HARRIET BEECHER STOWE
and
THE BALANCE OF POWER:
A WOMAN'S QUEST

A Thesis to the Faculty of the English Department
submitted in candidacy for the degree of Bachelor of Arts in
English with Honors.

Leigh Ann Brown
May 1990

On my honor, I have neither
nor received any unacknowledged aid
on this paper.
Leigh Ann Brown

Although she has been criticized for her overwrought sentimentality and elaborate romance, Harriet Beecher Stowe has been acknowledged as one of the most popular writers, male or female, of the nineteenth century. Stowe uses the novel to bring to the forefront the woman's role in the male-dominated arenas of politics and religion. Assuming the distinctions between the male, who represents the "thinking individual," and the female, who represents the "emotional individual," she asserts that in a world dominated by the rational man, room needs to be made for the emotions of the woman.[1] In order to emphasize the importance of the woman's position, Stowe draws her main female characters in accordance with nineteenth-century stereotypes, as strongly pious women who possess a "divine link," and the events that shape their lives appeal to the emotions of the reader. In her novels: Uncle Tom's Cabin; or Life Among the Lowly, The Minister's Wooing, and The Pearl of Orr's Island, she stresses a balance between the "head" and the "heart" in dealing with the issues of slavery and the religious question.

Stowe's first novel, Uncle Tom's Cabin, works differently from the later two. The man's and woman's spheres, which become progressively more exclusive as one moves through these three novels, is not as obvious in Uncle Tom's Cabin. She gradually reduces her representative spheres in each novel. In Uncle Tom's Cabin, she presents the woman's sphere through female characters who understand the emotional aspects of slavery, and the man's sphere through characters who work to perpetuate the peculiar institution for economic and political reasons. Stowe's

representative spheres are so broad that she includes the reader in the sphere which accepts the existence of slavery. While she attempts to convert the male reader to the woman's view -- the emotional side -- she also emphasizes to the female reader the importance of the woman's role in such causes. In the end, she hopes to encourage both sexes to abolish slavery.

In the later two novels, The Minister's Wooing and The Pearl of Orr's Island, Stowe's representative spheres narrow, and the reader is approached indirectly. In The Minister's Wooing, the main female character, Mary Scudder, embodies the traits of the woman's sphere, while three male characters, James Marvyn, Dr. Hopkins, and Colonel Aaron Burr, represent particular traits of the male sphere. In The Pearl of Orr's Island, the opposing spheres are basically established by one female character, Mara Lincoln, and one male character, Moses Pennel. In both novels, rather than trying to transform the reader directly, Stowe attempts to convert the reader through the transformation of the male characters, James Marvyn and Moses Pennel, to a more emotional view. In all three novels, however, Stowe argues for a balance between the two spheres -- the woman's and the man's --and a more receptive response to the woman's position.[2]

"Wisht it had been a boy," Lyman Beecher was supposed to have remarked upon learning of the birth of his sixth child, Harriet Elizabeth Beecher, on June 14, 1811. She was born in Litchfield, Connecticut, where her parents, Lyman and Roxana Foote Beecher, had settled. Harriet was introduced into a household of strong Calvinist beliefs, where the boys were destined to be preachers. Harriet was followed by her brothers Henry Ward and Charles. On September 25, 1816, within a year after the birth of Charles, Roxana Beecher died. A little over a year later, in November of 1817, Lyman married Harriet Porter, by whom he had his last three children.[3]

Although Lyman knew that marriage was his daughters' only future, he did insist they have some education. At six and a half years, Harriet was able to read with ease, and in the winter of 1817, she was enrolled in Madam Kilbourne's school. By 1819, she started attending Miss Pierce's Academy, where she first began to write at the young age of eight. Mr. John Brace, her composition teacher, inspired her writing talents, and in 1824, he read her essay, Can the Immortality of the Soul be Proved by the Light of Nature?, during a school exhibition before an elite group of townspeople, one of whom was her father. Later that year, Harriet went to Hartford, Connecticut, to attend the school her older sister, Catharine Beecher, had opened a few years earlier. Though a pupil, her advanced learning enabled Harriet to teach some of the classes. In 1826, Harriet officially joined the teaching staff of Catharine's new Hartford Female Seminary,

ending her own formal education.[4]

As a child, Harriet developed a thirst for reading. Although she read many of the religious treatises and sermons she found in her father's library, Harriet treasured the few books of literature her father permitted her to read: The Arabian Nights, Shakespeare's The Tempest, and the works of Lord Byron and Sir Walter Scott, her heroes. She also enjoyed the stories of the New England settlers in Cotton Mather's Magnalia Christi Americana. These "other worlds" created an escape for Harriet during her reclusive childhood. She often preferred reading and re-reading these books to playing with her brothers and sisters, or with friends.[5]

Harriet had several female role models from whom she inherited this intellectual strain. She wrote of her grandmother Foote, "Her mind was active and clear; her literary taste just, her reading extensive." She added, "My image of her in later years is of one always seated at a great table covered with books, among which nestled her workbasket."[6] Most important to her of the women in her family, however, was her mother, Roxana Foote Beecher, of whom her one distinct memory was listening to her read stories and novels to the children.[7]

Although her mother had also been raised for a life of "domesticity," Roxana had used every opportunity to stimulate her intellectual abilities. Following the death of her father, Roxana lived with her grandfather, in Nutplains, Connecticut, where "those girls used to spin, read novels, talk about beaux, and have merry times together."[8] Lyman Beecher also noted Roxana's early enthusiasm for reading: "All the new works that

were published at that day were brought out to Nutplains, read, and discussed in the old spinning-mill. When Miss Burney's Evelina appeared, Sally Hill rode out on horseback to bring it to Roxana. A great treat they had of it."[9] Although Roxana developed her skills in drawing, painting, spinning, and embroidery, she read all the classics she could, studied a variety of sciences -- especially chemistry -- and learned to read and speak French.[10]

Roxana's life changed with her marriage to Lyman Beecher in September of 1799. Not only had she been converted from Episcopalianism to Calvinism, but her life then revolved around her husband, her children, who "contribute[d] to enliven many a gloomy moment", and her duties.[11] She once wrote in a letter of her daily routine: "I generally rise with the sun, and, after breakfast, take my wheel which is my daily companion, and the evening is devoted to reading, writing and knitting."[12] Her time for reading declined rapidly: "I average perhaps one page a week, besides what I do on Sundays. I expect to be obliged to be contented (if I can) with the stock of knowledge I already possess, except what I can glean from the conversation of others."[13] Roxana's sister, Mary Hubbard, who stayed with the family for a while, also commented on the lack of intellectual stimulation: "We get no paper, and know no more of the affairs of the world than if we were not in it. Here we are so still, so quiet, so dull, so inactive, that we have forgotten but that the world goes on the same way." She added, "A kind of torpor and apathy seems to prevail over the face of things." Though she had

trained and developed her mental abilities in her youth, Roxana's marriage led to her intellectual isolation and stagnation.[14]

After her mother's death, Harriet's father became the major influence in her intellectual growth. Besides his encouragement towards her reading particular works, Lyman also provided indirect opportunities for Harriet to open her mind. In preparing his sons to be preachers, he often raised theological questions or points to be debated during the evening hours. Although these discussions were meant for his sons, Harriet often listened, gaining knowledge as she did her chores.[15]

While he showed great concern for her intellect, Lyman proved more interested, and served as a greater influence, in his daughter's spiritual awakening. He was forever looking for signs of grace in his children, and in 1824, he believed he had found it in Harriet. Following one of her father's sermons in which he had exhorted his parishioners to "Come, then, and trust your soul to this faithful friend," Harriet felt her soul answer, "I will."[16] That night she came to her father and revealed her "conversion." She believed herself to be saved.

When Harriet moved to Hartford with her sister, the pastor of the First Congregational Church left her in doubt about her religious conviction. He questioned, "Do you feel that if the universe should be destroyed, you could be happy with God alone?" Upon hearing her confidant "Yes, sir," he then questioned her assurance: "You realize, I trust, in some measure at least, the deceitfulness of your heart, and that in punishment for your sins God might justly leave you to make yourself as miserable as you have made yourself sinful?"[17] For the next several years,

perhaps even the rest of her life, this question racked her soul, leaving her unsure of her faith and constantly looking inward to find the truth. In 1824, Harriet wrote her older brother, Edward, "My whole life is one continued struggle. I do nothing right. I yield to temptation almost as soon as it assails me. My deepest feelings are very evanescent. I am beset behind and before, and my sins take away all my happiness."[18]

Earlier, in April of 1822, Harriet had watched her older sister, Catharine, struggle with her religious beliefs. Catharine's fiance, Alexander Metcalf Fisher, a promising professor, had drowned when his ship was wrecked. Unfortunately, his "justification" was doubtful at the time of his death, which left Catharine in despair, not only for losing him on earth, but for eternity as well. Her father's harsh God provided little consolation, and eventually Catharine came to reject the Calvinist doctrine of Original Sin and found faith in a more merciful God. Yet Harriet still did not accept this new view, and remained in anguish over her sins. She wrote her brother, Charles, "I wish I could die young and let the remembrance of me and my faults perish in the grave rather than live, a trouble to everyone. How perfectly wretched I often feel - so useless, so weak, so destitute of all energy!"[19]

As early as 1827, however, Harriet was beginning to open herself up to the new faith. She wrote: "I have had more reason to be grateful to that friend [Christ] than ever before. He has not left me in all my weakness. He will never be irritated or impatient." She added, "He will never show me my faults in such

a manner as to irritate without helping me. . . . All through the day in my intercourse with others, everything has a tendency to destroy the calmness of mind gained by communion with Him."[20] But it was not until the winter of 1844-1845 that she seemed to be settled in her faith in a loving God: "All changed. Whereas once my heart ran with a strong current to the world, now it runs with a current the other way. . . . The will of Christ seems to me the steady pulse of my being. . . skeptical doubt cannot exist. . . . I find I can do all things through Christ."[21] Her faith was quickly tested with the deaths of her sons, Samuel Charles in 1848, and Henry Ellis in 1857. While she, like many Calvinists including her father and husband, did not believe in infant damnation, she did question the fate of her older son, Henry. A few months after his death, however, Harriet seemed to arrive at a peaceful acceptance of Henry's salvation judging that "it was my duty to resist them [her moments of doubt in God's mercy], and to assume and steadily maintain that Jesus in love had taken my dear one to his bosom."[22] This decision also seemed to assure her faith in a loving God.

Despite her doubts, Harriet seemed to have given her life to Christ when she stated, "I do not mean to live in vain. He has given me talents, and I will lay them at His feet, well satisfied, if He will accept them. All my powers He can enlarge. He made my mind and He can teach me to cultivate and exert its faculties."[23] And it was at this point that Harriet brought together her intellectual capabilities and her religious conviction to establish a direction which she followed to the end of her life.

In 1832, a significant change occurred in Harriet's life. Her father received a position as president of Lane Seminary in Cincinnati, and took the whole family west. While there, Harriet encountered slavery for the first time, met her husband, and began her writing career. She joined a literary group, the Semi-Colon club, whose members met to read their original works. By 1833, a momentous year in her life, she had already written her first book, A New Geography for Children, though it was to be published with Catharine Beecher as the author. A best seller, it gained its popularity among children by avoiding dry facts, and employing a narrative to teach geography. It was an appeal she tried to maintain in all her fictive works.[24]

That same year, Harriet took a trip to Kentucky where she spent time on a slave plantation. Though apparently oblivious to her surroundings, she stored various bits of information for future use. After her return to Cincinnati from this brief excursion, she met Calvin Ellis Stowe, who had just joined the teaching staff at Lane, and his wife, Eliza. Harriet liked them both instantly. Also by this time, the ardent abolitionist, Theodore Weld, from whom Harriet most likely received some anti-slavery ideas, had joined Lane as well.[25]

Following the death of her friend, Eliza Stowe, in August 1834, Harriet slowly grew closer to Calvin. They became engaged in November of 1835, and married on January 6, 1836. Calvin Stowe was an ardent Calvinist and a follower of Lyman Beecher. Shortly before she married, Harriet wrote to one of her closest friends from her school days, Georgiana May. In the letter she expressed

her apprehension about marriage, and her resignation to her fate: "Well, my dear G., about half an hour and your old friend, companion, schoolmate, sister, etc., will cease to be Hatty Beecher and change to nobody knows who. My dear, you are pledged in a year or two to encounter a similar fate, and do you wish to know how you shall feel? Well, my dear, I have been dreading and dreading the time, and lying awake all last week wondering how I should live through this overwhelming crisis, and lo! it has come, and I feel nothing at all."[26]

Though she dreaded marriage, Harriet faced the same choice that so many other nineteenth-century women had experienced before her. Despite a few exceptions, these women had also had to choose between the road of spinsterhood, which often led to "poverty and loneliness," or the road of marriage, which frequently resulted in isolation and subjugation. Moreover, marriage seemed to provide the only opportunity for a woman to obtain economic security. As Harriet herself noted years later in her novel, My Wife and I: "The world has been busy for some centuries in shutting and locking every door through which a woman could step into wealth, except the door of marriage."[27] For Harriet, this too seemed the only door available. Like so many other women, she resigned herself to a life of dependence upon her husband, and reconciled herself to being a wife and mother.

