

# SCRIBBLING WOMEN

SHORT STORIES BY 19TH-CENTURY  
AMERICAN WOMEN

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caused her death. In 1842 she married Austin Phelps, and moved to Boston where he had accepted a pastorate. In 1844 her daughter was born and christened Mary Gray, but she would take her mother's name upon her death. In 1848 the family once more returned to Andover, and she had two sons, Moses Stuart and Amos Lawrence. Phelps's literary success came late in her life; she died a year after the publication of *The Sunny Side or The Country Minister's Wife*, a book internationally recognized for portraying the hardships and triumphs of domestic life. Phelps's 'The Angel Over The Right Shoulder', a separately published short story, appeared in 1852, the year of her death. The story has been much anthologized because of its documentation of one woman's struggle to mediate between her literary work and domestic duties. Also in 1852 *A Peep at 'Number Five' or A Chapter in the Life of a City Pastor* was published. Her husband also published two of her collections after her death: *The Last Leaf from Sunny Side* (1853) and *The Tell-Tale or Home Secrets told by Old Travellers* (1853). Phelps's literary legacy lived on through her daughter who wrote *The Story of Avis* (1877) and her own autobiography, *Chapters from a Life* (1896).

CATHARINE SEDGWICK was born in 1789 in Stockbridge, Massachusetts, the third daughter of Pamela Dwight and Theodore Sedgwick. Her father was a self-made man who won political influence, becoming both a senator and a state representative. Throughout Catharine's youth her mother suffered from illness and depression, so the seven children were raised by a black servant, Elizabeth Freeman. Catharine attended school briefly but was primarily educated at home. Both her parents died early in her life, her mother in 1807 and her father in 1813, so it was her brothers' encouragement that led to the publication of her first novel, *A New England Tale* (1822), originally a Unitarian tract. Its immediate success was followed by *Redwood* (1824). With her third novel, *Hope Leslie* (1827), considered by many critics to be her best, she became the most famous American woman writer of her day. The work deals with the conflict between English settlers and the native Americans already inhabiting the land. *Clarence*, a more urban and contemporary novel, followed in 1830. With *The Linwoods* (1835), Sedgwick returned to historical romance, the genre for which she is best

known. During 1835, she moved from adult fiction to moral tales, juvenile stories and etiquette books, and wrote her most famous didactic novels, *Home* (1835), *The Poor Rich Man and the Rich Poor Man* (1836) and *Live and Let Live* (1837). In 1857, she published *Married or Single?*, a novel that urged women not to marry for financial gain or prestige, but rather to cultivate their independence and marry only for admiration and respect. Sedgwick herself never married, but often acted as a surrogate mother to her brothers' children. During her lifetime, she was widely praised, alongside James Fenimore Cooper, Washington Irving and William Cullen Bryant, as part of the founding generation of American literature. However, Sedgwick distinguished herself from her male contemporaries by focusing on a female-centered world and changing the literary stereotyping of women through her more complex portrayals. She died in 1867.

HARRIET PRESCOTT SPOFFORD was born in 1835 in Calais, Maine, the oldest of five children of Sarah Bridges and Joseph Prescott. Throughout her childhood, her family suffered financially so she only attended school when they could afford it. In 1849 the mother and children moved to Newburyport Massachusetts, to live with a married sister while Harriet's father tried to renew his fortunes out West. Harriet attended the Putnam Free School, gaining a community of friends who shared her literary interests. She wrote for the school paper and composed hymns and dramatic dialogues. At sixteen, she won a prize for an essay on *Hamlet*. In 1853, the family moved to Derry, New Hampshire, where Harriet completed her formal education at Pinkerton Academy. Her first work, 'Life', dates back to this period. In 1856 her father returned, having fallen ill, and her mother soon became an invalid as well. Harriet began writing to support her family. In 1858 she submitted the detective story, 'In a Cellar', to the *Atlantic Monthly*. Although the publisher at first doubted her authorship of such a sophisticated tale, it proved to be well received. In 1860 she published her first novel, *Sir Rohan's Ghost*, a supernatural tale. *The Amber Gods and Other Stories* followed in 1863, and her second novel, *Azarian*, in 1864. An extremely productive writer, Spofford also wrote poems, novellas, children's books, literary essays, books on domestic issues, travel books and personal reminiscences. She

