in her life. She had friends among the most interesting and gifted people of her time, and scores of friends among the village and country people of her own State . . . . These country friends, she used to say, were the wisest of all, because they could never be fooled about fundamentals. <sup>10)</sup>

This statement well summarizes the situation of female friendships around Miss Jewett.

As was discussed in the previous Section, in her earlier days Miss Jewett experienced intimate yet intense relationships with her young female friends which sometimes led to “crushes.” As she grew older, however, she came to realize the importance of the social bonds with women, especially in the form of friendship. She became aware of the fact that her own community of female friends described above constituted the center of her world in providing her with support in many ways as well as with “the great shining hours.”

## CONCLUSION

Before the 1980s Sarah Orne Jewett had been considered to be a local colorist in a narrow sense meaning she took up in her literary works only

local people, local traditions and customs, and the natural environment of New England. Starting from the 1980s, however, many of the literary works written by women in the late nineteenth and early twentieth centuries, including those of Miss Jewett, have been re-evaluated in terms of their themes thanks to the new light of feminism: The Feminist Movement started in the 1960s and strongly affected the whole society of America, which naturally greatly influenced American literature in that it served as a criterion to evaluate literary works anew, especially those written by female writers. In the case of Miss Jewett, she has been newly evaluated in a more favorable manner; since then she has been re-evaluated not only as one of the local colorists but also as a writer who was able to deal with some universal themes of women's career, as opposed to marriage, as well as female friendship.

Female friendship had long been slighted or at least had not been taken up as a major theme of critical works in literature until some major books and articles about women's friendship were published: *Women's Friendship in Literature* by Janet Todd published in 1980; "The Female of Love and Ritual: Relations between Women in Nineteenth-Century America" by Carrol Smith-Rosenberg published in 1987; and *The Oxford Books of Friendship* edited by D. J. Enright and David Rawlinson published in 1991, etc.

The purpose of this series of research consisting of three papers was to analyze from a new perspective two major works of Miss Jewett; firstly *Deephaven*, her earlier work, and secondly *The Country of the Pointed Firs*, her later work and her masterpiece, namely, in terms of the theme of female friendship. And then, in the third paper, in order to identify the links between her life and her works, the world of Miss Jewett's female friendship was explored through her letters addressed to her women friends.

As a result of these discussions, the theme of female friendship was found to be worth being highlighted in the two major works. In *Deephaven*, two young girl protagonists, Kate and Helen, develop a pure, sincere, and sentimental friendship. In *The Country of the Pointed Firs*, two middle-aged women protagonists, the narrator and Mrs. Todd, nurture a friendship characterized by the sense of intimacy and trust growing more and more. Through this mature friendship the narrator is able to develop social bonds with the people at Dunnet Landing where the narrator visits and stays at Mrs. Todd's. The differences of the types of friendship between the two works were made clear in the first two papers of this series, which has brought a new observation and interpretation to the analysis of Miss Jewett's works.

Many of Miss Jewett's letters prove that friendship with women was one of her important concerns. Miss Jewett enjoyed and treasured powerful and close bonds in the form of friendship with women around her including the most interesting and gifted people in her time as well as with a number of female friends in the villages as was pointed out by Willa Cather. As a result of the

preceding discussions, the links between her life and her works were clearly identified in this paper: Her world of women's friendship was strongly reflected in her literary works.

In addition, Miss Jewett took up the theme of women's careers, for example in *A Country Doctor*. Women's careers, as well as women's friendships, were considered a rather new theme for women writers in the twentieth century. It was, therefore, newly confirmed that, in that sense also, Miss Jewett played a pioneering role for women writers who followed her in dealing with these themes at the turn of the century. This observation has changed the conventional evaluation of Miss Jewett. Therefore, she can now be considered not only as a local colorist but also as a pioneer who challenged those new themes in women's literacy.

**Notes:**

- 1) See "Women's Friendship in the Works of Sarah Orne Jewett: *Deephaven*," in *Bulletin of Seisen Women's College XXXIX* (Tokyo: Seisen Women's College, 1991) and "Women's Friendship in the Works of Sarah Orne Jewett: *The Country of the Pointed Firs*," in *Bulletin of Seisen University 45* (Tokyo: Seisen University, 1997).
- 2) Willa Cather, *Not Under Forty*, (Lincoln and London: University of Nebraska Press, 1988) pp.82-83.  
(Reprint. Originally published: New York: A.A.Knopf, 1922).
- 3) Sarah Way Sherman, *Sarah Orne Jewett, an American Persephone*, (Hanover: University Press of New England, 1989) p.46.
- 4) Cather, *Not Under Forty*, pp.84-85.
- 5) *Letters of Sarah Orne Jewett*, Editor, Annie Fields (Boston and New York: Houghton Mifflin Company, 1911) p.9.  
Subsequent page references of *Letters of Sarah Orne Jewett* refer to this edition.
- 6) Sarah Orne Jewett, "A Country Doctor" in *Sarah Orne Jewett—Novels and Stories*, (New York: The library of America, 1994) p.234.  
Subsequent page references of "A Country Doctor" refer to this edition.
- 7) Sherman, *Sarah Orne Jewett, an American Persephone*, p.73.
- 8) Paula Blanchard, *Sarah Orne Jewett: Her World and Her Work*, (Reading, Mass.: Addison-Wesley Publishing Company, 1994) p.50.
- 9) *Ibid.*, p.153.
- 10) Cather, *Not Under Forty*, pp 85-86.

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