For the married woman of nineteenth-century America, life revolved around her husband. Most often, the wife became subservient to her husband, and pushed aside her needs or wants for her husband's. As the industrial revolution continued, the

woman's role was reduced "from producer to consumer." Technology eased her chores but left her position in society minimized. As seen in the case of Harriet's mother, Roxana Beecher, the woman in her home remained isolated from the outside world. With the "yoke" of domesticity around her neck, the woman was bound to her home, an "invisible presence" to the outside world. She became identified by, or through, her husband, losing her own identity and slipping into obscurity. With the knowledge that his own daughter faced such a fate, a father often provided her with a strong educational background because he undertood (from the experience of his own marriage) that this opportunity to learn would be lost once she began fulfilling her domestic role.[28]

The "outside world" and the "home" became two distinct areas of life which separated the man and the woman. While the man's sphere centered on work outside, the woman's sphere centered around life inside the home -- the husband and family. The man worked and the woman kept the home an "oasis in the desert," or a "sanctuary," preserved from outside corruption. By remaining within the home, she protected its "sanctity" from the tainted outside world. Nineteenth-century myth further argued that the woman was inherently superior morally and spiritually to the man, and that she had a "divine link" to God. Much of her exceptional power was attributed to her maternal, or "life-giving," abilities. Her biological ability to "create" -- this miracle -- gave her "divine intelligence." Through this separation in the roles, certain traits became characteristic of each sphere. The

man was "aggressive, exploitive, materialistic, physical, unchaste, impious, and mobile," - all supposedly necessary to survive in the outside world. The woman, on the other hand, was "pious, pure, selfless, delicate, domestic, nurturant, passive, and conservative."[29] Moreover, she embodied "meekness, humility, gentleness, love, purity, self-renunciation, [and] subjection of will."[30]

According to the nineteenth-century, to compensate for the lack of physical strength and stamina, which were considered necessary to enter the outside world, the woman had superior spiritual and moral senses. Fashion reinforced the role of the ideal woman, who was phsically fragile and weak. During this period, women wore tightly bound corsets which "confined" and "restrained" the body. While these corsets served aesthetic purposes, they frequently dislocated internal organs in women who wore them for an extended time. Not only did fashion contribute to and dictate the woman's role of inferiority, it also emphasized the woman's superior spirituality by further weakening her physically.[31]

Their physical ailments left many women questioning their abilities to perform their domestic duties. Most of the time, this created feelings of inadequacy in which they deemed themselves not as capable as their ancestors. Women of the nineteenth century often looked back to their mothers, aunts, and grandmothers as models of skill and achievement. They also looked to the past as a time when the woman's role was of greater importance than it was for them. Like many of the female writers of the time, Harriet Beecher Stowe used literature to comment on

this sense of inadequacy. In her essay, "Lady Who Does Her Own Work," Harriet observed through the "wife":

> I have often, in the course of my family history, seen the day when I have heartily wished for the strength and ability to manage my household matters as my grandmother of notable memory managed hers. But I fear that those remarkable women of the olden times are like the ancient painted glass, - the art of making them is lost; my mother was less than her mother, and I am less than my mother.[32]

In this same essay, the husband praised the abilities of the "grandmothers," and expressed the wish that those traits could have been preserved:

> It is impossible, however, that anything but early training and long experience can produce those results, and it is earnestly to be wished that the grandmothers of New England had only written down their experiences for our children; they would have been a mine of maxims and traditions, better than any other traditions of the elders which we know of.[33]

Harriet also wrote of the women of her own generation who found themselves unable to cope with the strain of their labors.

> As matters now are, the young housekeeper takes life at the hardest. She has very little strength, - no experience to teach her how to save her strength. She knows nothing experimentally of the simplest processes necessary to keep her family comfortably fed and clothed; and she has a way of looking at all these things which makes them particularly hard and distasteful to her. She does not escape, being obliged to do housework at intervals, but she does it in a weak, blundering, confused way, that makes it twice as hard and disagreeable as it need be.[34]

In another essay, "Servants," Harriet wrote of her concern about the decline even among the domestic help, who also represented the nineteenth-century woman.

> The race of strong, hardy, cheerful girls, that used to grow up in country places, and made the bright, neat, New England kitchens of old times, -

> the girls that could wash, iron, brew, bake, harness a horse and drive him, no less than braid straw, embroider, draw, paint, and read innumerable books, - this race of women, pride of olden time, is daily lessening; and in their stead come the fragile, easily fatigued, languid girls of a modern age, dulled in book-learning, ignorant of common things. The great danger of all this, and of all the evils that come from it, is that society by and by will turn as blindly against female intellectual culture as it now advocates it, and having worked disproportionately one way, will work disproportionately the opposite direction . . .[35]

Even Harriet saw herself as one of these women of the modern age who could not accomplish the tasks of her grandmother or mother, despite the assistance of servants.

While Harrriet's own marriage fulfilled many of the prophecies of the nineteenth-century woman's destiny, it changed some of them as well. A few days after her wedding, she continued the letter she had started on her wedding day to Georgiana May: "And now, my dear, perhaps the wonder to you, as to me, how this momentous crisis in the life of such a wisp of nerve as myself has been transacted so quietly. My dear, it is a wonder to myself. I am tranquil, quiet, and happy. I look only on the present, and leave the future to Him who has hitherto been so kind to me."[36] It seemed her life as a married woman had begun simply enough, yet very soon after the honeymoon, she was expecting her first child. In September of 1836, she faced the trials of motherhood head on with the birth of twin daughters, Eliza Tyler and Isabella Beecher Stowe. Less than two years later, she gave birth to a son, Henry Ellis. In 1840, she had her second son, Frederick William, which left her ill for some time. Her fifth child, and the only daughter to marry, Georgiana May, was born in 1843, and there followed a five year respite

while she recovered from the strain of child-bearing. In 1848, she had her third son, Samuel Charles, and in 1850, her last child was born, Charles Edward Stowe.[37]

In 1838, Harriet wrote in a letter to Georgiana, "Well Georgy, this marriage is, - yes, I will speak well of it, after all; for when I can stop and think long enough to discriminate my head from my heels, I must say that I think myself a fortunate woman both in husband and children. My children I would not change for all the ease, leisure, and pleasure that I could have without them. They are money on interest whose value will be constantly increasing."[38] This letter presented a pleasant picture of her marriage, but there was evident strain. Though she loved Calvin dearly, he made constant demands upon her sexually. She often had to refuse him to prevent the childbirths which often left her weak and sick for some time. Although she received a water-cure treatment in 1844, which lasted a little over a year, she still suffered from various ailments. The longest interval in between births resulted from her separation from Calvin when each received water-cure treatments. The correspondence between them when apart reflected Calvin's desires and Harriet's attempts to push him away.[39]

Though Harriet used abstinence, like many other women, to gain some control over her life, she also found other ways to withdraw from the usual "wifely" or domestic duties. In an 1838 letter to another close friend from school, Mary Dutton, she wrote of her determination to escape her confines: "I have about three hours per day in writing; and if you see my name coming

out everywhere, you may be sure of one thing - that I do it _for the pay_. I have determined not to be a mere domestic slave, without even the leisure to excel in my duties. I mean to have money enough to have my house kept in the best manner and yet to have time for reflection and that preparation for the education of my children which every mother needs."[40] Harriet sought to break out of her economic dependence upon her husband. Though she wished to supplement the small salary Calvin earned in order to help the family escape its impoverished condition, she also wanted to create an easier domestic life for herself.

For Harriet, as for many other women, her children provided a sense of relief. She lived for her children. She, like many others, also sought to praise the role of the mother. Changing child-care expectations and the heightened importance of child-rearing during the mid-nineteenth century made the woman's job as a mother even more significant. Experts claimed that the child was more influenced in its early years by its environment than they had previously thought. Their teachings extended the mother's role of protecting the child from the corrupting outside forces. The woman was the better parent because of her moral and spiritual superiority, and her divine intuition. Women were further consoled by the belief that they could influence society through their children, especially the male children who were to enter that "outside world." The ideal of motherhood was praised and exalted, even by women such as Harriet. She once wrote to her husband, "so much do I feel the pressure I am under, so much is my mind often darkened by care, that life seriously considered holds out few allurements - only my children." She considered

her role as mother "nothing great or brilliant in the world's eye; it lies in one small family circle, which I am called to be the central point."[41] Although her daily duties strained her greatly, her children served as a source of joy and hope.

Harriet, as well as many other women, sought in religion another means of relief. The nineteenth century was marked by the movement to a more emotional and expressive religious faith. With the greater number of female attendants who professed this new faith, the movement gradually became more widely accepted within the churches. This new movement resulted in what Barbara Welter has termed the "feminization of religion."[42] For some time, women had been attending church in greater numbers than men, a fact noted by Cotton Mather as early as 1691. With this new movement, however, and especially after the Second Great Awakening of the 1830s, female membership increased at even a faster rate. The percentage of women attending church grew to almost double that of the men by 1835. As a result of the Revolutionary War and the subsequent Industrial Revolution, men lost interest in the church, and paid more attention to political and economic -- "masculine" -- issues. Religion became relegated to a lower level of significance, which enabled women to take control of the churches. Women's greater involvement made religion "more domesticated, more emotional, more soft and accomodating - in word, more 'feminine.'"[43] Religion, consistent with the pious and virtous wife and mother, became incorporated into the woman's sphere. In turn, converting the husband became one of the woman's chief duties.[44]

Women discarded the male-dominated and controlled religion of Calvinism, and adopted a more sympathetic faith. The women, like Harriet Beecher Stowe, often rejected the strict structure and unforgiving harsh Father-God of Calvinism, and found a freer, more gentle, and loving Brother-God in Christ. This new faith was referred to as Sentimental Love Religion, another outgrowth of sentimental thought in America. As the historian Gail Paker wrote: "Sentimentalism restructured the Calvinist mode of salvation, making the capacity to feel, and above all to weep, in itself evidence of redemption."[45] In opposition to the stoic Calvinist faith of New England in which painful self-examination left one in doubt and despair, emotion became a sign of salvation and proved important to women who looked for a more universal means of finding their way to heaven.[46]

In accordance with this rejection of the Calvinist God in favor of the loving Christ, church practices also changed. Congregations relied more on the New Testament than the Old, which spoke of a vengeful and wrathful God. New hymns affirmed Jesus' love and friendship for all who were downtrodden and suffering.[47]

Many women identified with this new "God," who was meek, humble, selfless, sacrificial, and forgiving. After all, these were the characteristics of the woman herself. This association often led the woman to "feminize" Christ, as did the author Lydia Maria Child, who wrote:

> That the feminine ideal approaches much more to the gospel standard, than the prevalent idea of manhood, is shown by the universal tendency to represent the Saviour and his most beloved disciple with mild meek expression, and feminine beauty. None speak of the

bravery, the might, or the intellect of Jesus; but the devil is always imagined as being of acute intellect, political cunning, and the fiercest courage.[48]

In their identification with Christ, women also began to relate to His agony and suffering on the cross, and concluded that suffering was the means to salvation. Through their own suffering, they became one of the "elect," or saved. The women then adopted Christ's behavior as a model for their own manner of living. Such was the course prescribed for women in Harriet Beecher Stowe's essay, "The Cathedral":

> Absolute unselfishness, - the death of self, - such were its teachings, and such as Esther's the characters it made. "Do the duty nearest thee" was the only message it gave to "men with a mission"; and from duty to duty, from one self-denial to another, they rose to a majesty of moral strength impossible to any form of mere self-indulgence. It is of souls thus sculptured and chiseled by self-denial and self-discipline that the livng temple of the perfect hereafter is to be built. The pain of the discipline is short, but the glory of the fruition is eternal.[49]

Women were redeemed through suffering which set them further apart from men. This belief separated the male and female spheres even more, but their roles also became more complementary. The duty of the female was to convert or "save" the male.

Harriet Beecher Stowe further identified Christ with the woman. She saw motherhood as a means for the woman to portray Christ's love, selflessness, and self-denial. In a letter to her brother, Henry Ward Beecher, she expressed this belief: "Women . . . hold the faith in the world. [It is] the wives and mothers who suffer and must suffer to the end of time to bear the sins of the beloved in their own bodies."[50] She herself noted, "there was in Jesus more of the pure feminine element than in any other man."[51]

This "connection" to Christ enhanced the belief in the woman's superior spirituality, and enabled Harriet to accept the burden of her allotted role.

Despite the consolation she found in Christ and religion, Harriet resisted her confinement, and like other women, turned to writing as another means to gain her freedom. Writing became one of the first areas to "admit" women, and Harriet joined many others who sought to express themselves. Though women authors were considered by some as a "d-d mob of scribbling women," approximately half of the literature written from the turn of the century to the Civil War was by women, and most of their works sold by the thousands. Harriet's Uncle Tom's Cabin alone sold about 350,000 copies in the U.S. within the first year, and about 1,500,000 in Britain.[52]

Women of the nineteenth century had several reasons for entering the literary field. Many found it was a means to escape. As Caroline Howard wrote to her future sister-in-law, Louisa Gilman: "If you are distressed, unburdening your thoughts on paper, will compose your mind and promote reflection; which to an innocent heart is almost invariably a relief."[53] She added that in writing down one's thoughts, "we may derive benefit in planting them more clearly in our own minds" and "undoubtedly, in unfolding by writing the germ of any idea, we more plainly see its properties, and more understandingly apply them."[54]

For Caroline Howard and other women, writing became a means of "unburdening oneself," but others saw it as an opportunity to

glorify and emphasize the importance of the woman's role. These "literary domestics," women who retained their function in the home while also writing for publication, often faced an internal conflict between the promotion of their roles and the reality of their situations. While they sought to heighten the importance of their role, they also found unhappiness and disillusionment. Their self-examination could not be too searching, for they might expose the negative aspects in their own attempts to provide a bright picture of their position. The literary domestics found that if they "condemned" their roles, they then "condemned" themselves. They often chose to exploit the stereotypical traits imposed upon them by nineteenth-century society, and thereby emphasized the woman's role.[55]

Still other women shied away from this self-examination and chose to write of heroines who might serve as role models for young girls. These authors recognized the limited number of works offered to female readers -- young and old -- to which they could relate. As Harriet wrote to fellow author, George Eliot, "No my sister . . . there are things about us no <u>man</u> can know and consequently no man can write."[56] Most often the women, as with Harriet, glorified the woman as pious and divine, whose emotions reflected her more spiritual nature. Through this medium, women sought to assert their power and influence in areas dominated by men.[57]

While all these reasons for writing most likely agreed with her own, Harriet saw other uses for the novel. Harriet noted a change in the purpose of fiction:

The use of the novel in the great questions of moral life

> is coming to be one of the features of the age. Formerly the only object of fictitious writing was to amuse. Now nothing is more common than to hear the inquiry of a work of fiction, "What is it intended to show or prove?"[58]

Harriet sought to "show or prove" the "truth," and she found the best means was through a "parable-like" tale. She explained, "By a parable, we mean a work of fiction written solely for the moral intent, and in which the artistic is merely incidental."[59] The issue, for Harriet, became of primary importance. She added that when it came to talking of the "truth," it "must be offered to the people in the way they will take it best. When a person does this, the work is to be judged . . . not mainly as a literary or artistic work, but as a moral instrument."[60] Harriet offered to her readers the "truth" by drawing out the emotional aspect of the issue. The woman represented the seat of the emotions and the "divine link," and she was the one best qualified to provide the moral judgment. For this reason, Harriet believed that the woman's view must be considered.

