

Fall 2014

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Homestead, Melissa J. and Heller, Terry, "“The Other One”: An Unpublished Chapter of Sarah Orne Jewett’s *The Country of the Pointed Firs*" (2014). *Faculty Publications -- Department of English*. 177.

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“The Other One”: An Unpublished
Chapter of Sarah Orne Jewett’s
The Country of the Pointed Firs

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Sarah Orne Jewett’s *The Country of the Pointed Firs* (1896) has long been central to literary critical debates about the nature and character of American literary regionalism. In the early 1990s, some New Historicist critics aligned the emergence of the literary movement with the rise of tourism as two means by which urban elites defined themselves as a socially and racially privileged class in the postwar nation. In an influential analysis of the mutually reinforcing development of the literary marketplace and class and cultural hierarchies, Richard Brodhead describes regionalism in *Cultures of Letters* (1993) as evidencing “an elite need for the primitive made available as a leisure outlet.”¹ In giving “exercise to a sophisticate-vacationer’s habits of mind,” Brodhead writes, regional fiction “rehearsed a habit of mental acquisitiveness strongly allied with genteel reading.”² With a privileged urban vacationer as its narrator, *Firs* “builds the class logic of vacationing” into its very structure, Brodhead claims, pointing to the way that the unnamed narrator, who is also a publishing author, can arrive in the fictional community of Dunnet Landing, Maine, and “command someone else’s home as a second home for her leisure . . . with a confident exercise of her rights.”³ Then, over the course of a summer, she turns the intimate life stories of the residents into her own “sympathetic possessions” that she abstracts and exports out of the place.⁴ Feminist critics,

There is something ^{vital} personal and
in a portrait - it ^{may} keep some subtle
connection with ^{its} original ^{subject} - some
thing goes out - some ^{vitality} virtue goes
out into the ^{mere} reflection of a face,
the thin mask that is fixed on
paper or canvas is a face-print
and keeps or at least shares
in the spiritual presence which lives
in a friend's heart. Perhaps it is
only that it reflects the subtle
consciousness ^{and intercourse} in the friend's
mind that a portrait smiles or
sighs back to eager eyes.
When a man is dead his portrait

Figure 1. The first page of an untitled manuscript chapter of Sarah Orne Jewett's *Country of the Pointed Firs*. Sarah Orne Jewett Compositions and Other Papers. bMS Am 1743.17 (13), folder 3. Houghton Library, Harvard University.

most notably Judith Fetterley and Marjorie Pryse in *Writing out of Place: Regionalism, Women, and American Literary Culture*, have vigorously contested such readings of women's literary regionalism (including Jewett's works), characterizing regionalism as "subvert[ing] . . . those assumptions the dominant discourse considers unassailable."⁵

Jewett's social and cultural position and her place in the field of cultural production as defined by the *Atlantic Monthly* and other high-brow literary magazines are central to readings of *Firs* aligned with Brodhead's. In this context, the cultural politics and literary form of *Firs* appear to be nearly inevitable, even overdetermined, with Jewett uncritically reproducing her own position of social privilege in the figure of the narrator. Our contribution to these debates about the cultural politics of *Firs* is an edition of an unpublished manuscript chapter of Jewett's book, in which she crafted an ending featuring an economically powerful rural heroine no longer subject to the tourist's command. This manuscript has been available at Harvard University libraries since the 1930s but has not, until now, been properly identified.⁶ It provides persuasive evidence that Jewett thought critically about her representational practices as a cosmopolitan author depicting rural people for a national audience, as well as about the closely related issue of her book's genre, another long-standing concern of Jewett criticism.⁷

Jewett did not title the manuscript chapter, but for ease of reference we have given it a provisional title, "The Other One," that relates to a mystery in the early life of Almira Blackett Todd, the widowed herbalist who serves as the narrator's summer landlady. A young Almira chose to marry Nathan Todd, a good man she did not love passionately, after being prevented from marrying her true love, whose identity remains obscure in *Firs* as published but is made clear in "The Other One." The phrase "the other one" as identifying Almira's first love appears in fragmentary notes for the manuscript chapter, the chapter itself, and in chapter 10 of the 1896 text of *Firs*. "The Other One" opens with the narrator puzzling over an engraving of a Greek bandit chief hanging in the room she rents from Mrs. Todd. The chapter then moves on to its primary focus, a life-changing incident for Almira. During the final week of August, near the close of the narrator's summer residence and on the same day that Almira evades a query about the engraving, the narrator receives a visitor, Mr. Williams, in her landlady's absence. He is a lawyer representing his old friend, Judge Santin, a well-known politician and jurist from a nearby, larger town. The narrator quickly realizes that Santin was, long ago, Almira's first love. On two occasions

in *Firs*, Almira discloses to the narrator information about this romance and reveals her lasting sorrow that opposition from Santin's family prevented their marriage, but she does not name him. The lonely and childless widower had not forgotten his first love, however: Williams announces that the judge has died and left Almira a legacy of \$10,000. At the beginning of the chapter, Almira declines to explain to the narrator why the engraving of a bandit chief hangs on a wall in her home. However, after dealing privately with her grief over Santin's death for a few days, she confesses that she framed and hung the engraving because it reminded her of him. The chapter ends with Almira contemplating the good she can do for her family and community with her new wealth, beginning with buying a new boat for her brother, William.

Jewett elected not to publish "The Other One," but we believe that she drafted it as she was expanding and revising the text of *Firs* as serialized in the *Atlantic Monthly*, intending it as a culminating chapter for book publication. In writing the concluding chapters of *Firs*, Jewett acted as a reader and interpreter of her own work as it had taken shape in the earlier chapters.⁸ Had she chosen to publish "The Other One" as the conclusion of *Firs*, she would have cast the life trajectory of Almira Todd in a very different shape from the one readers encounter in the 1896 *Firs*, and she also would have muted the importance of the narrator to Almira's life story. Through "The Other One," then, twenty-first-century readers encounter a not-quite-identical twin of *Firs*, an alternate version of the text that casts new light on the book readers have known for more than a century.

In some ways this twinned shadow text of *Firs* would have conformed to nineteenth-century readers' thematic and genre expectations, but in others it would have challenged or resisted them. A *Firs* ending with the economic empowerment of Almira makes her the protagonist and gives the book a closed and novelistic form. In contrast, the 1896 *Firs* brings forward the narrator as a co-protagonist and closes with the painful parting of a couple that has become deeply intimate. The result is more open-formed, a book-length regional sketch (or collection of sketches) organized around two centers: the narrator's visits to a growing circle of friends over the course of a single summer and her deepening intimacy with Almira as a particular friend. Jewett's generic options were not ideologically neutral. As Fetterley and Pryse argue, the generic codes of the nineteenth-century novel were "culturally conservative" for women authors, "privileging heterosexual romance" and the marriage plot. In contrast, the regional sketch "carve[d] out a discursive space in which it is possible to say things that do not con-

form to the dominant culture" and to make readers "care about characters and concerns considered minor, deviant, queer, or crazy."⁹ Travis Foster further argues that authors who chose the regional sketch over the novel did not inevitably, as Brodhead and others claim, assist in the formation of "cultures of white nationalist reunion" but instead might create a space for their readers to engage imaginatively in an "antinational geography of friendship."¹⁰

By writing "The Other One" and then putting it aside, Jewett first engaged and then resisted the plot imperatives of the novel as a genre. Although we believe that she chose rightly by ending with "The Backward View" and thus pointedly resisting contemporary orthodoxies of genre, gender, and sexuality, she simultaneously lost the opportunity to use the enrichment of Almira in "The Other One" to interrogate the economic logic of elite tourism to rural regions. The choice Jewett made was not strictly either/or. A work of regionalist fiction might simultaneously resist gender and sexual norms and promote national consolidation.¹¹ Nevertheless, Jewett's imagining of such strikingly different conclusions illuminates the complexity of the tradeoffs creative work may entail.

Her choices also return us with fresh eyes to *Firs* as published in 1896 and point to the need for scholarship more attuned to Jewett's creative process and her thoughtful, even obsessive, attention to craft. Jewett could be exceedingly modest and self-effacing about her artistry, and scholarship has too often taken her at her word. Her biographer Paula Blanchard, for example, writes that Jewett "took the writing of *Pointed Firs* much more lightly than she did many of her lesser works . . . Not a word of the existing chapters was altered between the serial and book publication."¹² Blanchard is wrong on both counts: Jewett did, as we discuss below, make small but significant changes to the serial installments for book publication, and at earlier stages in her compositional process she labored with great difficulty over all elements of *Firs*, both small and large, producing nearly eight-hundred extant pages of manuscript and typescript in the process of composing what became a slender printed volume.¹³ This collection of manuscripts at the Houghton Library includes multiple prepublication drafts of many chapters and demonstrates that, from beginning to end, Jewett's creative process was open and dynamic as she repeatedly imagined and reimagined characters and incidents. However, this archive of Jewett's creative process has barely registered in scholarship.

Before we turn to a literary critical account of "The Other One," we provide as necessary preparation a text-critical account of Jewett's com-

posing and revision process. This text-critical account addresses *Firs* broadly but focuses most closely on “The Other One” and the other chapters Jewett created as she completed the book in the summer of 1896. After the book’s initial publication, Jewett wrote four stories featuring the Dunnet Landing characters and settings: “The Queen’s Twin” (1899), “A Dunnet Shepherdess” (1899), “The Foreigner” (1900), and “William’s Wedding” (1910) all appeared in the *Atlantic Monthly*, the last posthumously. After Jewett’s death, Houghton Mifflin interpolated all except “The Foreigner” into book editions of *Firs*,¹⁴ but Jewett left no evidence that she contemplated such a composite edition. In contrast, we make a case below that she wrote “The Other One” in 1896 intending it as an integral, culminating chapter of *Firs*. It thus bears a different relationship to *Firs* than her other “Dunnet Landing” stories, reflecting her thinking at an advanced compositional stage about the genre and themes of what would become her best-known book-length fiction.