CATHARINE SEDGWICK

*Cacoethes Scribendi*

1830

BY THE AUTHOR OF *HOPE LESLIE*

*Glory and gain the industrious tribe provoke.\**

POPE

The little secluded and quiet village of H. lies at no great distance from our 'literary emporium.' It was never remarked or remarkable for anything, save one mournful preeminence, to those who sojourned within its borders – it was duller even than common villages. The young men of the better class all emigrated. The most daring spirits adventured on the sea. Some went to Boston; some to the south; and some to the west; and left a community of women who lived like nuns, with the advantage of more liberty and fresh air, but without the consolation and excitement of a religious vow. Literally, there was not a single young gentleman in the village – nothing in manly shape to which these desperate circumstances could give the form and quality and use of a beau. Some dashing city blades, who once strayed from the turnpike to this sequestered spot, averred that the girls stared at them as if, like Miranda, they would have exclaimed –

'What is't? a spirit?  
Lord, how it looks about! Believe me, sir,  
It carries a brave form: – But 'tis a spirit.'\*

A peculiar fatality hung over this devoted place. If death seized on either head of a family, he was sure to take the husband; every woman in H was a widow or maiden; and it is a sad fact, that when the holiest office of the church was celebrated, they were compelled to borrow deacons from an adjacent village. But, incredible as it may be, there was no great diminution of

happiness in consequence of the absence of the nobler sex. Mothers were occupied with their children and housewifery, and the young ladies read their books with as much interest as if they had lovers to discuss them with, and worked their frills and capes as diligently, and wore them as complacently, as if they were to be seen by manly eyes. Never were there pleasanter gatherings or parties (for that was the word even in their nomenclature) than those of the young girls of H. There was no mincing – no affectation – no hope of passing for what they were not – no envy of the pretty and fortunate – no insolent triumph over the plain and demure and neglected, – but all was good will and good humour. They were a pretty circle of girls – a garland of bright fresh flowers. Never were there more sparkling glances, – never sweeter smiles – nor more of them. Their present was all health and cheerfulness; and their future, not the gloomy perspective of dreary singleness, for somewhere in the passage of life they were sure to be mated. Most of the young men who had abandoned their native soil, as soon as they found themselves *getting along*, loyally returned to lay their fortunes at the feet of the companions of their childhood.

The girls made occasional visits to Boston, and occasional journeys to various parts of the country, for they were all enterprising and independent, and had the characteristic New England avidity for seizing a 'privilege;' and in these various ways, to borrow a phrase of their good grandames, 'a door was opened for them,' and in due time they fulfilled the destiny of women.

We spoke strictly, and à la lettre, when we said that in the village of H. there was not a single *beau*. But on the outskirts of the town, at a pleasant farm, embracing hill and valley, upland and meadow land; in a neat house, looking to the south, with true economy of sunshine and comfort, and overlooking the prettiest winding stream that ever sent up its sparkling beauty to the eye, and flanked on the north by a rich maple grove, beautiful in spring and summer, and glorious in autumn, and the kindest defense in winter; – on this farm and in this house dwelt a youth, to fame unknown, but known and loved by every inhabitant of H., old and young, grave and gay, lively and severe. Ralph Hepburn was one of nature's favourites. He had a figure that would have adorned courts and cities; and a face that adorned human nature, for it was full of good humour, kind-heartedness, spirit, and intelligence; and driving the plough or

wielding the scythe, his cheek flushed with manly and profitable exercise, he looked as if he had been moulded in a poet's fancy – as farmers look in *Georgics* and *Pastorals*.\* His gifts were by no means all external. He wrote verses in every album in the village, and very pretty album verses they were, and numerous too – for the number of albums was equivalent to the whole female population. He was admirable at pencil sketches; and once with a little paint, the refuse of a house painting, he achieved an admirable portrait of his grandmother and her cat. There was, to be sure, a striking likeness between the two figures, but he was limited to the same colours for both; and besides, it was not out of nature, for the old lady and her cat had purred together in the chimney corner, till their physiognomies bore an obvious resemblance to each other. Ralph had a talent for music too. His voice was the sweetest of all the Sunday choir, and one would have fancied, from the bright eyes that were turned on him from the long line and double lines of treble and counter singers, that Ralph Hepburn was a note book, or that the girls listened with their eyes as well as their ears. Ralph did not restrict himself to psalmody. He had an ear so exquisitely susceptible to the 'touches of sweet harmony,' that he discovered, by the stroke of his axe, the musical capacities of certain species of wood, and he made himself a violin of chestnut, and drew strains from it, that if they could not create a soul under the ribs of death, could make the prettiest feet and the lightest hearts dance, an achievement far more to Ralph's taste than the aforesaid miracle. In short, it seemed as if nature, in her love of compensation, had showered on Ralph all the gifts that are usually diffused through a community of beaux. Yet Ralph was no prodigy; none of his talents were in excess, but all in moderate degree. No genius was ever so good humoured, so useful, so practical; and though, in his small and modest way, a Crichton,\* he was not, like most universal geniuses, good for nothing for any particular office in life. His farm was not a pattern farm – a prize farm for an agricultural society, but in wonderful order considering – his miscellaneous pursuits. He was the delight of his grandfather for his sagacity in hunting bees – the old man's favourite, in truth his only pursuit. He was so skilled in woodcraft that the report of his gun was as certain a signal of death as the tolling of a church bell. The fish always caught at his bait. He manufactured half his farming utensils,