In her first and most successful novel, Uncle Tom's Cabin; or Life Among the Lowly, Harriet Beecher Stowe used her fiction as a "moral intrument" with which she attacked the peculiar institution of slavery. She had become an ardent abolitionist in Cincinnati, influenced by such people as Theodore Weld, and such events as the reward posted for runaway slaves and the reports of their deaths in the press. Her attitude became more vehement with the passing of the Compromise of 1850 and the Fugitive Slave Law, in which Northern congressmen agreed to return escaped slaves who had settled there. Disappointed in her northern brethren, and especially Senator Daniel Webster who contributed to the Compromise, she wrote her sister, "To me it is incredible, amazing, mournful!! I feel as if I should be willing to sink with it were all this sin and misery to sink in the sea."[61]

Her sister-in-law, Mrs. Edward Beecher, recalled encouraging Harriet to act through a letter concerning the Fugitive Slave law: "I remember distinctly saying in one of them, 'Now Hattie, if I could use a pen as you can, I would write something that would make the whole nation feel what an accursed thing slavery is.'"[62] Harriet then supposedly crumpled the letter and declared, "I will write something. I will if I live."[63] This appeared to be the first step she took towards writing the renowned anti-slavery novel. In a letter to Gamaliel Bailey, the editor of an abolitionist newspaper, she addressed the issue of slavery as one on which women as well as men must speak out:

Up to this year I have always felt that I had no

particular call to meddle with this subject, and I dreaded to expose even my own mind to the full force of its exciting power. But I feel now that the time is come when even a woman or a child who can speak a word for freedom and humanity is bound to speak. The Carthanegian [sic] women in the last peril of their state cut off their hair for bow-strings to give to the defenders of their country; and such peril and shame as now hangs over this country is worse than Roman slavery, and I hope every woman who can write will not be silent.[64]

After completing the novel, Harriet wrote in a letter to her publisher, Annie Fields, about the "irresistable impulse" which "wrote for me."[65] She later believed this impulse was God: "The Lord himself wrote it, and I was but the humblest of instruments in his hand. To Him alone should be given all the praise."[66] But she still had her own purpose in mind when she wrote the novel, and she was very much determined to bring to light various aspects of slavery and its harm to society -- all society, white and black.

Though Harriet strongly denounced slavery, she did not foresee the major rift that opened between the North and the South. She had not, after all, wanted to punish the South:

It was my hope that a book so kindly intended, so favorable in many respects, might be permitted free circulation among the . . . [Southerners] and that the gentle voice of Eva and the manly generosity of St. Clare might be allowed to say those things of the system which would be invidious in any other form.[67]

She had not intended to alienate the South with her novel, but to soften the southern character and "to show the best side of the thing . . . and something faintly approaching the worst."[68] Harriet did, however, intend to attack slavery:

My vocation is simply that of painter, and my object will be to hold up in the most lifelike and graphic manner possible slavery, its reverses, changes, and the Negro character, which I have had ample opportunities

> for studying. There is no arguing with pictures, and everybody is impressed by them, whether they meant to be or not.[69]

Harriet did become a "painter," and sketched scenes that occurred in the slave's life, especially events which she had apparently ignored during her visit to the Kentucky plantation.

Harriet probably became more involved in the issue, and the novel, than she had planned. In an 1852 letter to editor Horace Mann, she admitted that "the cause I speak for [has] enwoven itself with my life."[70] Harriet's own experiences, such as the death of her son, Samuel Charles (Charley), in the 1849 Cincinnati cholera epidemic, enabled her to sympathize with the slave mother's separation from her children. She explained this connection when she wrote to a friend, in 1853, of this sorrowful experience:

> It was at his [Charley Stowe's] dying bed and at his grave that I learned what a poor slave mother may feel when her child is torn away from her. In those depths of sorrow which seemed to me immeasurable, it was my only prayer to God that such anguish might not be suffered in vain. There were circumstances about his death of such peculiar bitterness, of what seemed almost cruel suffering, that I felt I could never be consoled for it, unless this crushing of my own heart might enable me to work out some great good to others. . . . I allude to this here because I have often felt much that is in that book ["Uncle Tom's Cabin"] had its root in the awful scenes and bitter sorrows of that summer.[71]

Her role as a mother strongly influenced her efforts to write the novel. She alluded to this in a letter to one of her children:

> I well remember the winter you were a baby and I was writing "Uncle Tom's Cabin." My heart was bursting with the anguish excited by the cruelty and injustice our nation was showing to the slave, and praying God to let me do a little and to cause my cry for them to be heard. I remember many a night weeping over you as you lay sleeping beside me, and I thought of the slave mothers whose babes were torn from them.[72]

This anguish took the "heart's blood" out of her, and drained her strength. She commented on its effects: "I thought my health would fail utterly; but I prayed earnestly that God would help me till I got through, and still I am pressed beyond measure and above strength."[73] In the end, she accomplished her task, and perhaps saw herself as one of God's pawns in His plan for the eradication of slavery which culminated in the Civil War:

> This great affliction that has come upon our country is so evidently the purifying chastening of a Father, rather than the avenging angel of a Destroyer, that all hearts may submit themselves in a solemn and holy calm still to bear the burning that shall make us clear from dross and bring us forth to a higher national life.[74]

Harriet saw it as her task to make a "despairing appeal to a civilized humanity."[75]

Uncle Tom's Cabin deals with the issue of slavery, but what makes the novel distinctly the work of a woman -- at least according to nineteenth-century "spheres" -- is the fact that Stowe appeals to the maternal emotions of the reader. Through her asides to the reader, she incorporates him into the opposing sphere -- the so-called "male" sphere -- which permits the perpetuation of the "peculiar institution." She forces her readers to see the other side of slavery -- not the economic or political, but the emotional side brought about by the family ruptures. Stowe uses gender to emphasize the emotional impact of slavery, in which her female characters usually express the maternal sympathy needed for a full understanding of the issue. Women, such as Mrs. Shelby and Mrs. Bird, identify with the slave mother and empathize with her position, recognizing the suffering

that various female slave characters experience after losing their children. In contrast, Marie St. Clare represents a perversion of the mother's role. She behaves brutishly, and perhaps "masculinely," toward the slaves, demonstrating the corrupting effects of slavery. The distinctly "male" characters point up the inhumane and narrow-minded "male" view. Yet Stowe provides a more balanced male character in Augustine St. Clare, who shows several "feminine" traits which enable him to sympathize with the plight of the slave. Uncle Tom's "feminine" nature also allows the reader to understand the emotional side of slavery. Free from prejudice, Little Eva demonstrates the proper democratic attitude toward the slave. The glorification of her death reinforces her opposition to the cruel treatment others mete out to the slave. Both Little Eva and Uncle Tom, as Christ-like figures, stand for God's ideal. They also emphasize the identification of the woman with Christ, and sanctify the "woman's view."[76]

The scene that opens the novel depicts two men, Mr. Shelby, the slaveowner, and Mr. Haley, the slave trader, in the midst of a transaction. Stowe immediately criticizes the men who engage in this business when she describes them, with a hint of sarcasm, as "<u>gentlemen</u>." She suggests the slave trader is one who "did not seem, strictly speaking, to come under the species" (11). Stowe reduces the role of gentleman to a "species," an animal-like classification similar to the slave trader's classification of the slave. She reverses the position, and puts the trader on the level of a beast:

> He was a short, thick-set man, with coarse, commonplace features, and that swaggering air of pretension which marks a low man who is trying to elbow his way upward in the world. . . . He was much over-dressed, in a gaudy vest of many colors. . . . His hands, large and coarse, were plentifully bedecked with rings; . . . . His conversation was in free and easy defiance of Murray's Grammar, and was garnished at convenient intervals with various profane expressions, which not even the desire to be graphic in our account shall induce us to transcribe (11).

She describes a very coarse and common man. While this character is despicable in taste and manner, the slaveowner has "the appearance of a gentleman" (11). Perhaps she does not see even the wealthy slaveowner as a gentleman, but as a man who has merely donned "the appearance" of one. One may infer that no true gentleman deals in this trade.

Stowe further alludes to Haley's materialistic qualities which are included in the male sphere. While discussing religion and the slaves, he remarks on how he appreciates "pious niggers," and describes one slave who was particularly religious:

> [H]e was quite gentle and quiet like. He fetched me a good sum, too, for I bought him cheap of a man that was 'bliged to sell out; so I realized six hundred on him. Yet, I consider religion a valeyable thing in a nigger, when it's the genuine article, and no mistake (12).

Ironically, Stowe demonstrates Haley's concern for the "value" of religion, rather than its appeal for the slave. He is only concerned with how much money he can make from such a trade. Stowe notes Haley's masculine interest in buying and selling slaves as well, part of the world of power the man occupies.

Economics takes precedence over any relationship established between the male slaveowner and the slave. Such is the case for Mr. Shelby, who is "sorry to part with Tom," but feels he must out of necessity. The man sees the slave primarily as valuable

property, and the economic need outweighs the personal attachment. This attitude further aligns Mr. Shelby with Haley. Although he reminds Haley about a promise that he "'would n't sell Tom, without knowing what sort of hands he's going into,'" the trader also points out that that is exactly what Mr. Shelby has just done (44). Mr. Shelby excuses himself, claiming, "'Circumstances, you well know, obliged me,'" to which Haley replies, "'Wal, you know, they may 'blige me, too'" (44). This further identifies the two characters despite Shelby's attempt to distance himself from the trader. When Haley loses a slave, he sits "with his little account book, and put[s] down the missing body and soul under the head of losses!" (160-1) He understands the loss of the slave "body and soul" in financial terms. The narrow-minded thinking and economic interest of the two men only serve to perpetuate the peculiar institution.[77]

In contrast to the economic concerns of the men, Mrs. Shelby, the slave owner's wife, reflects an emotional concern. She represents the woman's side which is based on "the heart." In order to avoid parting with Tom, she is willing to "'make a pecuniary sacrifice'" and is "'willing to bear. . . the inconvenience'" (47). She emphasizes her efforts to help the slaves by teaching them the importance of family and Christian values, and laments, "how can I ever hold up my head again among them, if, for the sake of a little paltry gain, we sell such a faithful, excellent, confiding creature as poor Tom, and tear from him in a moment all we have taught him to love and value?'" (47) According to Stowe, Mrs. Shelby cares for the slaves, and

has taken the time to help them and involve herself in their lives.

Mrs. Shelby recognizes the importance of the family as a unit, even among slaves, and attributes to them human qualities which the men are unwilling to do. She recognizes Tom's worth, not in financial, but in human terms, just as she does with the little boy, Harry, who will be sold from his mother, Eliza. Mrs. Shelby tells her husband that she has talked to Eliza about "her duty to [her son] as a Christian mother," and complains, "'. . . and now what can I say, if you tear him away and sell him, soul and body, to a profane, unprincipled man, just to save a little money? I have told her that one soul is worth more than all the money in the world; and how will she believe me when she sees us turn around and sell her child?'" (47) Mrs. Shelby, if not her husband, recognizes the importance of the family in slave society, and emphasizes Eliza's role as a mother, understanding the moral contradictions that they themselves would make when they sold Tom and the child.

Later, Mrs. Shelby denounces slavery as an evil institution:

> This is God's curse on slavery! - a bitter, bitter, most accursed thing! - a curse to the master and a curse to the slave! I was a fool to think I could make anything good out of such a deadly evil. It is a sin to hold a slave under laws like ours, - I always felt it was, - I always thought so when I was a girl, - I thought still more so after I joined the church; but I thought I could gild it over, - I thought, by kindness, and care, and instruction, I could make the condition of mine better than freedom - fool that I was! (48)

She understands the inhumanity of slavery when it ruptures families and perverts Christian ideals.[78] Though she has attempted to improve the lives of her slaves, she ultimately

realizes that freedom is the only answer. She speaks out to her husband, a signal from Stowe to other women to speak out against the evil institution.

Stowe also uses Mrs. Shelby to criticize the church for its apparent support of slavery: "'Ministers can't help the evil, perhaps, - can't cure it, any more than we can, - but defend it! - it always went against my common sense'" (48). Naturally, in agreement with the stereotypes of the period, a woman makes the argument because she has the emotional authority to do so. The nineteenth-century beliefs of spiritual and moral superiority further authorize women to make moral judgments upon slavery, which often brings them in conflict with the men.

When she learns that Eliza has run away with her child, Mrs. Shelby expresses relief: "'The Lord be thanked! . . . . I trust she is [escaped]'" (57). She even interferes in the search efforts to allow Eliza more time, telling one of the slaves: "'Well, Sam, you are to go with Mr. Haley, to show him the road, and help him. Be careful of the horses, Sam, you know Jerry was a little lame last week; <u>don't ride them too fast</u>'" (62). Stowe adds that "Mrs. Shelby spoke the last words with a low voice, and strong emphasis" (62). Later, after Haley's horse has thrown his master at Sam's instigation, Mrs. Shelby "now resolved to do her part. She came forward, and, courteously expressing her concern for Haley's accident, pressed him to stay to dinner, saying that the cook should bring it on the table immediately" (65). In her own subversive manner, she attempts to help Eliza reach freedom. Although these tactics are passive in keeping with the "woman's nature," they demonstrate the woman's means of undermining the

male's dominance.[79] More important, like Mrs. Shelby's earlier confrontation with her husband, these "Carthaginian" actions encourage other women to do the same.

Another example of a woman expressing her views and initiating efforts to help a slave escape is Mrs. Bird, the Senator's wife. Mrs. Bird questions her husband about the legislature's "'passing a law forbidding people to give meat and drink to these poor colored folks that come along'" (99). Like Mrs. Shelby, she sees such laws as un-Christian. When she discovers that her husband has helped to pass such a law, she denounces him and the law itself: "'It's a shameful, wicked, abominable law, and I'll break it, for one, the first time I get a chance; and I hope I shall have a chance, I do!'" (100)[80] This outburst foreshadows the events to come when Eliza arrives at their home. Mrs. Bird further admits, "'Now John, I don't know anything about politics, but I can read my Bible, and there I see that I must feed the hungry, clothe the naked, and comfort the desolate: and that Bible I mean to follow'" (100-101). Unlike her husband, who understands the Kentuckians' objections to "aiding and abetting" the slave's escape for political and economic reasons, Mrs. Bird understands the religious and emotional implications. In keeping with the woman's trait of piety, she relies on the words of Christ, her Savior, to teach her the path of love. The fact that these people would suffer if left on their own, forces her to rebel against the law. This is the very act which she performs when Eliza and Harry cross the river's ice floes.