Jewett’s Composing Process and the Relationship of “The Other One” to *The Country of the Pointed Firs*

In this section, we draw on the available evidence, including Jewett’s correspondence and manuscript and typescript copies of other chapters of *The Country of the Pointed Firs*, to place “The Other One” chronologically in relation to her composition of the book’s other chapters. We argue on the basis of these materials that Jewett conceived and composed “The Other One” during the late summer of 1896 as a culminating chapter for book publication, composing it after she completed “Along Shore” (published as the penultimate book chapter) but before composing what she ultimately decided on as the final chapter, “The Backward View.”

From late 1895 through late spring 1896, Jewett completed the serialized chapters of *Firs* that appeared in the *Atlantic Monthly* in January, March, July, and September 1896.¹⁵ In mid-July of 1896, the *Atlantic* editor, Horace Scudder, informed her that he had no room for an additional serial installment before the book’s scheduled publication by Houghton Mifflin, so Jewett began to work quickly and intensively on converting the serialized *Firs* sketches into a book. In a period of a little more than two months (from July through early September), she both revised the serialized chapters and composed new chapters. Jewett clearly composed “Along Shore” and “The Backward View” between mid-August and mid-September, and we argue that Jewett composed “The Other One” during this same brief period.¹⁶ By September 14, Houghton

Mifflin had received Jewett's final version of "The Backward View" for typesetting, completing the book.¹⁷ She never sent "The Other One" to Houghton Mifflin, however, so "Along Shore" and "The Backward View" became the last two chapters.

Evidence, both internal and external, makes clear that Jewett herself did not create the organizational scheme of the *Firs* manuscript collection at the Houghton Library. We thus cannot reliably deduce relationships between the multiple drafts of chapters and chapter fragments in it based on their location within the collection, nor can we use the collection's organization to establish a definitive chronology of composition.¹⁸ Nor, obviously, are we publishing the complete collection, which consists of 792 manuscript and typescript pages related to Jewett's composition of *Firs* in 1895 and 1896 and to her composition of some of the later Dunnet Landing stories. Nevertheless, from our review of the entire collection, we believe that Jewett composed "The Other One" as a concluding chapter to appear after "Along Shore." Alternately, she may have considered making "The Other One" second-to-last, with a very early version of "The Backward View" intended as concluding chapter. In either scenario, however, "The Other One" would have presented the climactic moment of Almira Todd's story and of the book as a whole.

The twenty pages of "The Other One" (sheets of note paper folded and torn in half, with writing on only one side of each page) are unnumbered, although their contents make clear that their original intended order has been preserved. The manuscript chapter as a physical object provides evidence that Jewett composed it in multiple stages. Jewett began writing in off-black ink, making revisions in both the same ink and a darker blue ink, until the middle of the tenth page, where she switched to dark blue ink and made revisions in both ink colors. The last two pages (the nineteenth and twentieth) are entirely in off-black ink with minimal revisions. The presence of revisions in more than one ink color throughout much of the chapter, including significant cancellations, makes clear that Jewett went over the whole more than once before she turned to alternate plot trajectories.

At some time in the past, before the manuscript collection was donated to Harvard, someone joined the pages of the chapter with a paperclip, placed an additional manuscript page of fragmentary notes in Sarah Orne Jewett's hand in front of them, and added a note on a small manila card. The note—likely in the hand of Sarah Jewett's sister, Mary Rice Jewett, who served as the co-executor of her sister's literary estate—says, "Apparently never used." Sarah Jewett's page of notes is

related to the content of the complete chapter and was likely composed before it; however, nothing suggests that Jewett composed the notes immediately before commencing “The Other One” or that she herself placed the page adjacent to it. Nevertheless, the page of notes, reproduced here in its entirety, provides clues to Jewett’s thinking as she began to imagine the book chapter and its relationship to the already-published serialized chapters preceding it:

Chapters of the Country of the Pointed Firs

The Return to Dunnet

No young people were less interesting than the old:

The legacy was from the other one

Mrs Todd has great news—when I got back from poor dear’s¹⁹

The first and second lines suggest Jewett composed these notes when she was thinking about chapter titles for book publication: the *Pointed Firs* sketches were numbered without titles in the *Atlantic*, and Jewett did not assign chapter titles until she submitted the final chapter, “The Backward View,” to Houghton Mifflin for book publication.²⁰ The second line presents a version of a phrase that became the title of the first chapter, “The Return”—in it, the narrator returns to Dunnet Landing “after a first brief visit made two or three summers before in the course of a yachting cruise.”²¹ The third line presents a motif seen notably in chapter 13, when Mrs. Fosdick laments that “in these days, the young folks is all copy-cats” (102), but this precise language does not appear anywhere in the final published text of *Firs*. The final two lines (the fourth and fifth) are preliminary notes for the unpublished chapter. The first of these suggests Jewett had settled on the central plot point: that Almira would receive a legacy from her first love, “the other one.” The second line bears a more complex relationship to “The Other One.” On the one hand, it seemingly places the planned chapter in chronological relation to “Along Shore,” which Jewett also composed in the summer of 1896. Jewett’s note suggests that the narrator (here “I”) hears the “great news” of the legacy after returning from her visit with Elijah Tilley, who reminiscences about his “poor dear” dead wife, Sarah. However, the line also implies that Almira, rather than lawyer Williams, tells the narrator about Judge Santin’s bequest. That is, Jewett’s idea for how to reveal the “great news” changed before she completed the chapter. She refers to Elijah Tilley’s refrain of “poor dear,” which became a key element in “Along Shore.” However, the inclusion of the refrain only

establishes that she had conceived of it and intended Elijah to speak the words in a chapter preceding “The Other One,” not that she composed a fully elaborated version of “Along Shore.”

One of the drafts of “Along Shore” provides evidence of the evolution of Jewett’s thinking about the central plot development in “The Other One” and more firmly places the composition of the chapters in sequence. On the verso of the first page of a near-final draft of “Along Shore,” Jewett sketched an outline of yet another version of the legacy plot:

Begin chapter. We were talking
 one day about being rich
 (The other One) [*This line is inserted between lines 2 and 3*]
 and Mrs. Todd said, if she had wealth,
 she would buy [u *superimposed over a y*] William the boat.
 ^Then^ Mrs. Todd has a letter
 directed in a prim little hand
 with the envelope having first
 been ruled with the point of
 a pair of scissors—She looked
 very much shocked and disturbed
 all that day but she said
 nothing to me = I heard her
 crying at night re:

 Then the man comes—in the
 buggy. Funeral over
 will read

[*Inserted in right and bottom margin, possibly in different ink*]
 + her face lighted up:
 Now you can buy William the
 boat” said I²²

The outline is in the same ink as the front of the page of “Along Shore,” but it is more hastily scribbled, suggesting that Jewett grabbed a page from an advanced draft of the completed chapter to sketch out her developing ideas about what was to come next. These notes and their position on the verso of a late draft of “Along Shore” indicate that she composed and worked through several drafts of “Along Shore” before beginning

"The Other One." Although this longer outline makes clear she had decided that Almira's plan to purchase a boat for William was to be a key element, other details vary significantly. The completed chapter begins with the narrator's musings on the engraving of the bandit chief, not with a conversation between Almira and the narrator about fantasies of wealth and William's need for a boat, and it ends with Almira, not the narrator, speaking the final lines about using the newly acquired wealth to purchase the boat. Finally, in the complete chapter, the news comes through an in-person visit from the lawyer, rather than through a letter. Still, the idea of the legacy from "the other one" remains the central event.

These two sets of manuscript notes, then, strongly imply that Jewett began to think through the plot of "The Other One" late in her work on "Along Shore" and that she intended the former to follow the latter. Manuscript evidence on the question of whether she intended "The Other One" to conclude *Firs* is strong, but less definitive. Jewett left an extraordinary number of complete and fragmentary drafts of "The Backward View"; an apparently early draft of this chapter shares with "The Other One" an offstage event involving a minor character. This shared reference hints that Jewett may have intended at one point for "The Backward View" to follow "The Other One."²³ Still, the internal logic of these manuscripts and the relationships between them lead us to believe that by the time Jewett produced a complete, relatively finished draft of "The Backward View," she imagined it as replacing, rather than following, "The Other One."

One final manuscript fragment shows Jewett thinking through questions of money, class, and social aspiration as they impinge both on Almira's doomed romance and Judge Santin's bequest to her. The following monologue by Almira appears on a single sheet of notepaper, folded to create four pages:²⁴

[I]

I've always felt there was something in me that belonged higher than where I've normally stood—said Mrs. Todd humbly. When I was young it most got the rule, but circumstances overpowered both him an' me. I couldn't battle ^+ win^ because I didn't know 'twas the right thing to do as I've^ known it now these many years. I was sort o' humble too wonderin' if I could 'a coped with ~~them~~ life up to Boston where the Lord had seen fit to place—well thats all over. He'd ha' come

[*added up the left margin in pencil*: just because she wan't a thinking o' herself. *We speculate Jewett intended this line to come at the end of the fragment.*]

[2]

to more, that's my great repentance—I did have some qualities that fitted in where his have been missin! Oh yes, I've seen all that this good while: an' how we was made to match twas a great mistake, but the only time I ever said one word to dear Mother about it she looked like a piece of Heaven an' she said to me

Don't you turn repentance into weakness—you make it ~~the~~ ^your livin'^ spring o' life. You

[3]

did what you thought best an' right, bein' so young, you have got the comfort of knowin' you ~~wasn't selfish~~ ^tried to do right^—I'd have tried to set it right dear if I had known at the time. an' she come an' kissed me 'Twas all we ever said.