improved upon old inventions, and struck out some new ones; tamed partridges – the most untameable of all the feathered tribe; domesticated squirrels; rivalled Scheherazade herself in telling stories, strange and long – the latter quality being essential at a country fireside; and, in short, Ralph made a perpetual holiday of a life of labour.

Every girl in the village street knew when Ralph's wagon or sleigh traversed it; indeed, there was scarcely a house to which the horses did not, as if by instinct, turn up while their master greeted its fair tenants. This state of affairs had continued for two winters and two summers since Ralph came to his majority and, by the death of his father, to the sole proprietorship of the 'Hepburn farm,' – the name his patrimonial acres had obtained from the singular circumstance (in our *moving* country) of their having remained in the same family for four generations. Never was the matrimonial destiny of a young lord, or heir just come to his estate, more thoroughly canvassed than young Hepburn's by mothers, aunts, daughters, and nieces. But Ralph, perhaps from sheer good heartedness, seemed reluctant to give to one the heart that diffused rays of sunshine through the whole village.

With all decent people he eschewed the doctrines of a certain erratic female lecturer on the odious monopoly of marriage, yet Ralph, like a tender hearted judge, hesitated to place on a single brow the crown matrimonial which so many deserved, and which, though Ralph was far enough from a coxcomb, he could not but see so many coveted.

Whether our hero perceived that his mind was becoming elated or distracted with this general favour, or that he observed a dawning of rivalry among the fair competitors, or whatever was the cause, the fact was, that he by degrees circumscribed his visits, and finally concentrated them in the family of his aunt Courland.

Mrs Courland was a widow, and Ralph was the kindest of nephews to her, and the kindest of cousins to her children. To their mother he seemed their guardian angel. That the five lawless, daring little urchins did not drown themselves when they were swimming, nor shoot themselves when they were shooting, was, in her eyes, Ralph's merit; and then 'he was so attentive to Alice, her only daughter – a brother could not be kinder.' But who would not be kind to Alice? she was a sweet

girl of seventeen, not beautiful, not handsome perhaps, – but pretty enough – with soft hazel eyes, a profusion of light brown hair, always in the neatest trim, and a mouth that could not but be lovely and loveable, for all kind and tender affections were playing about it. Though Alice was the only daughter of a doting mother, the only sister of five loving boys, the only niece of three single, fond aunts, and, last and greatest, the only cousin of our only beau, Ralph Hepburn, no girl of seventeen was ever more disinterested, unassuming, unostentatious, and unspoiled. Ralph and Alice had always lived on terms of cousinly affection – an affection of a neutral tint that they never thought of being shaded into the deep dye of a more tender passion. Ralph rendered her all cousinly offices. If he had twenty damsels to escort, not an uncommon case, he never forgot Alice. When he returned from any little excursion, he always brought some graceful offering to Alice.

He had lately paid a visit to Boston. It was at the season of the periodical inundation of annuals. He brought two of the prettiest to Alice. Ah! little did she think they were to prove Pandora's box to her. Poor simple girl! she sat down to read them, as if an annual were meant to be read, and she was honestly interested and charmed. Her mother observed her delight. 'What have you there, Alice?' she asked. 'Oh the prettiest story, mamma! – two such tried faithful lovers, and married at last! It ends beautifully: I hate love stories that don't end in marriage.'

'And so do I, Alice,' exclaimed Ralph, who entered at the moment, and for the first time Alice felt her cheeks tingle at his approach. He had brought a basket, containing a choice plant he had obtained for her, and she laid down the annual and went with him to the garden to see it set by his own hand.

Mrs Courland seized upon the annual with avidity. She had imbibed a literary taste in Boston, where the best and happiest years of her life were passed. She had some literary ambition too. She read the *North American Review*\* from beginning to end, and she fancied no conversation could be sensible or improving that was not about books. But she had been effectually prevented, by the necessities of a narrow income, and by the unceasing wants of five teasing boys, from indulging her literary inclinations; for Mrs Courland, like all New England women, had been taught to consider domestic duties as the first

temporal duties of her sex. She had recently seen some of the native productions with which the press is daily teeming, and which certainly have a tendency to dispel our early illusions about the craft of authorship. She had even felt some obscure intimations, within her secret soul, that she might herself become an author. The annual was destined to fix her fate. She opened it – the publisher had written the names of the authors of the anonymous pieces against their productions. Among them she found some of the familiar friends of her childhood and youth.