The scene of Eliza's arrival at the Birds' home is also significant to the appeal that Stowe makes to mothers. For Stowe, the strongest bond is that between a mother and a child, and she draws upon this love to bring out the emotional side of the slavery issue.[81] During the nineteenth century, many women, like Stowe, suffered the loss of children, which makes this an exceptionally effective appeal.

When Eliza first regains consciousness after fainting from exhaustion, she admits she is a slave. Even though her masters have treated her well, she insists she must run away. They ask her why she would then leave such a good situation, and she replies, "'Ma'am, . . . have you ever lost a child?'" (105) Mrs. Bird immediately responds with sympathy, as do the others, "for it was only a month since a darling child of the family had been laid in the grave" (105). When Eliza learns of the child's death, she replies:

> Then you will feel for me. I have lost two, one after another, - left 'em buried there when I came away; and I had only this one left. I never slept at night without him; he was all I had. He was my comfort and pride, day and night; and ma'am, they were going to take him away from me; - to sell him, - sell him down south, ma'am, to go all alone, - a baby that had never been away from his mother in his life! I could n't stand it, ma'am. I knew I never should be good for anything, if they did. (105).

What mother could resist not feeling for this woman who may be forever separated from her child, not knowing what his fate may be. The realization of this woman's plight brings even the Senator to tears. He ignores the law he has just passed, and helps Eliza and her child to secure their freedom. Stowe hopes that the reader will also be moved by such cases, and not just

ignore, but abolish laws permitting slavery.

Stowe uses Eliza's situation to help mothers understand the horrors of slavery. She interrupts the narrative to address the reader: "'If it were your Harry, mother, or your Willie, that were going to be torn from you by a brutal trader, to-morrow morning, - if you had seen the man, and heard that the papers were signed and delivered, and you had only from twelve o'clock till morning to make good your escape, - how fast could you walk?'" (67-68) Stowe suggests that the "mothers of America" imagine the separation from their own children, to understand the ruptures between slave mother and child that occurred almost daily. She asks them to see that the slave mother no more wants to part with her child than does any free mother.

Later, Stowe makes an even stronger appeal to mothers and their emotions when she depicts a scene on a steam boat which carries Haley, and the slaves he has bought. Learning that slaves are on board, one woman comments, "'The most dreadful part of slavery, to my mind, is its outrages on the feelings and affections, - the separating of families, for example'" (150). After receiving a negative response from another passenger, she asks, "'Suppose, ma'am, your two children, there, should be taken from you, and sold?'" (150): the very question Stowe has proposed earlier to the reader. Another woman counters that the slaves most likely would not feel the same way as she. The first woman responds, "'Indeed ma'am, you can know nothing of them, if you say so, ... I was born and brought up among them. I know they do feel, just as keenly, - even more so, perhaps, - as we do'" (151). This is Stowe's effort to dispel racist beliefs that the

slave does not have emotions or feelings, a common belief at that time, and part of the white man's effort to prove the inferiority of the black.[82]

Throughout the novel, Stowe relies on emotions provoked by the separation of mother and child. Susan and Emmeline, two slave women, mother and daughter, are distraught after being sold to different owners at an auction. Later, the slave, Cassy, discusses her life with Tom, explaining her bitterness toward her owner because of the loss of her children. She even kills her third child to ensure his "freedom."[83]

One male character in whom Stowe includes some "feminine" traits to emphasize the need for a balanced approach, is Augustine St. Clare of New Orleans, who buys Tom for his daughter, Evangeline. Stowe introduces St. Clare as "[h]aving inherited from his mother an exceeding delicacy of constitution" (183). His mother proves to be one of the most influential people in his life. He tells his cousin, Miss Ophelia, that "'<u>she</u> was <u>divine</u>!. . . . She was a direct embodiment and personification of the New Testament'" (263). His mother's goodness is the sole factor that influences his life and keeps him from becoming completely cynical.[84]

St. Clare further alludes to his "feminine" side when he discusses with Ophelia the contrast between him and his twin brother, Alfred: "'He had black, fiery eyes, coal-black hair, a strong, fine Roman profile, and a rich brown complexion. I had blue eyes, golden hair, a Greek outline, and fair complexion. He was active and observing, I dreamy and inactive. . . . - he was

my father's pet, and I my mother's'" (263-4). While St. Clare is more like an angel with his fair characteristics, his brother has a darker complexion suggesting a more earthy nature. Moreover, he describes his father as a "'born aristocrat'" with an "'old court pride,'" and his "'brother was begotten in his image'" (264). Alfred takes over the plantation left to him and Augustine, and runs it in his father's despotic manner. This contrast between the two brothers extends to their own children, Little Eva and Henrique, as seen when she tries to dissuade her cousin from beating his slave.[85]

St. Clare clearly follows his mother's path. He has her "'morbid sensitiveness and acuteness of feeling . . . on all possible subjects'" (264). He remembers, "'I would lay my head down on her lap, and cry, and dream, and feel, - oh immeasurably! - things that I had no language to say!'" (264) His mother's nature ennables her to bring out St. Clare's emotional side, or perhaps "feminine" side, to allow him to "feel" so many things. St. Clare acknowledges that though his mother's views merely bounced off his brother, "'they sunk deep into me'" (266). His mother counters his father's "male" view with her "woman's" view, and his behavior is more balanced.

During his early years, St. Clare searches "for the ideal and the aesthetic" (183). When he loses the love of his life because of a deception played by her family, so "ended the whole romance and ideal of life for Augustine St. Clare. But the real remained, - the real, like the flat, bare, oozy tide-mud, when the blue sparkling wave, with all its company of gliding boats and white-winged ships, its music of oars and chiming waters, has

gone down, and there it lies, flat, slimy, and bare, -exceedingly real" (185). His suffering, along with his "feminine" nature, enables St. Clare to see things differently -- with more compassion and love. He is also able to see the reality of slavery -- the "flat, bare, oozy tide-mud" of the evil institution.[86]

St. Clare treats his slaves as human beings. He shares his clothing with his personal servant, Adolph, elevating the slave to a position of greater equality as a person. St. Clare more clearly demonstrates what Stowe considers enlightened behavior in his encounter with the uncontrollable slave, Scipio. St. Clare "tames" Scipio, who has been injured in his last escape attempt, after about a week: "'I took him to my own room, had a good bed made for him, dressed his wounds, and tended him myself, until he got fairly on his feet again. And, in the process of time, I had free papers made out for him, and told him to go where he liked'" (274). Scipio does not leave St. Clare, but the episode suggests that though he owns slaves, in his heart he considers them free and human.

St. Clare is unable to find comfort in religion when he discovers that people, and even theologians, twist and manipulate the words of the Bible to make it favor slavery. He longs for his mother's understanding of the Bible -- in its purity and truth. Unable to find religion in that pure form, he turns away from it. After Tom's arrival, St. Clare recognizes the slave has his mother's pure faith, and his doubts about religion fade. Realizing "'Mas'r was n't a Christian," Tom tells St. Clare that

he is concerned for his salvation: "'O, my dear young Mas'r! I'm 'fraid it will be loss of all - all - body and soul. The good Book says, "it biteth like a serpent and stingeth like an adder"'" (242). Tom quotes the Bible, just as St. Clare's mother she would have done. When St. Clare promises Tom that he will not behave in such a manner anymore, and adds, "'I'll keep my faith with him, too,'" he is more likely making the promise to his mother (242).

St. Clare dies after he is fatally stabbed during a brawl at a cafe. On his deathbed, he calls Tom to his side commanding him to pray, and "when Tom ceased to speak, St. Clare reached out and took his hand, looking earnestly at him, but saying nothing" (369). St. Clare then slowly and quietly repeats a hymn his mother used to sing, and "[j]ust before the spirit parted, he opened his eyes, with a sudden light, as of joy and recognition, and said 'Mother!' and then he was gone!" (370) Tom is by St. Clare's side as he dies, which suggests that when St. Clare opens his eyes he is looking at -- and perhaps through -- Tom, when he "sees" his mother. Tom's maternal nature appears to revive St. Clare's memories of his mother.[87]

In an instance of role reversal, however, St. Clare's wife, Marie, takes on "masculine" traits. From the beginning, Marie's nature has been self-centered and selfish. She has not the capacity to "feel" as most of the other women in the novel do. Marie lacks her husband's affectionate nature, and resists her daughter's hugs: "'That'll do, - take care, child, - don't, you make my head ache'" (196). Marie seems unable to respond as a mother, with the loving and gentle nature that marks the other

women. Perhaps Stowe suggests that this is a possible effect of the "peculiar institution" upon a woman's nature. Having been exposed to the male view growing up on her father's Louisiana plantation and spoiled by the slaves, Marie has been corrupted and "masculinized". She remarks that the only way to treat servants is "'to put them down and keep them down. It was always natural to me, from a child'" (204). Marie incorporates the "male" attitude towards the slave. When her husband dies, she sends the slaves out to be whipped, and eventually sells them, emphasizing their value as chattel.

Unlike the other women in the novel, Marie's corrupted nature precludes her from feeling sympathy with her Mammy's separation from her husband and children. Mrs. St. Clare tells Miss Ophelia, "'Mammy could n't have the feeling that I should. . . . And just as if Mammy could love her dirty little babies as I love Eva!'" (207) Marie cannot understand, as the other mothers do, the slave mother's feelings when separated from her children.

Even towards her own child, Marie demonstrates her selfish nature. When Little Eva becomes ill, she pays little heed to the child, for "she was completely absorbed in studying out two or three new forms of disease to which she believed herself was a victim" (320). Despite Miss Ophelia's attempts "to awaken her maternal fears about Eva," Marie considers her own health much worse. When she does become concerned about Little Eva, ironically, she scolds St. Clare for his attempts to comfort her, saying, "'You have not a mother's feelings, St. Clare! You never could understand me! - you don't know'" (321). In actuality, she

does not have a mother's feelings, for a true mother, as in the case of Eliza, -- a slave mother at that -- has concern only for her child.

Little Eva stands in contrast to her mother's harsh nature. More like her grandmother, she too is "always dressed in white", and "seemed to move like a shadow through all sorts of places, without contracting a spot or stain" (176). She appears to float on air rather than walk on the ground, "flying hither and thither, with an undulating and cloud-like tread" (176). Stowe adds:

> Her form was the perfection of childish beauty, ... There was about it an undulating and aerial grace, such as one might dream of for some mythic and allegorical being. Her face was remarkable less for its perfect beauty of feature than for a singular and dreamy earnestness of expression. . . the long golden brown hair that floated like a cloud, . . . the deep spirtitual gravity of her violet blue eyes, and shaded by heavy fringes of golden brown, - all marked her out from other children (175).

This description suggests an ethereal nature, and Little Eva does physcally represent the traits of the nineteenth-century woman's sphere, such as spirituality and piety.[88] When Tom sees her aboard the steam boat that is taking him down the river, "he half believed that he saw one of the angels step out of his New Testament" (176). She is given her grandmother's name in the hope that "she would give a reproduction" of her image (186). At her death, Little Eva professes her faith and love in Christ, and St. Clare discovers in her the "feeling which he had seen before in his mother" (341). Just as St. Clare's mother's nature brings out the emotional side in her son, so too does Little Eva's nature help to bring it out in the reader.

Like her father and grandmother, Little Eva is very sensitive to cruelty and inhumanity to others, most especially to the slaves. When she hears Pruey's story about the loss of her child, her "cheeks grew pale, and a deep, earnest shadow passed over her eyes. She laid both hands on her bosom, and sighed heavily" (256). When Tom asks her what is the matter, she replies, "'[t]hese things sink into my heart'" (257). Discovering later that Pruey has died, "the spirit-like form of Evangeline" stands with "her large, mystic eyes dilated with horror, and every drop of blood driven from her lips and cheeks" (257). She remains deeply affected by stories of horror concerning the slaves.[89]

Stowe attributes this special sensitivity not only to Eva's woman-like feeling, but also to the fact that she is a child. St. Clare explains to Miss Ophelia, "'What would the poor and lowly do, without children?. . . . Your little child is your only true democrat'" (211). St. Clare remarks that a child like Eva is too innocent to experience the prejudices that develop with time, and is able to accept everyone as an equal. According to Stowe, not only must one understand the woman's view, but one must also look at an issue with the perspective of an innocent child, one who is pure of mind. This is clearly demonstrated when Little Eva, against her mother's wishes, gives her Mammy her own special "vinaigrette" to ease the old woman's head aches.[90]

Perhaps the most powerful aspect of Little Eva is her association with Christ.[91] Tom looks at her "as the Italian sailor gazes on his image of the child Jesus - with a mixture of reverence and tenderness" (302). Later, as the two sit and read

the Bible, Little Eva foresees her death, just as Jesus had knowledge of his, and she tells Tom, "'I'm going there. . . to the spirits bright, Tom; I'm going before long'" (307). She later tells him, "'I can understand why Jesus wanted to die for us. . . . Because I've felt so, too. . . . I've felt that I would be glad to die, if my dying could stop all this misery. I would die for them, Tom, if I could'" (323). She echoes the words and actions of Christ who died for all men - black and white. Just before her death she has the slaves gather round her bed, and she says good-bye. She gives them a lock of her hair, and tells them, "'[w]hen you look at it, think that I loved you and am gone to heaven, and that I want to see you all there'" (339). Just as Jesus gives the Disciples a part of Himself by which to remember Him, Little Eva gives the slaves a part of herself. She also promises that the slaves will get into heaven and join her, which puts black and white on an equal level.[92]

Even Miss Ophelia, the stoic New Englander, is affected by Little Eva's words. Speaking loftily of abolition and education when she first arrives, Miss Opelia is unable to treat the slaves as fully human. St. Clare points out her Northern prejudice, which is as bad if not worse than the Southern form:

> I have often noticed in my travels north, how much stronger this [personal prejudice] was with you than with us. You loathe them as you would a snake or a toad, yet you are indignant at their wrongs. You would not have them abused; but you don't want to have anything to do with them yourselves. You would send them to Africa, out of your sight and smell, and then send a missionary or two to do up all the self-denial of elevating them comprehendingly (211).

Miss Ophelia herself finds it difficult to manage the mischievous

Topsy, the child whom St. Clare buys for her to teach, and eventually whips her -- the exact behavior she denounces in southern slaveholders.[93] After Eva's death, however, when Topsy cries that there is no one left to love her, Miss Ophelia comforts her, "'I can love you, though I am not that dear little child [Eva]. I hope I've learnt something of the love of Christ from her. I can love you; I do, and I'll try to help you to grow up as a good Christian girl'" (349). Little Eva's death shows Miss Ophelia the true way to love -- with Christ's love.