We've got to do what we think is 'right hard.' it may be [*a mark, possibly +*] not what other folks dictates—Young people know. but there is something in New England

[4]

folks that makes 'em think it must be wrong if they like it best, they ought to choose the Hard Part like the old saints that starve themselves [*between the previous line and the next*: +] in idleness + denial. Mary did what she wanted to do, Martha [*perhaps a y written over the a in Martha*] did the rough work and valued herself beyond all reason

She's the kind that sets herself above others. but the Lord he said a good word for Mary.²⁵

Where Jewett considered locating this rich and complex episode of Almira confiding in the narrator about her romantic history is unclear. In both the serial and the book, when Almira first mentions a planned visit to her mother, the narrator expresses surprise that her mother is still living. In this fragment, Almira reports a long-ago conversation with her mother, making it likely that Jewett intended the monologue to appear after the narrator first meets Mrs. Blackett on her visit with

Almira to Green Island. If this surmise is correct, Jewett might have intended the monologue for “Where the Pennyroyal Grew” (chapter 10), in which Almira confides in the narrator about her guilt at not loving her husband enough because she still longed for “the other one,” or, alternately, Jewett might have intended it to be part of a similar confidence in “The Other One.” If Jewett intended it for chapter 10, she might have written and discarded the monologue when writing for serialization, or she might have written it as she was revising for book publication. If she intended it for “The Other One,” the monologue hints at a longer compositional process not otherwise documented. Almira locates her beloved in Boston, rather than in a nearby Maine town, suggesting that perhaps Jewett had drafted a different version of “The Other One” in which she imagined a different social and geographical position for Santin. In any event, the monologue is, in other respects, consistent with “The Other One” as it brings forward more emphatically the importance of this early relationship and asserts the importance of heterosexual love and marriage to Almira’s fulfillment as a person. It also reveals a strikingly different Almira from the one readers have known for more than a century: rather than a cash-poor herbalist rooted in her coastal community and content with the richness of friendships, Almira is an ambitious, frustrated lover, feeling disappointed that, many years earlier, she allowed herself to be denied broader scope as the wife of an important Bostonian.

Hypothetically, Jewett’s revisions to the chapters serialized in the *Atlantic* for book publication might also provide information about Jewett’s composition of “The Other One.” However, she executed no revisions to the serial chapters that seem designed primarily for the purpose of preparing readers for the revelations in the chapter. Jewett might, for example, have added a passing mention of the framed illustration of the Greek bandit, since it hangs all summer in the narrator’s room, but she did not. One small but significant tweak in chapter 2, “Mrs. Todd,” bears on the unpublished chapter: in the *Atlantic*, Almira describes “the other one” as a seafaring man,²⁶ but Jewett revised so that Almira describes him as “‘above bein’ a seafarin’ man’” (10, emphasis added). This change makes more plausible a revelation that Almira’s beloved became a prominent judge later in his life. However, it also amplifies what she reveals next in both the serial and the book, that there was a great social distance between them: “he come of a high family, an’ my lot was plain an’ hard workin’” (10).²⁷ In the *Atlantic* text Almira is a “portionless widow,” with nothing to live on but her herb business and

rent paid by the narrator as her lodger; however, in the book text, she is no longer portionless, having "little beside" these other resources (7).²⁸ This revision might cut in the other direction, however, suggesting that Jewett no longer intended to bestow Judge Santin's wealth on Almira: making her less poor reduces her seeming need for a legacy.

"The Other One" and Genre, Gender, and Sexuality in *The Country of the Pointed Firs*

All available evidence points to Jewett's conceiving of "The Other One" as the final chapter of *Firs*, even though she seems to have held on to this intention for only a short time. "The Other One" makes a satisfying ending by resolving a number of conflicts and providing Almira with financial security and the means to busy herself after the narrator's departure, instead of settling down to "be old," as Almira says she fears in "The Other One." Almira learns that Santin continued to love her all his life, removing her regret that his masculine heart seemed less tenacious than her own. In earlier chapters, Almira is sometimes scornful of her shy brother, William, but her decision to use her financial windfall to buy him a new boat arises from her recognition that she has judged him unjustly. Her heart softened by Santin's remembrance, she appreciates more fully how William has sacrificed so as not to uproot their mother and has been both a son and a daughter to her. In addition to resolving some of the main tensions between characters, the chapter works through, according to its own logic, one of the book's main themes: the inevitable separations, suffering, and losses that characterize human mortality. The narrator worries about the fragility of Mrs. Blackett, about Almira's coming decline toward death, and about the pain her own imminent departure from Dunnet Landing will cause. The financial legacy speaks to all of these problems, promising to ease Almira's lot as she faces these losses.

Almira's novelistic romance plot, given shape by "The Other One," is an odd variant on the typical: rather than closing with the marriage of a young heroine, it culminates in an older widow receiving belated recognition from a dead man who failed to marry her. The unexpected inheritance is, however, a formulaic plot device with deep roots in the history of the novel as a genre, and by using it in "The Other One," Jewett shifted away from what Josephine Donovan characterizes as her typical mode of "imaginative realism."²⁹ Instead of foregrounding friendships between women as a model for meeting the painful losses and other exigencies of ordinary life, "The Other One" allows a magical

force emanating from a powerful man to mitigate Almira's fate by transforming her into a wealthy woman. Judge Santin's bequest as a climax also invites readers to understand the previous chapters as leading up to this moment of Almira's fulfillment through romantic love. Furthermore, in foregrounding the long-delayed fruition of a passionate heterosexual romance, Jewett elevated Almira Todd as protagonist and backgrounded the narrator and her intimacy with Almira.

In "The Other One" and the additional manuscript materials concerning Almira's romance with Santin, Jewett goes far in imagining Almira's frustrated romantic passion and its consequences, including the judge's bequest. We believe that, in giving play to this plot possibility, Jewett came to understand that enriching Almira this way also deeply disempowered her. In her fragmentary monologue, Almira speculates, "He'd ha' come to more, that's my great repentance—I did have some qualities that fitted in where his have been missin! Oh yes, I've seen all that this good while: an' how we was made to match." Almira's vision of their married life inserts *her* vitality and talents into the shape of *his* career. Similarly, Almira's acceptance of Santin's legacy encases her life-course within a dead man's will and marginalizes her friendship with the narrator.

Even as Jewett gives this idea play in "The Other One," she resists it by imagining the narrator's responses to Almira's story. The narrator fully understands Almira's financially precarious situation and thus the value of the legacy for her friend. Nevertheless, she also reveals her opinion that Nathan was, in fact, a better mate than Santin would have been. Upon learning of Santin's legacy, she reflects, "For my part I had always imagined myself the friend of Nathan, who had been so kind and devoted and had died at sea so young, rather than of this mysterious and lofty rival." Romantic passion has difficulty countenancing rivals, leading to irrational exclusions such as the narrator experiences earlier: when Mrs. Fosdick's "strange sail" appears at Almira's house, the narrator experiences "an unreasonable feeling of being left out" (90). Nathan, however, seems not to claim proprietorship over Almira, as illustrated in his promise not to force Almira to associate with one of his disagreeable cousins: "he didn't make a habit of always opposin', like some men" (171). When the narrator is puzzling over the bandit chief engraving early in "The Other One," she reflects that it does not resemble the daguerreotype of Nathan that Almira shared with her because his "expression" was "as pleasant and yielding . . . as the bandit chief was resolute." Nathan's character made him both a friend and lover to

Almira, whereas Santin, who resembles the "fierce determined" chief of the engraving, would likely have been a lover and master.³⁰ In her fragmentary early notes for the chapter, Jewett vaguely specifies that Almira will receive a "legacy" "from the other one" in a way that suggests that the event will be a charming surprise. Perhaps in fully fleshing out this kernel of a plot idea in "The Other One," Jewett discovered the troubling implications of Judge Santin's legacy: in life and through his will in death, Judge Santin gained the power to shape Almira's life, to diminish the importance of Nathan, and to instantiate a hierarchy of relationships in which patriarchal heterosexual passion dominates over the nonhierarchical model of same-sex friendship exemplified by the relationship between Almira and the narrator.

When Jewett abandoned "The Other One" and its novelization of *Firs*, she committed to "The Backward View" as an appropriate conclusion. We return, then, to the question of what kind of book *Firs* was as published in 1896 and to Jewett's choice to craft an alternate, and, we argue, a queerer conclusion than "The Other One." Jewett's works, including *Firs*, have been the subject of a number of queer readings in the past two decades, and queer readings of *Firs* have been based on the 1896 text. Kate McCullough, for instance, reads both the thematic emphasis on intimacy between women and the plot structure of *Firs* through the cultural institution of the "Boston marriage," including Jewett's own decades-long intimate relationship with Annie Adams Fields. McCullough describes the "centric, nonlinear plot" of *Firs*, which begins with the narrator meeting Almira and ends with their separation, as "the formal articulation of a Boston marriage, both in its circling around the relationship of the two heroines and its refusal of the conventional comic plot's building to the climax of the heterosexual marriage."³¹ She also argues that *Firs* "rewrites heterosexual relations in a way that deerotichizes them and transforms them, to all intents and purposes, into friendship."³² Jewett's turn away from "The Other One," then, represented an artful turn toward same-sex intimacy as a shaping force of her book and away from a closure affirming Almira and Santin's heterosexual romance, which apparently was driven more by youthful erotic desire than by a mature yearning for friendship. Jewett also chose a structure more tilted toward the narrator, who is on a quest to transform passionate attraction into friendship. In the opening chapter, the narrator describes herself in the third person as a "lover of Dunnet Landing," returning in a romantic haze of "affectionate dreams" to a place briefly visited in the past to undertake what could prove a "life-long affair," "the

growth of true friendship" (2). The ensuing chapters present episodes in what Laurie Shannon calls Jewett's "intimist practice," grounded in her lifelong history of affective bonds with other women: "Each 'event' in *Firs* centers on a station in friendship's developmental path. The effect is to sacralize these intimate phenomena, resituating affection itself as a spiritual practice."³³ This quest occurs against a backdrop of human limitation and mortality, the exigencies of unrealized potentials, personal and social failures, betrayals, separations, losses, and suffering. Characters struggle against ego and opposing circumstances and are doomed to suffer losses, but friendship exalts them and, while not protecting anyone from suffering, still makes struggle, sacrifice, and loss bearable.