If, by a sudden gift of second sight, she had seen them enthroned as kings and queens, she would not have been more astonished. She turned to their pieces, and read them, as perchance no one else ever did, from beginning to end – faithfully. Not a sentence – a sentence! not a word was skipped. She paused to consider commas, colons, and dashes. All the art and magic of authorship were made level to her comprehension, and when she closed the book, she *felt a call* to become an author, and before she retired to bed she obeyed the call, as if it had been, in truth, a divinity stirring within her. In the morning she presented an article to *her* public, consisting of her own family and a few select friends. All applauded, and every voice, save one, was unanimous for publication – that one was Alice. She was a modest, prudent girl; she feared failure, and feared notoriety still more. Her mother laughed at her childish scruples. The piece was sent off, and in due time graced the pages of an annual. Mrs Courland's fate was now decided. She had, to use her own phrase, started in the career of letters, and she was no Atalanta\* to be seduced from her straight onward way. She was a social, sympathetic, good hearted creature too, and she could not bear to go forth in the golden field to reap alone.

She was, besides, a prudent woman, as most of her country-women are, and the little pecuniary equivalent for this delightful exercise of talents was not overlooked. Mrs Courland, as we have somewhere said, had three single sisters – worthy women they were – but nobody ever dreamed of their taking to authorship. She, however, held them all in sisterly estimation. Their talents were magnified as the talents of persons who live in a circumscribed sphere are apt to be, particularly if seen through the dilating medium of affection.

Miss Anne, the oldest, was fond of flowers, a successful cultivator, and a diligent student of the science of botany. All

this taste and knowledge, Mrs Courland thought, might be turned to excellent account; and she persuaded Miss Anne to write a little book entitled 'Familiar Dialogues on Botany.' The second sister, Miss Ruth, had a turn for education ('bachelor's wives and maid's children are always well taught'), and Miss Ruth undertook a popular treatise on that subject. Miss Sally, the youngest, was the saint of the family, and she doubted about the propriety of a literary occupation, till her scruples were overcome by the fortunate suggestion that her coup d'essai should be a Saturday night book entitled 'Solemn Hours,' – and solemn hours they were to their unhappy readers. Mrs Courland next besieged her old mother. 'You know, mamma,' she said, 'you have such a precious fund of anecdotes of the revolution and the French war, and you talk just like the 'Annals of the Parish,' and I am certain you can write a book fully as good.'

'My child, you are distracted! I write a dreadful poor hand, and I never learned to spell – no girls did in my time.'

'Spell! that is not of the least consequence – the printers correct the spelling.'

But the honest old lady would not be tempted on the crusade, and her daughter consoled herself with the reflection that if she would not write, she was an admirable subject to be written about, and her diligent fingers worked off three distinct stories in which the old lady figured.

Mrs Courland's ambition, of course, embraced within its widening circle her favourite nephew Ralph. She had always thought him a genius, and genius in her estimation was the philosopher's stone. In his youth she had laboured to persuade his father to send him to Cambridge, but the old man uniformly replied that Ralph 'was a smart lad on the farm, and steady, and by that he knew he was no genius.' As Ralph's character was developed, and talent after talent broke forth, his aunt renewed her lamentations over his ignoble destiny. That Ralph was useful, good, and happy – the most difficult and rare results achieved in life – was nothing, so long as he was but a farmer in H. Once she did half persuade him to turn painter, but his good sense and filial duty triumphed over her eloquence, and suppressed the hankerings after distinction that are innate in every human breast, from the little ragged chimneysweep that hopes to be a *boss*, to the political aspirant whose bright goal is the presidential chair.

Now Mrs Courland fancied Ralph might climb the steep of fame without quitting his farm; occasional authorship was compatible with his vocation. But alas! she could not persuade Ralph to pluck the laurels that she saw ready grown to his hand. She was not offended, for she was the best natured woman in the world, but she heartily pitied him, and seldom mentioned his name without repeating that stanza of Gray's, inspired for the consolation of hopeless obscurity:

'Full many a gem of purest ray serene,' etc.\*

Poor Alice's sorrows we have reserved to the last, for they were heaviest. 'Alice,' her mother said, 'was gifted; she was well educated, well informed; she was every thing necessary to be an author.' But Alice resisted; and, though the gentlest, most complying of all good daughters, she would have resisted to the death – she would as soon have stood in a pillory as appeared in print. Her mother, Mrs Courland, was not an obstinate woman, and gave up in despair. But still our poor heroine was destined to be the victim of this *cacoethes scribendi*;\* for Mrs Courland divided the world into two classes, or rather parts – authors and subjects for authors; the one active, the other passive. At first blush one would have thought the village of H. rather a barren field for such a reaper as Mrs Courland, but her zeal and indefatigableness worked wonders. She converted the stern scholastic divine of H. into as much of a La Roche\* as she could describe; a tall wrinkled bony old woman, who reminded her of Meg Merrilies,\* sat for a witch; the school master for an Ichabod Crane;\* a poor half witted boy was made to utter as much pathos and sentiment and wit as she could put into his lips; and a crazy vagrant was a God-send to her. Then every 'wide spreading elm,' 'blasted pine,' or 'gnarled oak,' flourished on her pages. The village church and school house stood there according to their actual dimensions. One old *pilgrim* house was as prolific as haunted tower or ruined abbey. It was surveyed outside, ransacked inside, and again made habitable for the reïmbodied spirits of its founders.

The most kind hearted of women, Mrs Courland's interests came to be so at variance with the prosperity of the little community of H., that a sudden calamity, a death, a funeral, were fortunate events to her. To do her justice she felt them in a twofold capacity. She wept as a woman, and exulted as an

author. The days of the calamities of authors have passed by. We have all wept over Otway\* and shivered at the thought of Tasso.\* But times are changed. The lean sheaf is devouring the full one. A new class of sufferers has arisen, and there is nothing more touching in all the memoirs Mr D'Israeli\* has collected, than the trials of poor Alice, tragi-comic though they were. Mrs Courland's new passion ran most naturally in the worn channel of maternal affection. Her boys were too purely boys for her art – but Alice, her sweet Alice, was preeminently lovely in the new light in which she now placed every object. Not an incident of her life but was inscribed on her mother's memory, and thence transferred to her pages, by way of precept, or example, or pathetic or ludicrous circumstance. She regretted now, for the first time, that Alice had no lover whom she might introduce among her dramatis personæ. Once her thoughts did glance on Ralph, but she had not quite merged the woman in the author; she knew instinctively that Alice would be particularly offended at being thus paired with Ralph. But Alice's *public life* was not limited to her mother's productions. She was the darling niece of her three aunts. She had studied botany with the eldest, and Miss Anne had recorded in her private diary all her favourite's clever remarks during their progress in the science. This diary was now a mine of gold to her, and faithfully worked up for a circulating medium. But, most trying of all to poor Alice, was the attitude in which she appeared in her aunt Sally's 'solemn hours.' Every aspiration of piety to which her young lips had given utterance was there *printed*. She felt as if she were condemned to say her prayers in the market place. Every act of kindness, every deed of charity, she had ever performed, were produced to the public. Alice would have been consoled if she had known how small that public was; but, as it was, she felt like a modest country girl when she first enters an apartment, hung on every side with mirrors, when, shrinking from observation, she sees in every direction her image multiplied and often distorted; for, notwithstanding Alice's dutiful respect for her good aunts, and her consciousness of their affectionate intentions, she could not but perceive that they were unskilled painters. She grew afraid to speak or to act, and from being the most artless, frank, and, at home, social little creature in the world, she became as silent and as stiff as a statue. And, in the circle of her young associates, her natural

gaiety was constantly checked by their winks and smiles, and broader allusions to her multiplied portraits; for they had instantly recognized them through the thin veil of feigned names of persons and places. They called her a blue stocking\* too; for they had the vulgar notion that every body must be tinged that lived under the same roof with an author. Our poor victim was afraid to speak of a book – worse than that, she was afraid to touch one, and the last Waverley novel actually lay in the house a month before she opened it. She avoided wearing even a blue ribbon, as fearfully as a forsaken damsel shuns the colour of green.

It was during the height of this literary fever in the Courland family, that Ralph Hepburn, as has been mentioned, concentrated all his visiting there. He was of a compassionate disposition, and he knew Alice was, unless relieved by him, in solitary possession of their once social parlour, while her mother and aunts were driving their quills in their several apartments.

Oh! what a changed place was that parlour! Not the tower of Babel, after the builders had forsaken it, exhibited a sadder reverse; not a Lancaster school, when the boys have left it, a more striking contrast. Mrs Courland and her sisters were all 'talking women,' and too generous to encroach on one another's rights and happiness. They had acquired the power to hear and speak simultaneously. Their parlour was the general gathering place, a sort of village exchange, where all the innocent gossips, old and young, met together. "There are tongues in trees," and surely there seemed to be tongues in the very walls of that vocal parlour. Every thing there had a social aspect. There was something agreeable and conversable in the litter of netting and knitting work, of sewing implements, and all the signs and shows of happy female occupation.