A character equally important to the novel as Little Eva is Uncle Tom. From the very beginning he reflects several traits characteristic of the women. For one, he allows himself to be sold, rather than escaping with Eliza. In contrast to George Harris, Eliza's husband, who goes off to free himself, Tom remains, denying himself freedom and putting his faith in his loving God.[94]

As noted in his scenes with St. Clare, Tom possesses a maternal nature as well. He reminds Mr. Shelby just before he leaves with the trader: "'Mas'r, . . . I was jist eight years old when ole Missis put you in to my arms, and you was n't a year old. "Thar," she says, "Tom, that's to be <u>your</u> young Mas'r; take good care of him," says she'" (74). Tom receives the baby just as a mother would, and helps to take care of, and raise, the young child. His feminine nature, like Little Eva's, also helps to draw out the reader's emotional side.[95]

Another obvious trait that reflects Tom's "female" personality is his strong religious faith in a loving Jesus. Tom is also a Christ-like character, just as Eva is. This is most

evident in the scenes following St. Clare's death when Tom is purchased by a brutal slaveowner, Simon Legree. In a "quite apostolic" manner, Tom continues to try to spread the word of Jesus among Legree's slaves.[96]

Tom reminds Legree of his mother's pious nature, just as he does for St. Clare. Despite his mother's "passionate prayers and entreaties, to win him from a life of sin," Legree takes the path of his father, "[b]oisterous, unruly, and tyrannical" (433). On a ship, he receives a letter from his mother, and learns of her death: "He opened it, and a lock of long, curling hair fell from it, and twined about his fingers. The letter told him his mother was dead, and that dying, she blest and forgave him" (434).

This scene repeats itself when Legree discovers Little Eva's golden curl in a piece of paper that had hung from Tom's neck: "There dropped out of it . . . a long, shining curl of fair hair, - hair which, like a living thing, twined itself round Legree's fingers" (432). Horrified, he thinks of his mother's hair, and recoils in fear, for "[t]here is a dread, unhallowed necromancy of evil, that turns things sweetest and holiest to phantoms of horror and affright" (434). The scene affirms his sin and "damnation." Shaken, thinking he has seen his dead mother before him, he claims he will leave Tom alone, and then asks, "'Where did he get that hair? It could n't have been _that_! I burnt _that_ up, I know I did! It would be a joke, if hair could rise from the dead'" (435-6). Legree's mother seems to be acting through Tom.[97]

Although Tom's faith wavers as he experiences his own Garden

of Gethsemene, it quickly returns stronger than before. Like Christ, "bent, and bleeding, struggling" under the cross of His journey to Calvary, so too has Tom struggled, bleeding and bent under his burden of slavery on his path to freedom and salvation. But when his "human will. . . merged in the Divine," he "walked with an exultant tread; for firmer than the ground he trod on was his strong faith in Almighty eternal love" (457). Soon after this transformation, Legree again finds an excuse to beat Tom, but "the blows fell now only on the outer man, and not, as before, on the heart. . . . [and] Legree could not hide from himself that his power over his bond thrall was somehow gone" (459). Once Tom has completely resigned his soul to God, he can allow himself to be beaten for he no longer truly feels the blows. Legree realizes "that it was GOD who was standing, between him and his victim" (459).[98]

During the last beating before his death, Tom tells Legree, "'Mas'r, if you was sick, or in trouble, or dying, and I could save ye, I'd give ye my heart's blood; and, if taking every drop of blood in this poor old body would save your precious soul, I'd give 'em freely, as the Lord gave his for me" (480). Christ-like, he is willing to give up his life for his master's salvation. This sacrifice repeats itself when, just as Christ is tempted by Satan, Tom also feels tempted to reveal the hiding place of the escaped slaves, but he resists: "Like his Master, he knew that, if he saved others, himself he could not save; nor could utmost extremity wring from him words, save of prayer and holy trust" (480-1). Stowe's allusion to Christ strengthens the reader's faith in Tom.[99] But Tom's goodness has a negative

effect upon Legree, and the master continues to beat the slave. Tom then tells him in words reminiscent of Christ, "'I forgive ye, with all my soul!'" (481) Stowe plants doubt in the reader's mind of the justice of an institution which allows such cruelty to a being of similar nature to Christ. She seems to suggest that the slaveowner is beating Christ, just as he is beating Tom.[100]

Much like the two thieves crucified with Christ, the two brutal slaves who work closest to Legree ask forgivenesss and passage to heaven. Tom responds, "'I'd be willing to bar' all I have, if it'll only bring ye to Christ! O, Lord! give me these two more souls, I pray!'" (482) Like Christ and Little Eva, Tom loves everyone, black and white, thief and saint. By describing this type of love, Stowe hopes to move the reader to abolish slavery.[101]

In the chapter entitled "Concluding Remarks," Stowe makes appeals to the reader to take action against the peculiar institution. She reveals that the Fugitive Slave Act of 1850 caused her to question her fellow man, of whom "she could only think, These men and Christians cannot know what slavery is; if they did, such a question could never be open for discussion" (513). She addresses herself to her southern readers, asking those "generous noble-minded men and women," if they have not "in your own secret souls, in your own private conversings, felt that there are woes and evils, in this accursed system, far beyond what are here shadowed, or can be shadowed?" (513) She makes an appeal to the Southern readers to look at the system with a new

understanding, -- with the woman's view -- and see the evil that exists there. She calls on them to feel and act as St. Clare does, and to free their slaves. Towards the end, she makes her strongest appeal -- the same one that has echoed throughout the novel -- the appeal to the "mothers of America" (574):

> [Y]ou who have learned by the cradles of your own children, to love and feel for all mankind, - by the sacred love you bear your child; by your joy in his beautiful, spotless infancy; by the motherly pity and tenderness with which you guide his growing years; by the anxieties of his education; by the prayers you breathe for his soul's eternal good; - I beseech you, pity the mother who has all your affections, and not one legal right to protect, guide, or educate, the child of her bosom! By the sick hour of your child; by those dying eyes, which you can never forget; by those last cries, that wrung your heart when you could neither help nor save; by the desolation of that empty cradle, that silent nursery, - I beseech you, pity those mothers that are constantly made childless by the American slave trade! And say, mothers of America, is this a thing to be defended, sympathized with, passed over in silence? (514-5)

She appeals to mothers everywhere to understand the plight of the slave mother, if only out of sympathy for her separation from her child, and to work to abolish the peculiar institution. She calls on "every individual" to "see to it that they feel right. An atmosphere of sympathetic influence encircles every human being" (515).[102]

Stowe strongly protests against slavery by calling on her readers to take into acount the woman's view -- the one of emotions and feeling. She sets aside the economic and political aspects of slavery which serve only to perpetuate the "peculiar institution." She points out that the most destructive aspect of slavery is that it separates the family, the mother and the child. Most of the female characters sympathize with the plight

of the slave, if only because they identify with her as a mother. She also shows the destructive elements of slavery that twists the mother's role, destroying her positive traits. The mother, corrupted by the slave system, adopts the "male" view and becomes brutal and cruel to the slaves, and understands their worth only as property. Most importantly, Stowe draws on two Christ-like figures to suggest God's support for the eradication of slavery. Their deaths show the horrors of slavery. They must die to "save" the slaves, a fate which puts the two -- a white and a black -- on an equal level. Both allow the reader to look at slavery in a different light, reflected through the woman's heart.

While Stowe briefly returns to the slavery issue in The Minister's Wooing, the main theme is the religious question: the rejection of Calvinism. Though she draws on the maternal emotions of the reader, as in Uncle Tom's Cabin, to understand the woman's view of religion and her faith in a more loving God, she also relies heavily on another "Little Eva." The main female character, Mary Scudder, epitomizes the traits of the woman's sphere, as did Little Eva, and Stowe exploits these traits to emphasize the importance of the woman's role. Stowe depends on the "divine link," which gives the nineteenth-century woman the authority to pass judgment on the religious question. Moreover, Stowe employs such characters as Dr. Stanley Hopkins and Colonel Aaron Burr as symbols of her rejection of Edwardean Calvinism. Mrs. Marvyn, through her anguish over the supposed death of her son, demonstrates the reason for a break from the harsh faith of Calvinism to a more loving faith. James Marvyn, Mary's cousin who is in love with her, also marks this change in attitude towards a God who is all-loving, and becomes a more balanced character once he accepts the woman's view.[103]

When the novel opens, the reader is introduced to a life of "pre-railroad times", during the "golden period" when women performed a greater number of tasks with skill and speed. These women, like the Widow Katy Scudder, have a peculiar New England asset, -- "faculty". Stowe explains that "faculty" is a "gift, which among that shrewd people, commands more esteem than beauty,

riches, learning, or any other worldly endowment" (527-8). Stowe emphasizes the woman's role before the industrial revolution, and its introduction of labor-saving technology:

> To her who has faculty nothing shall be impossible. She shall scrub floors, wash, wring, bake, brew, and yet her hands shall be small and white; she shall have no perceptible income, yet always be handsomely dressed, she shall have not a servant in her house, - with a dairy to manage, hired men to feed, a boarder or two to care for, unheard of pickling and preserving to do, - and yet you commonly see her every afternoon sitting at her shady parlor-window behind the lilacs, cool and easy, hemming muslin cap strings, or reading the last new book. She who hath faculty is never in a hurry, never behindhand . . . . Of this genus was the Widow Scudder (528).

Stowe also describes Katy Scudder as "an excellent wife" who put aside her desires to satisfy those of her husband. Though she is "naturally as proud and ambitious a little minx as ever breathed, and [is] thoroughly grieved at heart at George's [her husband's] want of worldly success, . . . like a nice little Robin Redbreast, she covered up the grave of her worldliness with the leaves of true love, and sung a 'Who cares for that?' above it" (533). Even her religion is dictated by the actions of her husband: "'Mr. Scudder used to believe it, - I will'" (534). Katy Scudder is the ideal wife of the late-eighteenth and nineteenth centuries. She sets her wishes aside for those of her husband.

Although she has the "faculty" of her mother, Mary Scudder remains distinctly different from her.[104]

> . . . she could both read and write fluently in the mother tongue. She could spin both on the little and the great wheel; and there were numberless towels, napkins, sheets, and pillow-cases in the household store that could attest the skill of her pretty fingers. She had worked several samplers of such rare merit, that they hung framed in different rooms of the

> house, exhibiting every variety and style of possible letter in the best marking stitch. She was skilful in all serving and embroidery, in all shaping and cutting, with a quiet and deft handiness that constantly surprised her energetic mother who could not conceive that so much could be done with so little noise. In fact, in all household lore she was a veritable good fairy; her knowledge seemed unerring and intuitive. . . (539).

Her traits, however, are more artistic, for "her gentle beauty seemed to turn to poetry all the prose of life" (539). As Mary "stands in the doorway with the afternoon sun streaming in spots flickering golden light on her smooth pale-brown hair . . . we, that have pictures, think, as we look on her girlish face, with its lines of statuesque beauty, on the tremulous, half-infantine expression of her lovely mouth, and the general air of simplicity and purity, of some old pictures of the girlhood of the Virgin" (538). Even her name implies a connection to the Virgin Mother.

This distinction sets Mary apart from the rest of the characters in the novel. The allusion to the Virgin Mary is further emphasized by her strong piety, a trait characteristic of the woman's sphere. She has apparently "inherited a deep and thoughtful nature, predisposed to moral and religious exaltation" (539). In many respects, she seems better fitted for Roman Catholic Italy with its paintings of "saint and angels," yet she finds herself in the sterile environment of New England which forces her "religious faculties" to take "other forms" (539).

> Instead of lying entranced in mysterious raptures at the foot of altars, she read and pondered treatises on the Will, and listened in rapt attention, while her spiritual guide, the venerated Dr. Hopkins, unfolded to her the theories of the great Edwards on the nature of true virtue. Womanlike, she felt the subtle poetry of these sublime abstractions which dealt with such infinite and unknown quantities, - which spoke of the universe, of its great Architect, of man, of angels,

matters of intimate and daily contemplations (539).

As she breathes in the words and ideas, she converts the teachings of Edwards, meant to be logical, well-thought-out sermons and treatises, into poetry.

In keeping with her pious nature, Mary's physical and spiritual aspects are almost unreal and angelic, similar to Little Eva. She appears to occupy the

> high regions of abstract thought, - often comprehending through an ethereal clearness of nature which he [Dr. Hopkins] had laboriously and heavily reasoned out; sometimes when she turned her grave, childlike face upon him with some question or reply, the good man started as if an angel had looked suddenly out upon him from a cloud. Unconsciously to himself, he often seemed to follow her, as Dante followed the flight of Beatrice, through the ascending circles of the celestial spheres (539-40).

Not only does she appear to be of some "other world," she rises even further than her mentor, Dr. Hopkins.[105]

Dr. Stanley Hopkins, who lives with the Scudders as a boarder, is opposite in nature to Mary. While Mary is romantic and ethereal, Hopkins had his "origin in a soul at once reverential and logical" (540). He is a "philosopher, a metaphysician, a philanthropist, and in the highest and most earnest sense a minister of good on earth," following the intellect of the doctrines (578). But Stowe suggests that the difference between Hopkins' and Mary's natures lies in their different sexes: "But where theorists and philosophers tread with sublime assurance, woman often follows with bleeding footsteps; - women are always turning from the abstract to the individual, and feeling where the philosopher only thinks." (541-2) The distinction Stowe makes is that the woman <u>feels</u> while the

man thinks. The "bleeding footsteps" suggest the suffering which enables the woman to identify with Christ, and to turn to Him. This association with Christ also emphasizes the woman's "divine link" and authority.