At the Bowden reunion, the narrator notes the "transfiguring powers" of a day that deepens existing friendships and opens up possibilities of new ones (156–57). In a letter Jewett wrote on her birthday to her friend Sarah Norton a year after publishing *Firs*, she explains, "There is something transfiguring in the best of friendship. One remembers the story of the transfiguration in the New Testament, and sees over and over in life what the great shining hours can do, and how one goes down from the mountain where they are, into the fret of everyday life again, but strong in remembrance."³⁴ The shining moments of deepest intimacy between friends reveal to each the divinity in the other. In *Firs*, these revelations are egalitarian, inclusive, and realistic, rather than hierarchical, exclusive, and imaginary, like the marital union Almira envisions she would have had with Santin. These moments of transfiguring intimacy include silent communication in which friends seem to read the other's minds, as when the narrator, sitting in silence with Captain Tilley, begins to see his dead wife within the home-shrine he has kept for her. He then offers his most telling confidence, the confession that since her death, he has come to identify deeply with his Sarah (197–98). These transfiguring moments are cyclical and open; the narrator works toward them with a number of characters and with varying depth, though always returning to share with Almira, building their intimacy slowly across the course of the book.

The 1896 *Firs* does not march in linear fashion toward closure: there is no expectation of a final, long-sought moment of communion between lovers, as in a conventional heterosexual romance plot built on the foundation of the ostensible power of romantic passion. "The Backward View" closes *Firs* not with the achievement of a goal but with a

trial, the separation of Almira and the narrator. In a reading of *Firs* challenging Laurie Shannon's emphasis on the endurance of friendship and celebration of community, Heather K. Love claims as queer Jewett's ambivalence about the power of friendship to forge and sustain community across time. If, as Love argues, "Jewett thinks friendship through friendship's end,"³⁵ then the melancholy "Backward View," which focuses on the parting of the narrator and Almira and the seeming end of their friendship, is richly queer. Each tries in characteristic ways to evade the depth of pain their separation must bring, but neither succeeds. Almira pretends she must be elsewhere when the narrator departs, but her friend reads her face and gestures and final gifts with perfect consciousness of the feeling behind them. The narrator tells herself that she has been enjoying the simple life and must return to something more real, "the thick of battle" (208), but when she looks at her empty room she reflects, "I and all my belongings had died out of it, and I knew how it would seem when Mrs. Todd came back and found her lodger gone. So we die before our own eyes; so we see some chapters of our lives come to their natural end" (210). In contrast, "The Other One" does not represent the narrator and Almira's parting, and Santin's legacy seems to insulate Almira from the pain of this prospective loss.

Our examination of Jewett's choices suggests that her deployment of some of the generic and thematic conventions of late nineteenth-century regionalism was neither uncritical nor unresisting. By closing with the departure of the tourist narrator, Jewett risked summoning up the constellation of values Brodhead and others have identified as characteristic of regionalism, as the narrator carries away commercially valuable mementos of her summer vacation. Jewett's attempt in "The Other One" to imagine a way of rescuing Almira from poverty and allowing her the means to achieve the same level of material comfort the narrator enjoys suggests Jewett's awareness of the narrator's privileges and a wish to extend them to the Blackett family. However, in forgoing "The Other One" for "The Backward View," Jewett chose to resist dominant ideologies of gender and sexuality, particularly the asymmetrical ideal of heterosexual marriage current in Victorian patriarchy. To represent that resistance effectively, Jewett adapted the short regionalist sketch into an uncharacteristically longer work. Rather than giving the cumulated sketches the overall shape of comedy or tragedy, she created a series of episodes that repeat with variation her main theme: the transfiguring power of friendship.

The later Dunnet Landing stories bear a complex relationship to the events narrated in the 1896 *Firs*: “A Dunnet Shepherdess” features events logically occurring the same summer depicted in *Firs*, and “William’s Wedding” occurs on the narrator’s return the next spring, but “The Queen’s Twin” and “The Foreigner” hover in an indeterminate temporal space—they occur in *a* summer when Almira and the narrator are friends, but nothing definitively locates the events during a particular summer.³⁶ All the later Dunnet Landing stories, however, continue the episodic logic of the 1896 *Firs* and are anchored in Almira’s and the narrator’s intimacy. It is thus hard to imagine that Jewett would have felt compelled to write them had she embraced “The Other One” rather than “The Backward View” as an ending for *Firs*.

Thus in ending the 1896 *Firs* as she did, Jewett not only opened space for readers to consider queer alternatives to gender and sexual orthodoxy; she also left open the opportunity for her own return to Dunnet Landing in these later stories, in which, as Fetterley and Pryse argue, she “attempts . . . to get right the relationship between her narrator and Mrs. Todd.”³⁷ She also retains and extends her commitment in the 1896 *Firs* to making this same-sex relationship a model for all friendships. “A Dunnet Shepherdess” and “William’s Wedding” focus on William Blackett’s decades-long courtship of Esther Hight and their late-life marriage after the death of Esther’s mother, Thankful Hight. However, this heterosexual romance and marriage and the man and woman who enter into it are queerly unconventional, and the stories are as much or more about the relationship between Almira and the narrator as about William and Esther.³⁸ “The Queen’s Twin,” which centers on Almira’s friend Abby Martin, who imagines she has an intimate bond with the Queen of England, is arguably the queerest of all Jewett’s Dunnet Landing stories. As Valery Rohy argues, a queer temporality structures both Abby’s relationship with Queen Victoria and the story’s relationship with *Firs* as published in 1896.³⁹ Furthermore, the story aligns two queer pairings—Abby and the Queen with Almira and the narrator, who visit Abby together.

“The Foreigner” represents a particularly interesting case of Jewett’s imaginative return to Dunnet Landing—not only did she reuse the place and the characters; she reimagined and revised key elements of the unpublished chapter.⁴⁰ Like “The Other One,” “The Foreigner” takes place during the last week of August, apparently during the same summer depicted in the 1896 *Firs*: it could be slipped between “Along Shore” and “The Backward View,” in the same chronological position “The

Other One" would have occupied, without disrupting the time-line of the narrator's first extended summer visit or contradicting the book's central themes and elegiac tone. "The Foreigner" also resembles "The Other One" in that it tells how Almira came to receive a bequest upon the death of someone who loved her, in this case a woman, Mrs. Captain Tolland, the eponymous foreigner who comes from the Caribbean to Dunnet Landing, where she is widowed. On her death she bequeaths all of her money and possessions to Almira because she was one of the few in the town willing to socialize with an exotic and Catholic foreigner. The story of the bequest from the foreigner also solves a mystery of an out-of-place art object in Almira's home. Just as Judge Santin's bequest leads Almira to explain the origins of the bandit chief engraving in the narrator's room, after telling the story of Mrs. Captain Tolland, Almira explains the origin of an image hanging in her parlor: the foreigner bequeathed to her a picture of Empress Josephine at old Fort Royal in Martinique (253).

For a time after Mrs. Tolland's death, it looks as though Almira will be rich, but in the end, she receives only about \$500, enough to take the edge off the poverty produced by the recent loss of her own husband, but not enough to grant her financial independence and the ability to dispense benevolence, as does the \$10,000 bequest Jewett grants her in "The Other One." While still living, Mrs. Tolland also teaches Almira about herbs. The modest \$500 and the knowledge of herbs as bequests from her fellow widow seem more in keeping with other exchanges between women in the 1896 *Firs* and with its greater emphasis on cultural and spiritual legacies rather than financial ones. Nevertheless, the foreigner's legacy to Almira and to the community that failed to neighbor her is a mixed and uneasy one. Whenever Almira remembers the foreigner, she feels guilt and regret at her own inadequacy, her failure to achieve true intimacy with the alien stranger and rescue her from the loneliness and despair that finally seem to kill her.⁴¹ In the fashion of all of the Dunnet Landing stories, however, Almira's confession of her failing to the narrator works to strengthen their own intimate bond.

Jewett developed two distinct and viable endings for *Firs* and took a chance on the more complex and subtle ending rather than adopting the safer, more familiar and conventional one. This choice determined part of Jewett's subsequent career by leaving open opportunities for further Dunnet Landing stories, generally considered to be among her best work. Nevertheless, "The Other One" also makes more visible and

accessible new meanings in the 1896 *Firs* and the Dunnet Landing stories. For example, “The Other One” casts light on the narrator, a character who remains stubbornly unnamed and whose life, when she is not at Dunnet Landing, is only hinted at. In a passage of “The Other One” Jewett marked for deletion, she offers a tantalizing glimpse into the narrator’s other life, in which a female friend has “cruelly turn[ed] away” from her after “rousing [her] affectionate feelings.” The narrator’s reflection on her “unconfiding” friend seems connected to the moment immediately prior, when Almira rebuffs the narrator’s inquiry about the engraving. Despite the sense that two women friends, one in the city and Almira in Dunnet Landing, have rebuffed the narrator, “The Other One” ultimately moves beyond Almira’s rebuff to reconciliation between her and the narrator.