Now, all was as orderly as a town drawing room in company hours. Not a sound was heard there save Ralph's and Alice's voices, mingling in soft and suppressed murmurs, as if afraid of breaking the chain of their aunt's ideas, or, perchance, of too rudely jarring a tenderer chain. One evening, after tea, Mrs Courland remained with her daughter, instead of retiring, as usual, to her writing desk. – 'Alice, my dear,' said the good mother, 'I have noticed for a few days past that you look out of spirits. You will listen to nothing I say on that subject; but if you would try it, my dear, if you would only try it, you would

find there is nothing so tranquillizing as the occupation of writing.'

'I shall never try it, mamma.'

'You are afraid of being called a blue stocking. Ah! Ralph, how are you?' – Ralph entered at this moment – 'Ralph, tell me honestly, do you not think it a weakness in Alice to be so afraid of blue stockings?'

'It would be a pity, aunt, to put blue stockings on such pretty feet as Alice's.'

Alice blushed and smiled, and her mother said – 'Nonsense, Ralph; you should bear in mind the celebrated saying of the Edinburgh wit – "no matter how blue the stockings are, if the petticoats are long enough to hide them."'

'Hide Alice's feet! Oh aunt, worse and worse!'

'Better hide her feet, Ralph, than her talents – that is a sin for which both she and you will have to answer. Oh! you and Alice need not exchange such significant glances! You are doing yourselves and the public injustice, and you have no idea how easy writing is.'

'Easy writing, but hard reading, aunt.'

'That's false modesty, Ralph. If I had but your opportunities to collect materials' – Mrs Courland did not know that in literature, as in some species of manufacture, the most exquisite productions are wrought from the smallest quantity of raw material – 'There's your journey to New York, Ralph,' she continued, 'you might have made three capital articles out of that. The revolutionary officer would have worked up for the "Legendary;" the mysterious lady for the "Token;" and the man in black for the "Remember Me;" – all founded on fact, all romantic and pathetic.'

'But mamma,' said Alice, expressing in words what Ralph's arch smile expressed almost as plainly, 'you know the officer drank too much; and the mysterious lady turned out to be a runaway milliner; and the man in black – oh! what a theme for a pathetic story! – the man in black was a widower, on his way to Newhaven, where he was to select his third wife from three *recommended* candidates.'

'Pshaw! Alice: do you suppose it is necessary to tell things precisely as they are?'

'Alice is wrong, aunt, and you are right; and if she will open her writing desk for me, I will sit down this moment, and write



a story – a true story – true from beginning to end; and if it moves you, my dear aunt, if it meets your approbation, my destiny is decided.’

Mrs Courland was delighted; she had slain the giant, and she saw fame and fortune smiling on her favourite. She arranged the desk for him herself; she prepared a folio sheet of paper, folded the ominous margins; and was so absorbed in her bright visions, that she did not hear a little by-talk between Ralph and Alice, nor see the tell-tale flush on their cheeks, nor notice the perturbation with which Alice walked first to one window and then to another, and finally settled herself to that best of all sedatives – hemming a ruffle. Ralph chewed off the end of his quill, mended his pen twice, though his aunt assured him ‘printers did not mind the penmanship,’ and had achieved a single line when Mrs Courland’s vigilant eye was averted by the entrance of her servant girl, who put a packet into her hands. She looked at the direction, cut the string, broke the seals, and took out a periodical fresh from the publisher. She opened at the first article – a strangely mingled current of maternal pride and literary triumph rushed through her heart and brightened her face. She whispered to the servant a summons to all her sisters to the parlour, and an intimation, sufficiently intelligible to them, of her joyful reason for interrupting them.

Our readers will sympathize with her, and with Alice too, when we disclose to them the secret of her joy. The article in question was a clever composition written by our devoted Alice when she was at school. One of her fond aunts had preserved it; and aunts and mother had combined in the pious fraud of giving it to the public, unknown to Alice. They were perfectly aware of her determination never to be an author. But they fancied it was the mere timidity of an unfledged bird; and that when, by their innocent artifice, she found that her pinions could soar in a literary atmosphere, she would realize the sweet fluttering sensations they had experienced at their first flight. The good souls all hurried to the parlour, eager to witness the coup de théâtre. Miss Sally’s pen stood emblematically erect in her turban; Miss Ruth, in her haste, had overset her inkstand, and the drops were trickling down her white dressing, or, as she now called it, writing gown; and Miss Anne had a wild flower in her hand, as she hoped, of an undescribed species, which, in her joyful agitation, she most unluckily picked to pieces. All bit their lips to

keep impatient congratulation from bursting forth. Ralph was so intent on his writing, and Alice on her hemming, that neither noticed the irruption; and Mrs Courland was obliged twice to speak to her daughter before she could draw her attention.