Dr. Hopkins looks at everything logically, including love. Lacking the sentimental thought of the woman's sphere, he considers "love, as treated of in romances, . . . to be a foolish and profane matter, unworthy the attention of a serious and reasonable creature" (578). Marriage itself is only an arrangement: "That at a time and place suiting, he should look out unto himself a woman of a pleasant countenance and of good repute, a zealous, earnest Christian, and well skilled in the items of household management" (578). In keeping with his Calvinist theology, Dr. Hopkins sees this step, like all others in one's life, as preordained. When he looks up, his future wife would be there, waiting to marry him. He does not count on falling in love, especially not with Mary. Yet, she seems "destined to awaken in him all that consciousness which music, painting, poetry awaken in more evenly developed minds; and it is the silent breathing of her creative presence that is even now creating him anew, which as yet he knows it not" (583). She is able to turn his logical thought into poetry for him. Her spirit seems to pervade the Doctor's soul.[106]

The Doctor never realizes that Mary is the source of his spiritual rejuvenation. When she is in his study, it "seemed so full of some divine influence" (583). But he does not realize it emanates from her, and never wonders "from the robes of what angel this sweetness had exhaled" (583). During his sermons,

hers is the "one earnest young face, everkindling with feeling and bright with intellect, followed on his way, and he felt uplifted and comforted" (583). Seeing her, he thinks of "that fair and mystical bride, the Lamb's wife," and "only after she had passed by [did] that mystical vision seem to him more radiant, more easy to be conceived" (583). He seems almost drawn away from the Calvinist faith towards her, as his perception gains greater clarity. In the end, however, Calvinism pulls him more strongly, and he gives Mary up to James.[107]

Another character who serves as a potential suitor for Mary, is the historical figure, Colonel Aaron Burr. Although he was the grandson of Jonathan Edwards, the renowned Calvinist leader in New England, Burr symbolizes the rejection of Edwardean Calvinism. He is quite taken with Mary, for she reminds Burr of his pious mother. Despite this association, Mary does not succeed in converting him. Though he experiences several moments in which he believes in the possibility of an "elect" and his own membership, in the end he remains on the outside.

When the two first meet at a party, Burr is taken aback by Mary's beauty. Characteristic of nineteenth-century male traits, Burr likes to control others and to demonstrate his power, and is "wont to boast that he could subdue any woman" (686). Yet Mary has a different effect upon him, and makes him think of his mother, "the beautiful and early sainted Esther Burr," and "he gave way at once to the emotion; - real tears stood in his fine eyes" (659). Burr later recalls a letter written by his grandfather in which he found a description of Mrs. Edwards,

which reminds him of Mary[108]:

> They say . . . that there is a young lady who is beloved of that Great Being who made and rules the world, and that there are certain seasons in which this Great Being, in some way or other invisible, comes to her and fills her mind with such exceeding sweet delight, that she hardly cares for anything except to meditate on him; that she expects, after a while, to be received up where he is, to be raised up out of the world and caught up into heaven, being assured that he loves her too well to let her remain at a distance from him always. . . . She has a strange sweetness in her mind, and singular purity in her affections; and you could not persuade her to do anything wrong or sinful, if you should give her all the world. She is of a wonderful sweetness, calmness, and universal benevolence of mind, especially after this great God has manifested himself to her mind. She will sometimes go from place to place singing sweetly, and seems to be always full of joy and pleasure; and no one knows for what. She loves to be alone, walking in fields and groves, and seems to have some invisible one always conversing with her (687).

In Mary, Burr sees these same traits which lead him to wonder: "Was there, then, a truth in that inner union of chosen souls with God, of which his mother and her mother before her had borne much witness, - their souls shining out as sacred lamps through the alabster walls of a temple?" (687) Though he is certain that there was no "inner union," Mary creates doubts in Burr about the possibility of its existence.[109]

At one point, Burr acknowledges that "[i]n him, originally, every moral faculty and sensibility was as keenly strung as in any member of that remarkable family from which he was descended" (691). This feeling returns later after he reads a letter from former lover, Madame de Frontignac. He feels almost "as if his dead mother's hand had held up before him a glass in which he saw himself white-robed and crowned, and so dazzling in purity that he loathed his present self" (779). Burr, however, wholly

destroys whatever remains of the "godlike and the pure" within himself (779). He returns to his old beliefs, having "logically met and demonstrated, to his own satisfaction, the nullity of the religious dogmas in which New England faith was based" (688). He is disillusioned by Calvinism and its discriminating doctrines, and he is led to rebel against God. He sees an "absurdity" to the "inner life," which, according to Stowe, leads him to a "dishonored grave" for having killing Alexander Hamilton, and for committing treason by his scheming in the West. Stowe points out the fatalism that Calvinists may be led to during their religious self-examination and growth. Although Mary comes close to converting him, she fails because of his Calvinist upbringing. One is then left with the idea, which his death later seems to affirm, that he has resigned himself to never finding that purity, white robe, and crown.[110]

Mary also has a decided effect on another man, her cousin, James Marvyn, who proves to be the third and the successful suitor. James contrasts physically with Mary. Stowe describes him as having a "fine athletic figure, and . . . a sort of easy, dashing, and confident air which sat not unhandsomely on him. For the rest, a high forehead shaded by rings of the blackest hair, a keen, dark eye, a firm and determined mouth, gave the impression of one who had engaged to do battle with life, not only with a will, but with shrewdness and ability" (546). James is a sailor who seeks adventure on the high seas. Stowe describes him as having all the stereotypical traits of the male's sphere, just as Mary has those of the woman's sphere. Yet Stowe adds that when he deals with his mother, he is "as tender

as a woman" (597). This minor detail implies that he has the potential to be a "balanced" individual, who can express both "female" and "male" traits.

Unlike Mary, James appears to have doubts about his faith, which serve to separate their two spheres. James realizes this, and tells Mary early in the story: "'I believe you have a sixth sense, quite unknown to me, ... it's all anywhere and nowhere to me; . . . and then they tell me it's because I'm a natural man, and the natural man understandeth not the things of the Spirit. Well, I am a natural man'" (547-8). As a "natural man", he stands in contrast to Mary's ethereal character. Whereas she can grasp those things of a spiritual nature, he must attend to those which are more earthly. When he is with Mary, "a sort of awe awoke in him; like the Apostles of old, he 'feared he entered into a cloud'" (549).

Later, James reveals her effect on him: "'You girls and women don't know your power. Why Mary, you are a living gospel. You have always had a strange power over us boys. . . . I can't understand all the hang of predestination, and moral ability, and natural ability, and God's efficiency, and man's agency, which Dr. Hopkins is so enraged about; but I can understand you, - you can do me good'" (550). Not only does James recognize Mary's power as a woman to grasp the word of God and fulfill its commands, but he also stands against the doctrinal faith of Dr. Hopkins -- Calvinism. He can understand Mary's faith because he feels it through her. James needs something more tangible than doctrines, and thus he relies on Mary. He adheres to the belief

that the woman must be isolated from the "world" which corrupts people. He claims that women who live in the outside world are "'not women'" but "'creatures'" (551). This idea emphasizes the nineteenth-century philosophy that the woman, who remains isolated in the home, can save the man.[111]

James recognizes the distance between Mary's "higher sphere" and his more earthly one, yet he longs to bring them closer. He acknowledges her attempts to bring him nearer to her sphere. To do so, he knows he must have the assurance of his salvation that Mary has of hers. He must choose between the loving faith of Christ, which holds that assurance, and the Calvinist faith, which holds doubts and uncertainties of "Election". Their spheres seem so distant that he believes himself unworthy of touching the hem of her garments, a Biblical reference of the woman touching Jesus' garment. While this allusion to Mary and Christ foreshadows James' eventual choice, it also remarks upon the association with a "feminine" Christ.

In a letter Mary receives after James has returned from a shipwreck and supposed death, he tells her of the change he has experienced: "'From <u>that</u> hour there was a new purpose in my soul, - a purpose which has led me upward ever since'" (838). When the storm hits and the ship wrecks itself against the rocks, James "<u>felt</u> He [Jesus] <u>was</u> there" (840). This is not a God who will crush him for his sins, as Edwards suggests, but rather One who will save him in his time of need. James recognizes and understands this God -- the loving God of compassion and feeling. This faith is not a matter of what to do and what not to do, but rather a faith of love. James' sphere moves closer to Mary's as

he gradually adopts the woman's view towards religion. While this merging of their spheres enables Mary and James to marry, it also demonstrates a rejection of Calvinism by both. The fact that Mary has chosen James over Dr. Hopkins, symbolizes her own rejection of Calvinism.[112]

Another convert is made during the time in which James is believed to be dead. His mother becomes hysterical after learning of the shipwreck, and rejects the Calvinist doctrines. Stowe writes of the event from first-hand experience, for she too had suffered emotionally under the harsh Calvinist doctrines when her son, Henry, drowned in 1857, and there was doubt about his "election." In a sense, this book proves to be a means of working out her own doubts and misgivings, in which she finally rests her faith with Jesus.[113]

James' mother, Mrs. Marvyn, reminds us of the intellectual Stowe:

> In her bedroom, near by her work-basket stood a table covered with books. . . . One who should have looked over this table would have seen there how eager and hungry a mind was hid behind the silent eyes of this quiet woman. History, biography, mathematics, volumes of the encyclopaedia, poetry, novels, all alike found their time and place there, - and while she preserved her household labors, the busy, active soul within travelled cycles and cycles of thought, few of which ever found expression in words (589).

Her intellectual nature prevents Mrs. Marvyn from finding happiness in the spiritual world:

> The consequence of all her listening was a history of deep inward sadness. That exultant joy, or that entire submission, with which others seemed to view the scheme of the universe, as thus unfolded, did not visit her mind. Everything to her seemed shrouded in gloom and mystery; and that darkness she received as a token of unregeneracy, as a sign that she was one of those who

> are destined, by a mysterious decree, never to receive the light of the glorious gospel of Christ. . . . Punctilious in every duty, exact, reverential, she still regarded herself as a child of wrath, an enemy to God, and an heir of perdition (590).

Unable to find happiness in Dr. Hopkins' sermons, Mrs. Marvyn considers her failure a sign of her rejection from God's "Elect."

When James is reported drowned, even her semblance of faith disappears. Mrs. Marvyn is left in despair and even questions the existence of God: "'Mary, I cannot, will not, be resigned! - it is all hard, unjust, cruel!. . . . To me there is no goodness, no justice, no mercy in anything! Life seems to me the most tremendous doom that can be inflicted on a helpless being!'" (733) Her rantings suggest that one may only find despair and defeat when looking for consolation in the Calvinist teachings. Events such as these cause one to rack one's soul to understand the reason for its occurrence, and what it means -- whether one is or is not a member of the "elect." Mrs. Marvyn cannot abide the idea that so many souls are lost and so few chosen: "Think what noble minds, what warm, generous hearts, what splendid natures are wrecked and thrown away by the thousands and tens of thousands!" (734) Unlike Mary's faith which relies on Christ's love, Calvinism abounds with all the twists and turns of self-examination. She questions the purpose of living, when God may destroy their souls for all eternity. Nothing nor no one can help Mrs. Marvyn until Candace enters the situation.[114]

Candace is one of the Marvyns' slaves, recently freed, for whom James is a favorite. Candace has already turned against

Calvinism when she refused Catechism, because she is unable to accept the doctrine which teaches that all men have fallen from the grace of God as a result of the Original Sin committed by Adam and Eve. Her reasoning is simple in that she "nebber did eat dat ar' apple" (611). She finally accepts the word of the Catechism but only after Dr. Hopkins has bought freedom for her cousin. She then agrees to believe the Dr. Hopkins' sermons, but it seems more out of gratitude. In the end, however, she sticks to her own faith in a loving Christ.

Candace turns Mrs. Marvyn to the more loving arms of Christ. She comforts her former mistress with the words of Christ's love: "'Why de Lord a'n't like what ye tink, - He loves ye, honey! . . . . He died for Mass'r Jim, - loved him and died for him'" (736). These words open Mrs. Marvyn's heart as others have not, and "[t]he flood-gates were rent; and healing sobs and tears shook the frail form" (736). These words speak of love and hope, unlike the condemning words of Dr. Hopkins' doctrine. Candace continues to comfort Mrs. Marvyn, with words concerning her role as a mother: "'Don't ye 'member how He looked on His mother, when she stood faintin' an' tremblin' under de cross, jes' like you? He knows all about mothers' hearts; He won't break yours" (736-7). Later she adds, "'I'm clar Mass'r James is one o' de 'lect; and I'm clar dar's consid'able more o' de 'lect dan people tink. Why, Jesus didn't die for nothin', - all dat love a'n't gwine to be wasted'" (737). Her words of love and hope help to comfort Mrs. Marvyn's soul the way the Calvinist faith could not.

As in Uncle Tom's Cabin, Stowe appeals to a mother's love. During a time when the death of children was common, many readers would identify with this situation. Stowe uses emotions to turn her readers to a more loving faith. Stowe speaks from her own experience in that she anguished over these same questions and doubts as Mrs. Marvyn, and she turned to the loving and healing power of the words of Christ.

Lastly, Stowe introduces Madame Virginie de Frontignac, a French Catholic who befriends Mary. Stowe uses this character to demonstrate the power of love and Christ. Both Mary and Virginie consider the other woman outside the "True Church". When Virginie thinks "'that there are some saints that are not in the True Church,'" Mary remarks, "'All are one who love Christ; . . . we are one in Him'" (765). Stowe presents a picture of "the Catholic and the Puritan, each strong in her repective faith, yet melting together in that embrace of love and sorrow, joined in the great communion of suffering" (765). Both have suffered from love -- Mary having lost James, and Madame de Frontignac having lost Colonel Burr -- and they both turn to the Savior for comfort. Stowe recognizes, as do Mary and James, the power of Christ's love and how it unifies, unlike the Calvinist doctrines which exclude many and choose an "elect" few.[116]

In the end, Stowe provides through the main character, Mary Scudder, a look at the woman's view and asserts its need to be considered when addressing issues such as religion. Since piety and superior spirtuality are characteristic of the "woman's sphere," she has the authority to promote a more loving and

gentle faith with Christ as the center, against a stricter faith under a harsh and unforgiving God -- the religion of Stowe's father. The woman's identification with Christ, also provides Mary the assurance in this loving faith. Unlike Dr. Hopkins, she does not suffer intense inner struggles about her salvation, but is reassured by Christ's love. Her certainty in her faith affect several other characters. Colonel Burr is drawn to Mary's ethereal nature, but remains unconverted. Like Simon Legree, he rejects religion altogether as his evil nature has perverted his soul. By contrast, James Marvyn recognizes the goodness in Mary, and wishes to have that same goodness. Like Burr, he rejects Calvinism because he cannot grasp its doctrines. With his conversion, James' sphere changes. and he adopts the "woman's view" of religion. This transformation leads to a "balance" between James and Mary, and they are able to marry. In Mary's "rejection" of Dr. Hopkins' proposal of marriage, she reiforces her own "rejection" of Calvinism. James' mother, Mrs. Marvyn, ultimately finds consolation, not in a Calvinist God, but in a loving Christ, that Candace shows her. Mary's friend, the French Catholic, Madame de Frontignac, represents the power of Christ's love, and how it unifies all people of faith, not just an "elect" number.