We have contrasted the heterosexual romance plot of Almira and Judge Santin with the female friendship plot of Almira and the narrator; however, “The Other One” also makes clear that the two cannot be disentangled. Every time Almira tells the narrator about the failed romance, her confidences deepen their intimacy. The engraving calls to mind Almira’s second conversation with the narrator about the romance and its aftermath in “Where the Pennyroyal Grew.” When Almira takes the narrator out in an open field on Green Island to tell about her guilt for never having felt passion for Nathan and never having spoken frankly of this to him, she also carries a bag containing daguerreotype family portraits. Notably missing from this collection is a portrait of “the other one,” a lack she remedies, as we learn in “The Other One,” with the engraving of the bandit chief. By telling the narrator about this substitution, she further advances their intimacy.

Clearly, in arguing that Jewett chose the better of the two endings, we no more mean to erase “The Other One” than she did—she left it among her papers to be discovered after her death. Nor have we aimed merely to argue that Jewett rejected “The Other One” because it failed to fulfill her true or single intention for the design of her book. Instead, we see “The Other One” as a key piece of what the textual critic Sally Bushell calls “text-as-process.” As Bushell explains, intention in the composing process is “not fixed or absolute: all meaning is fluid within the process and subject to change.” Furthermore, that many authors (including Jewett) keep compositional materials rather than destroy them testifies to their “valuing not only of product but also of process.”⁴² Preserved compositional material, like “The Other One” and the other manuscripts we discuss above, “contains the potential

and possibility for many different kinds" of the literary work being composed, "not just the one the world knows."⁴³ One creative path among many "may be fixed by the act of publication," but it is "not the only possible shaping of the text."⁴⁴ As we suggested earlier, *Firs* as concluded with "The Other One" is a not-quite-identical twin of the 1896 *Firs*. We might think of these two versions of the text as *The Country of the Pointed Firs* and *The Other Country of the Pointed Firs*, two versions queerly twinned like Abigail Martin and Queen Victoria in "The Queen's Twin."

As we have demonstrated above and as Bushell argues, "the material of process" can be used "to clarify and pursue cruxes within the published text that are revealed, explained, or contradicted by knowledge of the shape, structure, and development of the work in a state of process."⁴⁵ Jewett's twinned versions of *Firs* have long resided together in the slipcases housing the Houghton's manuscript collection, but the version made visible by "The Other One" has gone unrecognized. By making "The Other One" available, we invite other scholars to consider how the pairing illuminates *Firs* and Jewett's creative process. We also believe that Bushell's theory of text-as-process particularly suits *Firs*. For an author, Bushell suggests, the "representation of the text" fixed by publication "is really only one possible stopping point in the continual process of contingent intention through which the material evolves. Potentially, such a process is endless."⁴⁶ Critics have argued that the post-1896 Dunnet Landing stories are not part of *Firs* because Jewett had a clear programmatic intention for her book and realized it. Later editions interpolating these stories are thus framed as violations of Jewett's true intention.⁴⁷ However, as our discussion above makes clear, the manuscript drafts and magazine installments leading up to the 1896 book reveal that Jewett's intentions, both holistic and local, multiplied as they shifted over time. As Bushell argues, textual process does not follow a model of "organic becoming—in which all parts of the first germination onward are already anticipating and driving towards the final whole." Particularly in the case of longer works composed over time, the organic becoming model "obscures the necessary elements of construction, revision, and return . . . that also form the coming-into-being of the text."⁴⁸ We are not arguing that either the later Dunnet Landing stories or "The Other One" should be interpolated between or replace the 1896 book chapters. Nevertheless, these documents testify to the complex dynamic of "construction, revision, and return" that characterized Jewett's imaginative engagement with the place and characters

of Dunnet Landing. The totality encompassing multiple manuscript and print variants of *Firs* constitutes an extensive text-as-process. By introducing this important selection from the manuscripts, we invite further study of this rich archive.

A Transcription of an Unpublished Chapter of *The Country of the Pointed Firs*

Introduction

In developing our editorial practices for this faithful, unemended transcription, we followed procedures recommended by David L. Vander Meulen and G. Thomas Tanselle.⁴⁹ To make the transcription more readable, we have combined the use of symbols to indicate straightforward insertions and cancellations and bracketed text to explain more complicated textual features. Some notes and observations about the manuscript also appear in brackets, including page numbers, which do not appear on the manuscript. We have not recorded nontextual marks and blots unless we believe they could be interpreted as meaningful. Finally, we note that Jewett often omits punctuation marks (including apostrophes, quotation marks, and end punctuation) and often writes a dash where, in a text she had finalized for print publication, she probably would have used a period or a comma. We have attempted to be rigorous in rendering her text as she left it, though, of course, we have made judgment calls that could be disputed.

Cancellation Symbols

While Jewett canceled text in a variety of ways, we have not attempted to specify her methods, except in cases of superimposition and extended cancellation.

~~Strike-out font~~ indicates that Jewett crossed out text.

|~~Strike-out font~~| between straight brackets indicates Jewett crossed out text in a different ink from the current part of the manuscript.

Insertion Symbols

^insertion^ indicates text that Jewett inserted in the same ink as the current part of the manuscript.

<insertion> indicates text that Jewett inserted in different ink from that of the current part of the manuscript.

^^insertion^^ indicates an insertion within an insertion of the same ink.

As Sally Bushell notes, “Deletions highlight the way in which materiality—marks and the placing of marks on the page—forms an essential part of the process and significantly distinguishes it from a completed, stable text.”⁵⁰ Although we are making the manuscript more easily accessible by presenting it in print, our method of presentation makes clear to readers that it is not a text that Jewett finalized, if temporarily, by preparing it for print publication.

Linda Heller collaborated in the preparation of the transcription.

Transcription

[1]

There is something ~~personal~~ and ^vital^ in a portrait—it may [may *written over* is] keep some subtle connection with the <its> original <subject>—some thing goes out—some <vitality> virtue goes out into the ^mere^ reflection of a face<,> the thin mask that is fixed on paper or canvas is a face<->print and keeps or at least shares in the spiritual presence which lives in a friend’s heart. Perhaps it’s only that it reflects the subtle consciousness ^and intercourse^ in the friend lovers mind that a portrait smiles or sighs back to eager eyes. When [*W is written over a letter.*] a man is dead his portrait

[2]

[*At the top of the page in different ink, the next sentence appears without end punctuation.*] It was a different look

in one sense dies too—but ^there is an^ the Eastern belief in wandering souls [*just above the s is a letter.*] that possess themselves at will of any sort of body and a portrait serves sometimes to give expression to the soul who made it once. <Perhaps> it is in this way that painted eyes startle us into a sense of presence. [*extra space before the next paragraph*]

There was a strange little picture of a bandit chief which hung in my room at Mrs. Todds. The frame looked as if it were a <a piece of of old> [*The first of is written over two or three letters.*] Russian [thing] <work> ^that had wandered home in some sailors chest^ and the engraving was of the size which might have been the frontispiece of an old [3]

magazine. The bandit chief in spite of his warlike trappings ~~had a~~ [*had a appears partly underlined with 3 marks.*] fierce determined look that betokened much higher purposes than highway robbery. He looked as one may say far too good for his business and sincerely respectable. I

]19

fancied that some young artist may have cajoled an indulgent ^and much respected^ father into serving as model [*the final l appears corrected.*] and that the Greek [*unrecognized word*] and wicked looking armour had been the cause of much gay joking <between them.> [b in between *appears to obscure an original period.*]

One day I happened to be looking at this little portrait and I asked Mrs. Todd where she got it.

[4]

To my surprise she blushed like a girl and said that if the afternoon were fair she was going over to the Port to ask for old Mrs. Edward Caplin who had had a shock. This unmis-takeable [unmis-takeable *hyphenated across lines*] evasion of the subject was accepted by me and I suggested that we should drive over to the Port together whereupon Mrs. Todd said that there was a ^short^ path by the shore and she thought likely I should want to be ^up^ at the school house since it was the last week of August and my tenancy would end with the week.⁵¹

It's old Mrs. Caplin's [~~fourth~~] <third> shock, she said mournfully, though folks

[5]

dont go by numbers as they used to [*end of a line*] It used to be according to regulations to go off in your third, but ~~all their~~ [*canceled illegible insertion in the same ink*] ^folks aint^ so steady behaved as they used to be.

I do not know why it was that I felt Mrs. Todd to be strangely moved [*end of a line*] Her countenance wore its usual impassive look—but even after we had ignored our first subject of conversation and [*unclear cancellation that appears to be chan*] settled the second she lingered and I lingered as if there were more to say.

[*We believe a long cancellation begins with the next sentence; the following part is struck through with lines in ink different in color from the text. One line runs from right to left down each of three segments: the rest of this page, all of page 6 and the beginning of page 7.*]

I had lately suffered <know> from the unconfiding ways of a friend who had a fashion of rousing ones affectionate feeling and even

[6]

emotion and then cruelly turning away and putting herself upon the defensive so that you always left her feeling that you had made a goose of yourself—She ^seemed^ put out her hand ~~imploringly~~ ^wistfully^ and then throw your eager gift of friendliness scornfully to the ground—Those who long for the truest most comprehending sort of friendship

are apt to go seeking it carefully and with tears. They are apt to hate the ^poor^ expression ^of it^ and ^so^ to mistake the body for the soul of it. The trouble is that there are as many languages as there are persons in this world: we have to know our friends

[7]

wonderfully well to know what they mean when they speak—^Beside this the soul always finds the body in the way, the minute it has to deal with its own affairs.^ [*The final to in the previous sentence appears superimposed over letters.*]

Mrs. Todd was always able to forget the ^petty^ details of life in a consideration of its great questions: [*We believe the canceled section ends here.*] it was just after dinner and she was in a hurry to start upon her long walk but she ~~walked~~ ^went^ over to the window and stood looking out into the garden Then she came back and stood ^squarely^ before the little picture—She was <now> inviting my ^further^ interest—she presently gave a <resolute> little sigh not to the picture but to me.

“It looks like a piece of old Russian ~~wood~~ work,” I said “Where did you get that strange little frame?