‘Alice, look here – Alice, my dear.’

‘What is it, mamma? something new of yours?’

‘No; guess again, Alice.’

‘Of one of my aunts, of course?’

‘Neither, dear, neither. Come and look for yourself, and see if you can then tell whose it is.’

Alice dutifully laid aside her work, approached and took the book. The moment her eye glanced on the fatal page, all her apathy vanished – deep crimson overspread her cheeks, brow, and neck. She burst into tears of irrepressible vexation, and threw the book into the blazing fire.

The gentle Alice! Never had she been guilty of such an ebullition of temper. Her poor dismayed aunts retreated; her mother looked at her in mute astonishment; and Ralph, struck with her emotion, started from the desk, and would have asked an explanation, but Alice exclaimed – ‘Don’t say any thing about it, mamma – I cannot bear it now.’

Mrs Courland knew instinctively that Ralph would sympathize entirely with Alice, and quite willing to avoid an éclaircissement, she said – ‘Some other time, Ralph, I’ll tell you the whole. Show me now what you have written. How have you begun?’

Ralph handed her the paper with a novice’s trembling hand.

‘Oh! how very little! and so scratched and interlined! but never mind – “c’est le premier pas qui coute.”’

While making these general observations, the good mother was getting out and fixing her spectacles, and Alice and Ralph had retreated behind her. Alice rested her head on his shoulder, and Ralph’s lips were not far from her ear. Whether he was soothing her ruffled spirit, or what he was doing, is not recorded. Mrs Courland read and re-read the sentence. She dropped a tear on it. She forgot her literary aspirations for Ralph and Alice – forgot she was herself an author – forgot every thing but the mother; and rising, embraced them both as her dear children, and expressed, in her raised and moistened eye, consent to their union, which Ralph had dutifully and prettily asked in that short and true story of his love for his sweet cousin Alice.

In due time the village of H. was animated with the celebration of Alice's nuptials: and when her mother and aunts saw her the happy mistress of the Hepburn farm, and the happiest of wives, they relinquished, without a sigh, the hope of ever seeing her an author.

ELIZABETH STUART PHELPS

*The Angel Over The Right Shoulder*

1852

'There! a woman's work is never done,' said Mrs James. 'I thought, for once, I was through; but just look at that lamp, now! it will not burn, and I must go and spend half an hour over it.'

'Don't you wish you had never been married?' said Mr James, with a good-natured laugh.

'Yes' – rose to her lips, but was checked by a glance at the group upon the floor where her husband was stretched out, and two little urchins with sparkling eyes and glowing cheeks were climbing and tumbling over him, as if they found in this play the very essence of fun.

She did say, 'I should like the good, without the evil, if I could have it.'

'You have no evils to endure,' replied her husband.

'That is just all you gentlemen know about it. What would you think, if you could not get an uninterrupted half hour to yourself, from morning till night? I believe you would give up trying to do anything.'

'There is no need of that; all you want, is *system*. If you arranged your work systematically, you would find that you could command your time.'

'Well,' was the reply, 'all I wish is, that you could just follow me around for one day, and see what I have to do. If you could reduce it all to system, I think you would show yourself a genius.'

When the lamp was trimmed, the conversation was resumed. Mr James had employed the 'half hour,' in meditating on this subject.

'Wife,' said he, as she came in, 'I have a plan to propose to you, and I wish you to promise me beforehand, that you will

## NOTES

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### *Catharine Sedgwick*

#### *'Cacoethes Scribendi'*

p. 3 *Glory and gain the industrious tribe provoke*: Alexander Pope, 'The Dunciad: To Dr Jonathan Swift' (Book the Second, 33).

p. 3 '... But 'tis a spirit': Shakespeare, *The Tempest* I. ii. 413-15.

p. 5 *Georgics and Pastorals*: *Georgics* are poems dealing with agricultural and rural affairs (after Virgil's *Georgics*); *Pastorals* tell of the life of shepherds and rural life.

p. 5 a *Crichton*: James Crichton (1560-82), called 'the Admirable Crichton', a Scottish scholar and adventurer who was celebrated for his extraordinary accomplishments and attainments in the languages, sciences and arts.

p. 7 *North American Review*: monthly magazine printed in New York from 1799-1800 featuring essays and stories.