In The Pearl of Orr's Island, Stowe writes about the "balance" that she initially developed in Uncle Tom's Cabin, but more thoroughly in The Minister's Wooing. She expounds on this idea using the two main characters, Mara Lincoln and Moses Pennel. Unlike Mary and James, who seem to achieve this balance and finally marry, Mara and Moses do not. Their "spheres" are too far apart and may not join. Like Little Eva and Mary before her, Mara epitomizes the traits of the woman's sphere, while Moses represents the male's sphere. Though they cannot be joined on earth, Mara foresees a union in heaven which may be brought about only through her death. She intends to bring Moses to the woman's view, and closer to her sphere. She becomes his "savior," not only by ensuring their eternal union, but also by ensuring his earthly union with her friend, Sally Kittridge.

From the beginning, Stowe sets Mara Lincoln apart from the rest of the world. Having lost her father in a shipwreck and her mother after her own premature birth, Mara is introduced to the reader as having been "the outcome of a great sorrow" (28). Her survival is discounted for "'seven months' children are so hard to raise'" (9). But she does thrive, and after three years she has "ways and manners so still and singular as often remind the neighbors that she was not like other children. . . . They that looked at her remembered that her father's eye had never beheld her, and her baptismal cup had rested on her mother's coffin" (28). These facts seem to separate her from the others and make

her unique.[116]

Even Mara's description distinguishes her: she "was small of stature, beyond the wont of children of her age, and moulded with a fine waxen delicacy that won admiration from all eyes. Her hair was curly and golden, but her eyes were dark like her mother's and the lids drooped over them in that manner which gives a peculiar expression of dreamy wistfulness" (28-9). Later, Mara appears "slight and frail, and her cheek has a clear transparent brilliancy. . .; she looks not exactly in ill health but has that sort of transparent appearance which one fancies might be an attribute of fairies and sylphs" (134). Even at seventeen, Mara is still "the little golden-haired, dreamy, excitable, fanciful 'Pearl' of Orr's Island" (196). Like her predecessors, Little Eva and Mary, she possesses an ethereal nature which evokes a spirit-like quality.[117]

When she plays, Mara seems "like a fairy sprite, possessed with a wild spirit of glee" (39). Others notice that she seems to be "'thinking and feeling herself all into mere spirit - brain and nerves all active, and her little body so frail'" (168). One of the more interesting episodes occurs when she dreams she is playing with Sally Kittridge on the beach where they encounter a woman with a child. The woman is "dressed in a long white garment" and the little boy is "crying and looking about as for something lost" (52). The woman delivers the child to Mara as a playmate. Later that morning, Sally and Mara discover a mother and child who have washed up on the beach following a shipwreck. The mother is dead, but the child survives and the Pennels, Mara's grandparents, take him to raise. The Pennels name him

Moses, and he becomes the central figure in Mara's life.

Stowe attempts to explain this strange phenomenon in which Mara's dream foreshadows the actual events:

> It may be that our present faculties have among them a rudimentary one, . . . by which the spiritual world becomes sometimes an object of perception, - there may be natures in which the walls of the material are so fine and translucent that the spiritual is seen through them as a glass darkly. It may be too, that the love which is stronger than death has a power sometimes to make itself heard and felt through the walls of our mortality. . . (60-1).

Stowe suggests that Mara somehow has the ability to transcend the mortal world and move into the spiritual state. Stowe adds that the dead mother's love for her son is so strong that it breaks spiritual boundaries to communicate to a life form of a higher sphere. Mara appears to possess this "dim rememberance of a spirit once affiliated to some higher sphere" (320-1). Her ethereal nature suggests that she maintains a "divine link" which allows her to act an intermediary between the two regions.[118]

Mara's spiritual nature is also reflected in her piety, a distinct trait of the "woman's sphere." From her birth, she seems to be closely attached to religion and God. Her name comes from Scripture, which her mother recites just before her death: "'Call her not Naomi, call her Mara, for the Almighty hath dealt very bitterly with me'" (8). These lines are repeated when Mara is baptised at her parents' funeral. The minister reads from Scripture, "'A father of the fatherless is God in his holy habitation'" (14). She seems destined for a special place in God's domain, and for a special purpose on earth. This relationship foreshadows her fate.

At one point in the narrative, Stowe comments on this spiritual nature which certain people, most especially women, possess:

> But there are, both men and women, beings born into this world in whom from childhood the spiritual and the reflective predominates over the physical. . . . They are the artists, the poets, the unconscious seers to whom the purer truths of spiritual instruction are open. Surveying man merely as an animal, these sensitively-organized beings, with their feebler physical powers, are imperfect specimens of life. Looking from the spiritual side, they seem to have a noble strength, a divine force. **The types of this latter class are more commonly among women than among men.** Multitudes of them pass away in earlier years, and leave behind in many hearts the anxious wonder, why they came so fair, only to mock the love they kindled. They who live to maturity are the priests and priestesses of the spiritual life, ordained of God to keep the balance between the rude but absolute necessities of physical life and the higher sphere to which they must at length give place (178-9).

In this passage, Stowe alludes to the fact that Mara is of a more sensitive nature, a characteristic which is found "more commonly among women than among men." This spirituality predominates over her physical being, and she appears to be an airy sprite. Those natures which remain on earth, perhaps one like Mary's, serve to maintain the balance between the spiritual and the earthly worlds. Stowe suggests, however, that Mara is like those others who are not destined for long life on earth, but are soon translated to a higher realm.

Mara's self-denial and sacrifice for Moses, common traits of nineteenth-century women, emphasize her spiritual and pious qualities. Ever since she was a child, Mara has lived for Moses; "[s]he has no dreams for herself - they are all for Moses" (133). Everything she does is for him, and "[f]or his sake she has learned all the womanly little accomplishments which Mrs.

Kittridge has dragooned into Sally [her best friend]. She knits his mittens and his stockings, and hems his pocket-handkerchiefs, and aspires to make his shirts all herself" (133-4). Mara's "love for Moses had always had in it a large admixture of that maternal and care-taking element" (210). Her devotion becomes almost Christ-like: "She felt, and saw, and enjoyed, and suffered in him, and yet was conscious of a higher nature in herself, by which unwillingly he was often judged and condemned. His faults affect her with a kind of guilty pain, as if they were her own; his sins were borne bleeding in her heart in silence" (211).[119]

Mara's Christ-like behavior manifests itself early in the novel. When she discovers that Moses has become involved with smugglers, she risks her own safety to save him. She calls upon her old friend, Captain Kittridge, for help, and he arranges a voyage for Moses that will keep him away from crime. This episode foreshadows Mara's greater sacrifice at the end.[120]

Mara discovers that she loves Moses more than as the brother she grew up with, but she does not want to tell him for fear he does not love her the same way. This burden overwhelms her, resting upon "her heart [as] the shuddering sorrow of a dim eclipse" (328). She seems to bear this burden as a cross, and hopes only to survive the ordeal while he is one of his voyages: "'Nobody shall know, - nobody shall dream it, - and in the long, long time that he is away, I shall have strength given me to overcome!'" (329) Later, when Moses discovers that Mara does love him, Sally chastizes him: "'Yes, Moses Pennel, she loves

you like an angel, as none of you men deserve to be loved'" (338). Sally describes Mara's love for Moses as unique and almost spiritual.[121]

Mara's life contrasts with Moses Pennel's. Sally points out to her that their "'natures are opposite as any two could well be'" (359). Unlike Mara, Moses is "a strong-limbed, merry-hearted little urchin"; and while she behaves respectfully at prayers, he does "not conduct himself as a babe of grace" (79). Though Mara is selfless and self-denying, Moses is "self-willed" and selfish (80). On one occasion when he is a child, he sees an opportunity to rebel and takes Mara away "from all grown people, who would n't let children do as they pleased" (114). As Stowe explains, "There are two classes of human beings in this world: one class seem made to give love, and the other to take it. Now Mrs. Pennel and Mara belonged to the first class, and little Master Moses to the latter" (111). Moses represents for Stowe the typical male concerned only with himself.[122]

Moses represents the worldly ambitions characteristic of the man's sphere. About to embark on his first voyage, he remarks on the difference between himself and Mara. He is the "glorious knight," while she is just a girl (136). Their spheres grow farther apart as Mara realizes that Moses cannot think of her as much as she does of him: "He was handsomer, cleverer, and had a thousand other things to do and to think of - he was a boy, in short, and going to be a glorious man and sail all over the world" (162). His place is the world and her place is the home -- the distinct spheres of the man and woman of the nineteenth century.

Moses' sphere is so distant from Mara's that he remains oblivious to all the things she does for him. Stowe explains his insensitivity by suggesting that "[n]ot only was he ignorant, but he had not even those conditions within himself which made knowledge possible" (161). His sphere is so far removed from Mara's that she cannot even reach him. Their spheres are not separated only physically by the world and the home, but also separated mentally by their different ways of perceiving and feeling.[123]

When he seems disappointed that she has not told him that she will miss him, she reminds him, "'[Y]ou know your career must begin. Your must make your fortune'" (329). But she is not so "saintly" and self-sacrificing when she attacks Moses for his strong "male" attitude: "'You men must have everything . . . the enterprise, the adventure, the novelty, the pleasure of feeling that you <u>are</u> something, and can do something in the world; and besides all this, you want the satisfaction of knowing that we women are following in chains behind your triumphal car'" (330). Mara condemns Moses for wanting too much. Her words remind us of her earlier criticisms of his selfishness. They also suggest, howver, that the woman's sphere is not always easy to live within.

Moses is so self-centered in all he does that he cannot give any part of himself to God. Unlike Mara who places her trust in "that one unfailing Confidant - the Invisible Friend to whom the solitary child could pour out her heart, and whose inspiration of comfort and guidance never fail to come again in return to true

souls," Moses must stand alone (213). For Moses, there is "no God in his estimate of life - and a sort of secret unsuspected determination at the bottom of his heart that there should be none" (248). He "feared religion, from a suspicion which he entertained that it might hamper some of his future schemes. He did not wish to put himself under its rules, lest he might find them in some future time inconveniently strict" (248-249). Moses' rebellion against God emphasizes his resistance to authority and his own self-will. Although he rejects God, like James Marvyn, he is not "without 'the angel in him.' He had a good deal of susceptibility to poetic feeling, the power of vague and dreamy aspiration, the longing after the good and beautiful, which is God's witness in the soul. . . . But this, however, was something apart from the real purpose of his life, - a sort of voice crying in the wilderness - to which he gave little heed" (249). Although his "angelic" part remains subordinate to his ambition, like James, he has the potential to move closer to the "higher realm."

At one point, Moses asks Mara to give up her love for God so that she can love him more. He inquires, "'Why should you love an unseen and distant Being more than you do one whom you can feel and see, who holds you in his arms, whose heart beats like your own?'" (348) While he sees God only as an abstract Being, Mara sees Him differently: "'God has always been to me not so much like a father as like a dear and tender mother. . . . I never remember the time when I did not feel his presence in my joys and my sorrows. I never had a thought of joy or sorrow that I could not say to Him'" (348). Stowe emphasizes the feminine

aspects of God through Mara as she describes a loving, feminine, and perhaps maternal, Christ. This seems to underscore Stowe's rejection of the Calvinist faith. Mara remarks, "'His love is so much a part of my life that I cannot conceive of life without it. It is the very air I breathe'" (349). By asking her to love him more, and to remove herself from that higher sphere, Moses is taking away her "life." She can either marry Moses and die spiritually, or she can die physically and live spiritually. In the end, the latter is her "choice". Unlike James in The Minister's Wooing, who comes to understand the "woman's view" of religion, Moses is unable to, and his sphere remains too distant from Mara's at the time of her death.

In the end, Mara must die in order to love Moses completely and still live spiritually. In her Christ-like manner, Mara must sacrifice her life to save Moses' soul, in order that an eternal union may take place. Stowe explains: "Not vain are even these silent lives of Christ's lambs, whom many an earth-bound heart has been roused to follow where the Shepherd bore them to the higher pastures. . . . all these are among those whose life was like Christ's in that they were made, not for themselves, but to become bread to us" (398) She adds, "It is expedient for us that they go away. Like their Lord, they come to suffer, and to die; they take part in his sacrifice; their life is incomplete without their death, and not till they are gone away does the Comforter fully come to us" (398-9). Such is the purpose of Mara's life and death, as well as Little Eva's and Uncle Tom's in Uncle Tom's Cabin. She is destined to save Moses, and to bring

him to Christ. She serves the same purpose Mary does for James in The Minister's Wooing, but Mara must die in order to achieve the same result.[124]

With Mara's impending death, however, Moses begins to change. At first, when Moses discovers that Mara is dying, he is unable to see beyond his own desires. His selfishness prevents him from understanding God's love, as Mara does, in allowing her to die. After a visit with the dying Mara, he spends time alone thinking of her and his love for her. He later discovers that "sorrow was doing her ennobling ministry within him, melting off in her fierce fires trivial ambitions and low desires, and making him feel the sole worth and value of love. That which in other days had seemed only as one good thing among many now seemed the only thing in life. And he who has learned the paramount value of love has taken one step from an earthly to a spiritual existence" (414). The sorrow of Mara's approaching death and loss to him enables Moses to shed all his desires and ambitions for a more important goal -- love. He begins to see more clearly and more selflessly, and to put his love for her above all other things, just as she had done with her love for him. With this step, he has moved his sphere closer to hers, and closer to a woman's.

This transition is fully effected when Moses talks with Captain Kittridge who comes upon him as he is thinking. The Captain comforts Moses with his assurance that Mara is going to heaven:

> Them ar bells in the Celestial City must be all a-ringin' for her, - there'll be joy that side o' the river I reckon when she gets acrost. If she'd jest leave me a hem o' her garment to get in by, I'd be glad; but she was one o' the sort that was jest made

> to go to heaven. She only stopped by a few days in our world. . . . She never said much to me, but she kind o' drew me. Ef ever I should get in there, it'll be she led me (416).