[8]

‘Twas one |~~he gave me~~| <I always had>.” <So I set the picture into it [*illegible cancellation*] used to resemble him> answered Mrs. Todd, and said no more at that time, but slowly departed to her kitchen. Then I ~~went~~ took her place before the picture: and wondered if she had really <ever> known a bandit chief. She had been to sea it is true but [*but appears superimposed over a letter.*] only one |~~or two~~| <short> voyages to |~~Bristol~~| <Cardiff> |~~and Havre~~|. I had seen a daguerreotype of her husband and this ^engraving^ was not valued for any likeness to that: Nathan Todd was a fairhaired man and as pleasant and yielding in expression as the bandit chief was resolute.

Later when I had climbed the hill to the school house and stood in the doorway looking west-ward

[9]

I had a sudden knowledge that with all her truly sincere <and often-expressed> affection she would have looked the same if Nathan were beside her and I began to wonder ^as I never had before^ about the other one.

The sight of Mrs. Todd’s departing figure, free and full of motive power of its own in the ~~silent~~ green shore pastures. <gave me>. |~~I doubted my power~~| [*The next four lines—out of six remaining on this page—clearly are cancelled in different ink with Jewett’s large V-shaped mark.*] of continuance at the school house desk. At last I took my hat

]19

from the entry nail chosen on the first day like a new scholar and shut the door upon the bee and two wasps that buzzed and worried about the windows. [apparent ending of the intended cancellation]⁵²

[10]

If you wish to let such captives out they sometimes confront you angrily ^with angry objections^ and it is like trying to help those neighbours who ~~are~~ <would be> lost without their ^fancied^ miseries. [*Different ink color begins here, similar to the color of revisions in the previous pages.*] I could not settle to any of my affairs. There was something exciting in the air that made ones thoughts a sufficient occupation [*A cancellation probably begins here. Jewett uses several bold strokes across lines and through the canceled words that follow, but it is not perfectly clear exactly which words she intended to cancel.*] and I came to one or two minor decisions and made some eager plans and then I began to review my late encounter with Mrs Todd [*Four long dashes appear beneath to review. Cancellation probably ends here.*] as I sat high on the hill ~~among the~~ on the short grass beside a bay berry thicket.

Below on the hillside I saw a remarkably bright looking covered wagon ^light carriage^ go along and with the easily acquired curiosity of a country

[11]

person I watched to see where it was going. From my perch I could see it turn to come up the hill and presently ~~it was~~ found that some-one [*hyphenated across lines*] was coming to visit Mrs. Todd or me. It was only a short distance back to the school house and the steep hill path, by a short cut that the sheep had trodden and I hurried home.

The carriage waited at the gate [*gate is superimposed over a word.*] and a business-like man came impatiently to meet me ~~down the walk~~ from the door.

Know any thing <of the where>about<s of> Mrs. Almira Todd?" he asked. "Im told she lives here but I cant make anybody hear.

"She has gone away for the afternoon" said I "but I live here and I can take any message." [*A vertical line follows this sentence.*]

"I was driving this way on business"

[12]

said the stranger "and I thought best to call and see Mrs. Todd."

~~We were at the door and~~ I stooped and took the key from its hiding place and unlocked the door and we went in. For a minute I was afraid that he had brought some bad news to my good friend.

]19

^Old^ Judge Santin ~~has~~ passed away this [this *appears canceled.*] morning,” said the stranger solemnly, looking at me with serious intentness. ~~I am a neighbor of his~~

I had often [often *is written over another word.*] heard Judge Santin spoken of with much pride and respect in Dunnet Landing. He lived ~~two or three towns away~~ <in the same county>, but I knew nothing of him except his public or political fame. I received the news with interest but I could not understand why it should concern Mrs. Todd.

[13]

I was a neighbour of the Judge's. ~~he is a very great loss to every body, and~~ continued the visitor with ~~great~~ ^sincere^ feeling. ~~I am a lawyer~~, my name is Williams and I have had some care of the Judge's affairs ~~these~~ ^of^ late years. In fact I studied ^law^ with him ~~and have been~~ <in his office> Perhaps you do not know that he and Mrs. Todd were early friends?”

I began to understand now. The Judge was ~~that~~ <Mrs. Todd's> first lover and it was through him that all the romance of her life had come and its ~~great~~ <early> disappointment. For my part I had always imagined myself the friend of Nathan, who had been so kind and devoted ^and had died <at sea> so young^, rather than of this mysterious <and lofty> rival. ~~who~~ [or *possibly when*]

“They were very young and they were over ruled by stronger wills, but the Judge always

[14]

preserved a warm interest in Mrs. Todd, explained ~~the~~ Williams pulling his chair a little nearer to mine. You know as folks get old their mind runs on ^their^ ~~early years~~ <youth> <young days>. He desired very much to come and see her but he has for a long time been unable to take ~~the~~ ^long^ <such a> journey by carriage or by boat. I may confide in you that he has left her a handsome legacy <in his will> which will amply provide for her future. Under the<se> circumstances I thought best to advise her of this [or the] funeral in good season so that she may be present. His wife died ~~some~~ two years ago, and [and *may be canceled.*] he ^has^ left ~~no children~~, but a very large estate ~~which will~~ ^largely^ go to public bequests.” after

“I am ~~very glad~~ <delighted> that he <should have> remembered Mrs. Todd” said I, mindful of her narrow means and her ~~largeness of~~ <generous> heart. I was ~~very glad~~ ^delighted^ to think of the

[15]

many comforts ~~such~~ a legacy would give to the good woman and that it [would make her perfectly assured of her future]. She was by [a *missing*

no *here?*] means ~~far from~~ ^near^ the end of her present ~~great~~ [*may be canceled in different ink*] activity, but age always waits in such a vigorous life likely to run its full course <and to slowly ~~decline~~ ^grow older^>. I was sometimes afraid that she would have more difficulties <in leaving this world> than brisk little Mrs. Blackett, being far more painstaking and ponderous.

“You can tell her or not as you like about the legacy—it cant do any harm said the lawyer ^after we had spoken together a few minutes in a most friendly way^. To you alone I may say that the amount is ten thousand dollars.

I promised to keep the matter a secret and presently the messenger drove away. He was an interesting man one of the old judge’s ^close^ friends, and tributaries

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and I was touched by his sense of loss and of admiration for a man who stood so high above his ^fellow [*superimposed on other?*]^ country men of that region. [*extra space before the next paragraph*]

Late in the afternoon Mrs. Todd came home. I had gone down the shore to meet her, feeling more and more strongly from words she had now and then let fall, that my news would be very sad to her. Perhaps it would be easier to tell her out of doors as we walked along together than to confront her as she came into the house. But when I first saw her I discovered that she had heard ~~the news~~ ^of Judge Santin’s^ <death> already, such news flies fast through a country side. She ~~looked~~ <glanced> at me and saw [*w superimposed over y*] that I knew and we walked back through the

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green pasture [*illegible cancelation, possibly bys*] ^by^ the shore together. I knew as well as if she had told me that she thought of the times when she had walked there in other company in her youthful days. Once she stopped and gathered a ~~spring~~ of [*probably meant to cancel of*] <tall bunch of pennyroyal> ^|sweet|^ |fern|, <pennyroyal—and ~~put~~^ carried^ it in her> I saw that she had been crying before she met me. I heard her crying that night very late when the house was still, but she did not <ever speak of> go<ing> to the funeral and <afterward> did not ~~speak to me~~ <say anything> about the bequest for ~~many days~~ [*Probably Jewett intended finally not to cancel days.*] ^sometime^ <several>, <canceled word, possibly some|>, though all the neighbours <knew it> came to congratulate her and ~~she~~ <I heard her> acknowledged [*probably meant acknowledge*] with frankness that she was most thankful to be made so

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well off in her latter days. There was nothing now she could not do for her mother and William.

One morning she came in while I was putting away some books in the little front sitting room and walked straight up to the

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picture of the bandit chief.

"Yes 'twas a strong resemblance dear," she said without preface—"Yes it looked like him very much in his young days. I aint said any thing, but I guess you ~~knew~~ ^'ve understood all about it^." *[insertion squeezed into space above and below this line on the right side of the page]* I never was sorry I spent those years 'long o' Nathan. ^No I never was sorry^ I told you ^so^ ~~of it~~ that first day, we was out to Green Island. ; and Nathan never knew: he always seemed real happy 'long's he lived, <I've^ set more by Nathan every year>, but ^I'm kind of glad the other one *[illegible word]*^ the other one didn't forget, no 'tis a long while ago now, and ~~we've all been through a great good deal in our day, but he didn't forget.~~ *[Next sentence is cancelled with a wavy line rather than a straight line, perhaps at a different time from the previous.]* ~~When he first died last week it called me back to the past an' I aint left it yet.~~ Well, you have to get through with such times best way you can. Everybody wants to talk, but for me, I aint <really> heard much of it. I've been most of the time these last few days *[these last few days is marked to be moved to the beginning of the sentence.]* a livin' in the past.

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"I heard you talk to somebody ^~~this~~ last night^ about going away <she returned to say>. I dont want you to talk about going away no sooner than you can help. Seems when you're gone as if I should have to settle right down and be old.

[Ink color changes.] ^I know sights o' folks about her *[intended here?]* that'll have it easier with a little help, but^ "There's one thing I ^be^ *[be superimposed, possibly over will]* going to do if I live" she announced presently ^with a delighted look^. Yes, *[yes, may be inserted at the beginning of the line in the same ink.]* I'm going to get William the best bo't that can be obtained, just such a ^new^ bo't as he ^most^ desires. It's going to be rigged new and fresh *[h in fresh is crossed as if it were a t.]* and han'some as a picture book. I aint always been just to William he's known better'n me all the time if he'd gone off an' made anything of himself like other young men twoud have ~~been~~ ^~~meant~~^ the uprootin' o' mother. He's stayed there

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to home an' made her just as happy's a queen. He's of a retirin' nature, but there aint no better gift than knowin' how to make other folks happy. He's ^Yes, Williams^ done everything for his mother, an' she's-she's they've kep' a lovely home. It's a real pleasure to think I ~~shall be able~~ ^it so I can^ to git William a proper bo't.