p. 8 *Atalanta*: the fleet-footed daughter of Schoeneus who promised to marry any man who could outrun her. Hippomenes won her hand by throwing three golden apples (given to him by Aphrodite) in front of her, causing her to delay and pick them up. However, Hippomenes' failure to thank Aphrodite led to the pair being changed into lions.

p. 10 'Full many a gem of purest ray serene,' etc.: Thomas Gray, 'Elegy Written in a Country Churchyard' (53).

p. 10 *cacoethes scribendi*: an uncontrollable urge to write.

p. 10 *La Roche*: Maria Sophie La Roche (1731-1807), German sentimental novelist.

p. 10 *Meg Merrilies*: weird and masculine Gypsy woman in Sir Walter Scott's *Guy Mannering* (1815).

p. 10 *Ichabod Crane*: awkward country schoolmaster in 'The Legend of Sleepy Hollow', by Washington Irving (1820).

p. 11 **Otway**: Thomas Otway (1652–85), tragic poet of the English Classical school.

p. 11 **Tasso**: Bernardo Tasso (1544–95), Italian poet famous for *Jerusalem Delivered* (1581).

p. 11 **Mr D'Israeli**: Isaac D'Israeli (1766–1848), English miscellaneous writer, father of Benjamin Disraeli.

p. 12 **blue stocking**: women having or pretending to have literary tastes (after eighteenth-century literary clubs whose members occasionally wore blue stockings).

### *Harriet Prescott Spofford*

#### 'Circumstance'

p. 37 **demesnes**: possession of land as one's own, or an estate occupied, controlled and worked for the exclusive use of one owner.

p. 38 **the Indian Devil**: a jaguar.

p. 43 **Lady Margaret**: the heroine of 'Lay of the Last Minstrel' (1805) by Sir Walter Scott.

p. 49 **the world was all before them, where to choose**: alludes to the departure of Adam and Eve from Eden at the end of Milton's *Paradise Lost*.

### *Rebecca Harding Davis*

#### 'Life in the Iron Mills'

p. 51 **Is this . . . redress**: modeled after Alfred Lord Tennyson's *In Memoriam* (1850), 56. 25–7.

p. 51 **rain-butts**: casks to collect rainwater.

p. 51 **la belle rivière!**: the beautiful river!

p. 52 **puddler**: person who refines molten crude ore by stirring.

p. 53 **Egoist, or Pantheist, or Arminian**: one who is self-interested; one who believes God is in all things; one who believes in free will.

p. 53 **picker**: person who separates cotton fibers.

p. 53 **feeder**: person who shovels ore to the processor.

p. 54 **on the spools**: working on winding cotton.

p. 55 **Milesian**: Irish.

p. 55 **flitch**: salt bacon.

p. 59 **Kork**: slag.

p. 61 **Farinata**: one of the heretics in Canto 10 of the *Inferno*.

p. 62 **sinking-fund**: fund used to pay off debt.

p. 62 **Kant, Novalis, Humboldt**: Immanuel Kant (1724–1804), German philosopher; Friedrich Leopold von Hardenberg (1772–1801), naturalist, statesman, explorer; Friedherr von Willhelm Humboldt (1767–1835), German language scholar, philosopher, diplomat.

p. 65 **Ce n'est pas mon affaire**: that's no business of mine.

p. 66 'What shall we do to be saved?': Acts 16:30.

p. 67 '**De profundis clamavi**': Out of the depths I cry (Psalm 130).

p. 67 'I am innocent of the blood of this man': Matthew 27:24.

p. 67 'Inasmuch as ye did it unto one of the least of these, ye did it unto me': Matthew 25:40.

p. 67 **n'est ce pas?**: isn't that true?

p. 68 **Saint-Simonian**: Louis de Rouvroy Saint-Simon (1760–1825), first French socialist.

p. 69 **Magdalens**: prostitutes (Matthew 15:39).

p. 69 **Baconian theories, Goethe schemes**: Francis Bacon (1521–1626), English philosopher and scientist; Goethe – see note to 'At the Château of Corinne' (p. 309).

p. 69 **their Jean Paul, their Cromwell**: Jean Paul Richter (1763–1825), German novelist; Oliver Cromwell (1599–1658), leader of the parliamentary forces during the English Civil War and ruler of England from 1649 until his death.

p. 79 **chaffering**: bargaining.

p. 82 'How long, O Lord? how long?' Thomas Babington Macaulay (1800–59), *Marriage of Tirzah and Abirad*.

p. 83 'Father, forgive them, for they know not what they do!': Jesus's words on the Cross, Luke 23:24.