I heard you t [*appears to be a restart of p. 19*]

Notes

Melissa Homestead completed initial work for this essay as a Houghton Mifflin Fellow in Publishing History and gratefully acknowledges the Houghton Library, Harvard University, for its financial support and the staff of the library, and particular Leslie Morris, Curator of Modern Books and Manuscripts, for their assistance during her fellowship residence and subsequent visits. Terry Heller received research funding from the Coe College Howard Hall Chair in English as well as a course-load reduction to participate in this rewarding collaboration, for which he thanks Marie Baehr, Gina Hausknecht, and the Coe Department of English. Thanks also are due to Camryn Hansen for sharing resources concerning editorial theory and procedures and to Michael J. Everton for conversations in the Houghton reading room. For comments on earlier versions of this essay, we are grateful to members of the Midwest Nineteenth-Century Americanists Group (Francesca Sawaya, Laura Mielke, Paul Outka, John Barton, Christopher Lukasik, Vanessa Steinroetter, and Stephanie Fitzgerald) and to the anonymous readers of *J19*.

1. Richard N. Brodhead, *Cultures of Letters: Scenes of Reading and Writing in Nineteenth-Century America* (Chicago: University of Chicago Press, 1993), 132.

2. *Ibid.*, 133.

3. *Ibid.*, 145, 146.

4. *Ibid.*, 148. For two other related influential readings of *Firs* aligning regionalism with tourism, see Amy Kaplan, “Nation, Region, and Empire,” in *The Columbia History of the American Novel*, ed. Emory Eliot et al. (New York: Columbia University Press, 1991), 240–66, and June Howard, ed., *New Essays on Country of the Pointed Firs* (Cambridge: Cambridge University Press, 1994) (see especially Howard’s introduction and essays by Sandra Zagarell, Elizabeth Ammons, and Susan Gilman).

5. Judith Fetterley and Marjorie Pryse, *Writing out of Place: Regionalism, Women, and American Literary Culture* (Urbana: University of Illinois Press, 2003), 167.

6. Sarah Orne Jewett Compositions and Other Papers, *The Country of the Pointed Firs*, MS Am 1743.17 (13), folders 3 and 4, Houghton Library, Harvard University. Before our research, the finding aid described the contents of these two folders, which contain materials in addition to “The Other One,” as “Miscellaneous pages.”

7. For a recent survey of the debates about the book’s genre, see Deborah Carlin, “Introduction,” *The Country of the Pointed Firs and the Dunnet Landing Stories* (Peterborough, Ontario: Broadview Press, 2010), 22–29.

8. On “the writer-as-reader” in composing process, see Sally Bushell, *Text as Process: Creative Composition in Wordsworth, Tennyson, and Dickinson* (Charlottesville: University of Virginia Press, 2007), 159. We take up Bushell’s theoretical model in more detail at the conclusion of this essay.

9. Fetterley and Pryse, *Writing out of Place*, 170, 144. Travis Foster more briefly advances a similar point. “How to Read Regionalism and the *Ladies Home Journal*,” in *The Oxford Handbook of Nineteenth-Century American Literature*, ed. Russ Castronovo (New York: Oxford University Press, 2012), 302–3.

10. Foster, “How to Read Regionalism,” 295, 305.

11. On *Firs* and the Dunnet Landing stories as simultaneously resistant on the axes of gender and sexuality and complicit on the axes of nationalism and imperialism, see Kate McCullough, *Regions of Identity: The Construction of America in Women’s Fiction, 1885–1914* (Stanford, CA: Stanford University Press, 1999), chap. 1. See also Sandra A. Zagarell,

"Crosscurrents: Registers of Nordicism, Community, and Culture in Jewett's *Country of the Pointed Firs*," *Yale Journal of Criticism* 10, no. 2 (1997): 355–70.

12. Paula Blanchard, *Sarah Orne Jewett: Her World and Her Work* (New York: Addison-Wesley, 1994), 277.

13. Terry Heller documents the variants between the serial and book texts. "The Country of the Pointed Firs. Sarah Orne Jewett. The *Atlantic Monthly* Text," *Sarah Orne Jewett Text Project*, www.public.coe.edu/~theller/soj/cpf/at-cpf-1.html, accessed July 6, 2013. To our knowledge, only two scholars reference the Houghton *Firs* manuscripts, both with an emphasis on the transformation of early chapters through multiple drafts. Ellery Sedgwick notes that in early drafts, Mrs. Todd's name was different, although he misreads Jewett's "Mrs. Sands" as "Mrs. Lands" ("Horace Scudder and Sarah Orne Jewett: Market Forces in Publishing in the 1890s," *American Periodicals* 2 [Fall 1992]: 79–88). Cynthia J. Goheen focuses on Jewett's revising of early chapters to create two distinct characters, Capt. Littlepage and Elijah Tilley, from an early version of Capt. Littlepage that incorporated elements of both ("Editorial Misinterpretation and the Unmaking of a Perfectly Good Story: The Publication History of *The Country of the Pointed Firs*," *American Literary Realism* 30, no. 2 [1998]: 28–42).

14. On the publication of editions interpolating these later stories into *Firs* and the consequences for interpretation, see Goheen, "Editorial Misinterpretation," and Marco A. Portales, "History of a Text: Jewett's *The Country of the Pointed Firs*," *New England Quarterly* 55, no. 4 (1982): 586–92. To inspect the contents of post-1896 editions, see Terry Heller, "Editions of *The Country of the Pointed Firs*," *Sarah Orne Jewett Text Project*, <http://www.public.coe.edu/~theller/soj/cpf/cpf-editions.html>, accessed July 6, 2013. Although the post-1896 publication history is beyond the scope of this essay, it is notable that scholars have given more credit—or blame—to Willa Cather than she deserves for the interpolation of these stories into *Firs*. Indeed, Melissa Homestead discovered "The Other One" at the Houghton in the process of trying to make sense of inconsistencies in accounts of Cather's editorial role in the 1925 publication of *The Best Stories of Sarah Orne Jewett*, for which Cather wrote an introduction.

15. The installments of *Firs* appeared in the *Atlantic* as follows:

January (77: 5–18)—Chapters 1–7

March (77: 302–12)—Chapters 8–11

July (78: 75–88)—Chapters 12–15

September (78: 352–66)—what became in the book publication chapters 16–19.

16. On the timing of the winding up of the serial, see Horace E. Scudder to Sarah Orne Jewett, July 17, 1896, Houghton Mifflin Co. Records, Editorial Department Pressed Letter Book, MS Am 2030 (201), Houghton Library, Harvard University. On her revision of the serial chapters and composition of new chapters, see Sarah Cabot Wheelwright, July 2 [1896], in Scott Frederick Stoddart, "Selected Letters of Sarah Orne Jewett: A Critical Edition with Commentary" (PhD diss., University of Illinois at Urbana-Champaign, 1988, 156); and Sarah Orne Jewett to Louisa Dresel, August 18, 1896, in Richard Cary, "Jewett to Dresel: 33 Letters," *Colby Library Quarterly* 11, no. 1 (March 1975): 44–45.

17. The date of receipt is stamped on the printer's copy. MS Am 1743.17 (6), Houghton Library, Harvard University.

18. Theodore Jewett Eastman, nephew of Sarah Orne Jewett and her sister Mary Rice Jewett, donated the collection to Harvard University on his death in 1931. He inherited the manuscripts from Mary Jewett when she died in 1930. Mary Jewett and Annie Adams Fields were named literary executors in Sarah Jewett's will, and the women were given joint ownership of her "unprinted papers and unpublished manuscripts." Last Will and Testament of Sarah Orne Jewett, July 5, 1897, *Sarah Orne Jewett Text Project*, <http://www.public.coe.edu/~theller/soj/bio/soj-will.htm>, accessed July 6, 2013 (a 1907 codicil did not affect provisions regarding her papers and copyrights). Between 1909 and Fields's death in 1915, portions of what is now presented as a coherent manuscript collection might have been in the hands of one or both women. In 1910, they collaborated in publishing "William's Wedding," a Dunnet Landing tale left in manuscript at Jewett's death. See the fair copy of the story in Mary Jewett's hand, apparently made in preparation for publication. MS Am 1743.17 (11), Houghton Library, Harvard University. See also Mary Jewett to Annie Fields, July 15, 1909, and May 2, 1910, Sarah Orne Jewett Additional Correspondence, MS Am 1743.1, folder 179, Houghton Library, Harvard University.

The manuscript pages of *Firs* are grouped together by both chapter and stage of composition, as are other Jewett manuscripts at the Houghton. The organization of the *Firs* collection appears to have been established before Harvard acquired it and to have been the result of efforts to discover and publish materials left unpublished at Sarah Jewett's death. It seems plau-

sible, for instance, that the manuscript of “William’s Wedding” was discovered in this way (see above). Annotations in hands other than Sarah Jewett’s, the aim of which is to establish whether or not materials were published, provide evidence of this process of reviewing and organizing manuscript pages. These annotations take two forms. First, manuscript pages are annotated with page numbers from a book edition of *Firs* published in 1919 or after. We suspect that Mary Jewett numbered the pages. Notably, even though “The Queen’s Twin” was interpolated into *Firs* in these later editions, manuscripts documenting its composition are located in a different portion of the broader collection corresponding to *The Queen’s Twin and Other Stories* (1899), published during Jewett’s lifetime. Sarah Orne Jewett Compositions and Other Papers, MS Am 1743.18, Houghton Library, Harvard University. Second, discursive notes were made on manuscript pages of *The Country of the Pointed Firs* or on cards or scraps of paper clipped to manuscript pages. One of these in Mary Jewett’s hand is affixed to “The Other One” and is discussed below. Another note is in the hand of Willa Cather: she wrote “[Probably used in a discarded ending W.S.C.]” on an isolated manuscript page consisting of the following materials: snatches of what seems to be unused dialogue in the voice of Mrs. Todd for “William’s Wedding”; a few sentences of text unrelated to *Firs* (crossed out by Jewett); and a doodle. Cather befriended Sarah Jewett and Fields a year before Jewett’s death, and she visited both Annie Fields in Boston and Mary Jewett in Maine multiple times after Sarah Jewett’s death. Either woman could have enlisted her to help in the task of sorting through and organizing manuscripts. Although Mary Jewett’s note indicates that she recognized “The Other One” as unpublished material, there is no evidence that she and/or Annie Fields ever considered publishing it. Taken together, this evidence suggests that the manuscripts were organized after Jewett’s death and that Harvard maintained the organizational scheme after acquisition. As such, it carries no particular authority and cannot be relied on for establishing compositional chronology or relationships between materials.

19. For manuscript materials quoted in this introduction, we follow the same editorial procedures used for the complete manuscript chapter. See below.

20. Goheen, “Editorial Misinterpretation,” 36.

21. Sarah Orne Jewett, *The Country of the Pointed Firs and Other Stories*, ed. Sarah Way Sherman (Hanover, NH: University Press of New England, 1997), 2. For both the 1896 text and the later Dunnet Landing Stories, we provide page references parenthetically to this edition, which reproduces the 1896 *Firs* in facsimile.

22. MS Am 1745.17 (1), folder 17, Houghton Library, Harvard University.

23. In both “The Other One” and “The Backward View,” Mrs. Todd visits a neighbor, Mrs. Edward Caplin, who has suffered multiple “shocks” (strokes). In an early, much-revised draft of “The Backward View,” Mrs. Todd explains that she will be absent at the time of the narrator’s departure from Dunnet Landing because “I guess I’d better ^shall^ go walk over to the Port now an’ inquire how old Mis Edward Caplin is. I heard she was not so well.” MS Am 1743.17 (12), folder 5, sheet 5, Houghton Library, Harvard University. In both the “The Other One” and the final, published version of “The Backward View,” Mrs. Todd specifies that Mrs. Caplin has suffered from her *third* stroke (209–10). Mrs. Todd’s less specific comment in the draft of “The Backward View” seems to come in the context of a previous conversation about Mrs. Caplin’s medical condition and an earlier visit to her by Mrs. Todd. “The Other One” depicts Mrs. Todd departing for an earlier visit, suggesting that Jewett might have begun drafting “The Backward View” intending that it would appear *after* it. If this is so, when she abandoned “The Other One,” she relocated the specific reference to Mrs. Caplin’s third stroke to what she had decided was the final chapter.

24. Although this page is housed at the end of a substantial group of manuscript sheets associated primarily with “The Backward View,” this location appears to be happenstance and provides no useful information about when Jewett composed it.

25. MS Am 1743.17 (12), folder 5, final sheet, Houghton Library, Harvard University. The biblical allusion at the end of the fragment points to Luke 10.38–42, in which Jesus approves of Mary listening at his feet rather than helping her sister, Martha, to care for the guests.

26. Sarah Orne Jewett, “The Country of the Pointed Firs,” *Atlantic Monthly*, January 1896, 8.

27. *Ibid.*

28. *Ibid.*, 7.

29. Josephine Donovan, “Sarah Orne Jewett’s Critical Theory: Notes toward a Feminine Literary Mode,” in *Critical Essays on Sarah Orne Jewett*, ed. Gwen L. Nagel (Boston: G. K. Hall, 1984), 212–25.

30. Because it is a rough draft the chapter is sometimes contradictory. While the narrator contrasts the picture of Nathan with the surface resoluteness of the bandit chief late in the story, earlier she hypothesizes that the model, whom she fancies was the indulgent father of a female artist, merely put on a resolute pose.

31. McCullough, *Regions of Identity*, 22.

32. *Ibid.*, 37.

33. Laurie Shannon, "The Country of Our Friendship: Jewett's Intimist Art," *American Literature* 71, no. 2 (June 1999): 228. For additional readings of friendship as both a central theme and a structuring device of *Firs*, see Marcia McClintock Folsom, "Tact Is a Kind of Mind-Reading: Empathic Style in Sarah Orne Jewett Jewett's *The Country of the Pointed Firs*," *Colby Library Quarterly* 18, no. 1 (March 1982): 66–78; Fetterley and Pryse, *Writing out of Place*, 211–12; and Sandra Zagarell, "Narrative of Community: The Identification of a Genre," *Signs* 13, no. 3 (Spring 1988): 498–527.

34. Sarah Orne Jewett to Sarah Norton, September 3, 1897, in Annie Fields, ed., *Letters of Sarah Orne Jewett* (Boston: Houghton Mifflin, 1911), 126.

35. Heather K. Love, *Feeling Backward: Loss and the Politics of Queer History* (Cambridge, MA: Harvard University Press, 2007), 94. See also Heather K. Love, "Gyn/Apology: Sarah Orne Jewett's Spinster Aesthetics," *ESQ: A Journal of the American Renaissance* 55, no. 3–4 (2009): 305–34.

36. Although nothing marks "A Dunnet Shepherdess" as occurring during the narrator's first summer with Mrs. Todd, in the opening of "William's Wedding" the narrator makes clear that she is arriving in May after her first summer (276), thus placing William's courtship of Esther in the previous summer.

37. Fetterley and Pryse, *Writing out of Place*, 376.

38. On the unconventionality of Esther, William, and their wedding, see Holly Jackson, "'So We Die before Our Own Eyes': Willful Sterility in *The Country of the Pointed Firs*," *New England Quarterly* 82, no. 2 (June 2009): 264–84. On Jewett's emphasizing the relationship between Almira Todd and the narrator in the midst of this heterosexual romance, see McCullough, *Regions of Identity*, 39, and Sarah Way Sherman, *Sarah Orne Jewett: An American Persephone* (Hanover, NH: University Press of New England, 1989), 265.

39. Valerie Rohy, *Anachronism and Its Others: Sexuality, Race, Temporality* (Albany: SUNY Press, 2009), chap. 3. See also Melissa Solomon's reading of the trope of lesbian symmetry as it operates in the story ("The Queen's Twin: Sarah Orne Jewett and Lesbian Symmetry," *Nineteenth-Century Literature* 60, no. 3 [2005]: 355–74).

40. Thanks to Diana Minnocci and Deborah Macintosh for pointing out this resemblance.

41. As Mitzi Schrag argues, "The Foreigner" explores the ways in which Mrs. Tolland offers cultural, spiritual, and material gifts to Dunnet Landing that would be utterly lost had the community succeeded fully in their efforts to exclude her. "'Whiteness' as Loss in Sarah Orne Jewett's 'The Foreigner,'" in *Jewett and Her Contemporaries: Reshaping the Canon*, ed. Karen L. Kilcup and Thomas S. Edwards (Gainesville: University Press of Florida, 1999), 185–206 (esp. 195–98). See also Patrick Gleason on how Mrs. Tolland (whom he reads as a mixed-race escaped slave from Martinique) as a representative of everything foreign to Dunnet Landing "haunts the imagined space of the pure and homogenous communal history." "Sarah Orne Jewett's 'The Foreigner' and the Transamerican Routes of New England Regionalism," *Legacy* 28, no. 1 (2011): 25. As Gleason points out, Mrs. Todd's herbalism also is a legacy from the foreigner.

42. Sally Bushell, "Intention Revisited: Towards an Anglo-American 'Genetic Criticism,'" *Text* 17 (2005): 76–77.

43. Bushell, *Text as Process*, 64.

44. *Ibid.*, 65. In the space we have here, we cannot do full justice to Bushell's model, which she situates in relation to editorial theory (both the Anglo-American and German traditions), French genetic criticism, New Criticism, deconstructive theories of textuality and the death of the author, and philosophical phenomenology. Readers of *J19* may be familiar with the scholarship on Emily Dickinson's manuscript poetry and wonder about its applicability here. Bushell is primarily concerned with poetry (even as she emphasizes the applicability of her model to prose composition). However, she includes Dickinson as one of three case studies (the other two being Wordsworth and Tennyson) largely to illustrate how Dickinson's process, which lacks even the temporary telos of publication, differs from a process that has publication as an aim. Bushell is also concerned primarily with Wordsworth's and Tennyson's long poems, which more closely resemble Jewett's interrelated sketches than do Dickinson's lyric poems. Although we have adopted Bushell's terminology and her departure from certain strains of French gene-

tic criticism, work by Daniel Ferrer and Pierre-Marc di Biassi has also informed our thinking. See Jed Deppman, Daniel Ferrer, and Michael Groden, eds., *Genetic Criticism: Texts and Avant-Texts* (Philadelphia: University of Pennsylvania Press, 2004).

45. Bushell, *Text as Process*, 71.

46. Bushell, "Intention Revisited," 77.

47. See, e.g., Goheen, "Editorial Misinterpretation," and Portales, "History of a Text."

48. Bushell, *Text as Process*, 225.

49. David L. Vander Meulen and G. Thomas Tanselle, "A System of Manuscript Transcription," *Studies in Bibliography* 52 (1999): 201–12.

50. Bushell, *Text as Process*, 187.

51. Mrs. Todd refers here to the narrator's summer rental of the schoolhouse, where she has been working on her summer writing. This tenancy would end when school starts at the beginning of September, while the narrator remains Mrs. Todd's tenant further into the month.

52. This cancellation clearly is not internally consistent because the rest of the paragraph, which is not cancelled, depends upon the cancelled portion to be meaningful.