His words arouse some emotion within Moses, not only from the certainty of the Captain's belief, but also from the realization of Mara's destined purpose. He knows they are too far apart in mortal life to be together, but he finally recognizes that her death will enable him to be with her for eternity, for he too hopes to have the "'hem o' her garment to get in by.'" Moses takes the Captain's words to heart when the older sailor says: "'[S]he's [Mara is] so kind o' good and innocent, she thinks I'm good; kind o' takes it for granted I'm one o' the Lord's people, ye know. It kind o' makes me want to be, ye know,'" (417). Moses acknowledges Mara's ability to see the goodness in him, and feels drawn to be one of Christ's flock. After the Captain reads one of the hymns Mara had marked for the old man, Moses understands the significance of her death. He remarks, "'our grief is selfish,'" and he takes another step away from earth and into the spiritual sphere that revolves around Mara (418). Stowe suggests that only Mara's death and the sorrow it induces may bring about this understanding in Moses. Through this means, Mara becomes Moses' savior. Once more, Stowe uses an emotional and dramatic scene to force the reader to take special notice of the issue and the woman's view.

When Moses approaches Mara the second time, he has changed. He tells her, "'I would give my life, if I could take back the past. I have never been worthy of you. . . . You always lived for me, and I lived for myself. I deserve to lose you, but it

is none the less bitter'" (422). For the first time, he is willing to make a sacrifice, and though it cannot be possible, he is willing to make the same self-sacrifice that she is making for him. Mara explains why she loved him more than he could have ever loved her: "'I knew you had a larger, wider nature than mine, - a wider sphere to live in your heart as I did. Mine was all thought and feeling, and the narrow little duties of this little home. Yours went all round the world'" (423). Since their spheres are so far apart, Mara realizes that she must die, for they would never have come together while on earth. Her death will bring them eternal union:

> Moses, . . . for all I know you have loved me dearly, yet I have felt that in all that was deepest and dearest to me, I was alone. You did not come near to me, nor touch me where I feel most deeply. If I had lived to be your wife, I cannot say but this distance in our spiritual nature might have widened. You know, what we live with we get used to; it grows an old story. Your love too might have grown old and worn out. If we lived together in the commonplace toils of life, you would see only a poor threadbare wife. I might have lost what little charm I ever had over you; but I feel that if I die, this will not be. There is something sacred and beautiful in death; and I may have more power over you, when I seem to be gone, than I should have had living (424).

Just as Christ recognized that His death also heightened the importance of His teachings among the people, so too does Mara see a greater power over Moses as a result of her death. Her glorification in death will secure Moses for her in eternity, for her death shall save his soul. She recognizes that without her death, they would have continued to live apart and their love would have "grown old and worn out." They part as earthly lovers while their love is strongest, only to reunite as

spiritual lovers at that same strong level.

In the end, Moses marries Sally Kittridge, Mara's best friend. This union seems more plausible because their spheres are not so far apart, and even intersect at places. From the beginning, Sally's character differs greatly from Mara's in that she is more "real." She is introduced as "a vigorous, healthy girl," and "her large black eyes looked surly and wrathful," as she labored over the chore she was performing (34). Mara's "golden curls" stand in marked contrast to Sally's "crow-black hair" (36). Unlike Mara who has not been trained to work, "'Sally could oversew and hem when she wa'n't more'n three years old'" (39). After the two have grown, Sally still differs in appearance from Mara, which reflects a more earthly nature. She has "a face with a rich Spanish complexion, large black eyes, glowing cheeks, marked eyebrows, and lustrous black hair" (196).

Unlike Mara, whose simple, ethereal character is almost translucent, Sally is more complex and human, and "[w]hen one got sufficiently far down through the foam and froth of the surface, to find what was in the depths of her character, there was abundance there of good womanly feeling, generous and strong, if one could but get at it" (300). This suggests that, while the depths of Mara's nature are more easily discovered, Sally's may also be found but with a little more effort. Stowe suggests that Sally's inner depths need some form of release much as Moses' do.

The closer relationship between Moses' and Sally's spheres may be seen through her view of love. When Sally addresses the subject of Moses' leaving on a voyage following months of their

"dating," she claims that she does not care that he is going: "'Well, I <u>do</u> care for him sort o', . . . but is that any reason I should break my heart for his going? - that's too much for any man'" (307). Her remark implies that she, like Moses, does not have the ability to commit herself, even though she loves the person. Though she cares more for Moses than any of the other men she has dated, she is still unwilling to love him completely. She thinks primarily of herself, and wants to protect herself from being hurt by love. She admits to Mara that she does not really love Moses like Mara does: "'Love? Do you suppose <u>I</u> would bear with Moses Pennel all his ins and outs and ups and downs, and be always putting him before myself in everything, as you do? No, I could n't. . . . He's a sinner, too, and deserves to get me for a wife'" (308). Sally does not have the self-less, devotional love that Mara has. Her love is closer to Moses' love for Mara, in which she is not yet ready to give herself up.

As Mara's death approaches, Sally's nature begins to change. Mara's death brings about the same transformation in Sally as it does in Moses. Her physical features reflect the inner change: her "sparkling eyes. . . had in them now mysterious depths, and tender, fleeting shadows, and the very tone of her voice had a subdued tremor. . . . [T]he deep pathetic power of a noble heart was being born" (401). The new Sally Kittridge seems to draw upon Mara for her new life. "Some influence sprung of sorrow" enables her to assume some of Mara's nature -- her spiritual nature -- and make it a part of herself

(401).

When Moses and Sally meet following Mara's death, they are both changed. Moses comments on this difference in both of them: "'You and I are neither of us what we were then, Sally. . . . We are as different as if we were each another person. We have been trained in another life, - educated by a great sorrow'" (436). The changes brought by Mara's death have drawn the two together, and now they "have a world of thoughts and memories which no one can understand but the other" (436). While their spheres may have been somewhat apart before, their "sorrow" and their "memories" unite the spheres so they may become mutually sharing of one another. Moses then proposes: "'Why should we, each of us, go on alone?'" (436) Although she never answers, Stowe implies that the two do marry and create the earthly union that Mara and Moses never could have had.

This balance between the two characters may be better understood through Stowe's comments on the education and intelligence of women. As a child, Mara becomes involved in reading and absorbs herself in her books: "Whatever book Moses reads forthwith she aspires to read too, and though three years younger, reads with a far more precious insight." (134) Recognizing her abilities, the minister, Mr. Sewell, decides to tutor Mara along with Moses. Stowe compares her to Moses, as "naturally" having "a more quiet and scholar-like turn than he - more intellectually developed" (183). This evaluation is exceptional in the nineteenth century when women were considered the intellectual inferiors of men.

Stowe actually considers the man and the woman to be

intellectually balanced, and the one may benefit from the other's knowledge.

> Those who contend against giving woman the same education as man, do it on the ground that it would make the woman unfeminine - as if Nature had done her work so slightly that it could be so easily ravelled and knit over. In fact, there is a masculine and a feminine element in all knowledge, and a man and a woman put to the same study extract only what their nature fits them to see - so that knowledge can be fully orbed only when the two unite in the search and share the spoils (134).

In contrast to those who claim that education makes a woman unfeminine, Stowe retorts that an individual's sex may not be so easily changed or "ravelled over." Her argument is based upon her belief in two kinds of knowledge -- a feminine and a masculine knowledge. She contends that the individual gleans particular pieces of information in accordance with his or her sex. For this reason, she argues that the man extracts the "masculine elements," -- the logical elements -- while the woman extracts the "feminine elements" -- the emotional elements. Stowe also proposes that, like Mara, women have "more precious insight," which differs from the man's perception, and perhaps "more precious" because of woman's "divine link." The key to the balance, however, is that the differing "knowledges" must be brought together and mutually shared. Only then may one fully understand an issue.

In conclusion, Stowe argues that a balance must exist between the masculine elements and the feminine elements of knowledge -- the "head" and the "heart". She implies that the woman's view, the "feminine elements," has been neglected by a male-dominated society, but now must be recognized. In Uncle

Tom's Cabin, The Minister's Wooing, and The Pearl of Orr's Island, Stowe argues that the woman's view towards slavery and the religous question provide a better and more complete perspective of the two issues. The woman's emotional response to the family ruptures within slave society reveals the horrors of the "peculiar institution," which counteract the economic and political advantages proposed in the male view. Likewise, concerning the religious question, the woman's emotions draw her towards a loving, merciful, and perhaps "feminine" God, over the harsh and unforgiving Father-God of the male-oriented Calvinist faith. Moreover, in accordance with nineteenth-century stereotypes, she provides her main female characters with the "divine" authority to pass judgment on those issues. Ultimately, Stowe believes that through the integration of the man's and the woman's views, a greater "wholeness" of knowledge may be achieved and a more enlightened perspective developed.

ENDNOTES

[1]Gayle Kimball, _The Religious Ideas of Harriet Beecher Stowe: Her Gospel of Womanhood_ (New York: The Edwin Mellen Press, 1982), p. 85.

[2]Elizabeth Ammons, "Heroines in _Uncle Tom's Cabin_," _American Literature_ 49 (1974): 161-179; This thesis is simplistic, but so too is the nineteenth-century stereotype which set apart the male and female spheres. Of course the spheres were not so simply divided. Harriet Beecher Stowe and others did not necessarily agree with these stereotypes, but they used them to emphasize the importance of the woman's role which had been reduced by the industrial revolution./ Often these stereotypical roles which the woman's sphere created, were the only means women had of retaining any significance in nineteenth-century society. Therefore, her argument sometimes falters when she is unable to maintain these unnatural boundaries between the man and woman.

[3]Forrest Wilson, _Crusader in Crinoline: The Life of Harriet Beecher Stowe_ (Philadelphia: J.B. Lippincott, 1941), p. 20-21, 22, 36, 38, 39, 45, 46, supplies the majority of the bibliographic information, along with Mary Kelley's _Private Woman, Public Stage: Literary Domesticity in Nineteenth-Century America_ (New York: Oxford University Press, 1984), p. 79.

[4]Kelley, _Private Woman_, p. 79; Wilson, _Crusader_, p. 47, 48, 51, 60, 61, 63-64, 75.

[5]Wilson, _Crusader_, p. 58, 59; Elmer C. Adams and Warren Dunham Foster, _Heroines of Modern Progress_ (New York: The MacMillan Company, 1922), p. 91.

[6]Kelley, _Private Woman_, p. 44.

[7]Ibid.

[8]Ibid, p. 44, 45; Wilson, _Crusader_, p. 33.

[9]Kelley, _Private Woman_, p. 45.

[10]Wilson, _Crusader_, p. 33.

[11]Ibid, p. 34-35; Kelley, _Private Woman_, p. 46.

[12]Kelley, _Private Woman_, p. 44.

[13]Ibid, p. 48.

[14]Ibid, p. 45, 46.

[15]Wilson, Crusader, p. 30.

[16]Ibid, p. 49, 63.

[17]Ibid, p. 71-72.

[18]Adams and Foster, Heroines, p. 93; Wilson, Crusader, p. 72.

[19]Wilson, Crusader, p. 57, 73; Winifred Wise, Harriet Beecher Stowe: A Woman with a Cause (New York: G.P. Putnam's Sons, 1965), p. 49; Charles H. Foster, The Rungless Ladder: Harriet Beecher Stowe and New England Puritanism (Durham, N.C.: Duke University Press, 1954), p. 96; Adams and Foster, Heroines, p. 95.

[20]Wilson, Crusader, p. 75.

[21]Foster, The Rungless Ladder, p. 24.

[22]Ibid, p. 97; Harriet Beecher Stowe finds some inspiration for this "new faith" in Common Sense Applied to Religion; or The Bible and the People by her older sister, Catharine Beecher.

[23]Wilson, Crusader, p. 76.

[24]Ibid, p. 88, 95, 111, 112, 113, 114, 117, 122.

[25]Ibid, p. 119, 120, 128-129.

[26]Ibid, p. 77, 140, 150-151, 160-161, 171-172.

[27]Barbara Leslie Epstein, The Politics of Domesticity: Women Evangelism and Temperance in Nineteenth-Century America, (Middletown, Conn.: Wesleyan University Press, 1981), p. 75; Kelley, Private Woman, p. 312.

[28]Epstein, Politics, p. 63, 74, 78; Ann Douglas, The Feminization of American Culture (New York: Alred K. Knopf, 1977), p. 49; Nancy Cott, The Bonds of Womanhood: "Woman's Sphere" in New England, 1780-1835 (New Haven: Yale University Press, 1977), p. 80; Kelley, Private Woman, p. 111; Richard H. Brodhead, "Veiled Ladies: Toward a History of Antebellum Entertainment," American Literary History 1 (2) (Summer 1989): 275.

[29]Cott, Womanhood, p. 64, 67; Brodhead, "Veiled Ladies," p. 274; Kimball, Gospel of Womanhood, p. 69; Gail Parker, The Oven Birds: American Women on Womanhood, 1820-

1920 (Garden City, NY: Doubleday & Company, Inc., 1972), p. 13-14; William O'Neill, Everyone Was Brave: The Rise and Fall of Feminism in America (Chicago: Quadrangle Books, 1969), p. 7; Keith E. Melder, Beginnings of Sisterhood: The American Woman's Rights Movement, 1800-1850 (New York: Schocken Books, 1977), p. 7.

[30]Melder, Sisterhood, p. 2.

[31]O'Neill, Everyone Was Brave, p. 7; Epstein, Politics, p. 86; Amy Louise Reed, "Female Delicacy in the Sixties," Century (October 1915): 858, 860.

[32]Parker, The Oven Birds, p. 15, 190; the essays may be found in the collection entitled The Writings of Harriet Beecher Stowe.

[33]Ibid, p. 191.

[34]Ibid, p. 192.

[35]Ibid, p. 197.

[36]Wilson, Crusader, p. 174.

[37]Ibid, p. 176, 191, 198, 208, 217, 225, 243.

[38]Ibid, p. 201.

[39]Kelley, Private Woman, p. 280-281; Wilson, Crusader, p. 220-221.

[40]Kelley, Private Woman, p 281; Wilson, Crusader, p. 204.

[41]Epstein, Politics, p. 79, 82, 83; Wilson, Crusader, p. 214.

[42]Barbara Welter, "The Feminization of American Religion: 1800-1860," in Mary S. Hartman and Lois Banner, eds., Clio's Consciousness Raised: New Perspectives on the History of Women (New York: Octagon Books, 1976), p. 137; Richard D. Shiels, "The Feminization of American Congregationalism, 1730-1835," American Quarterly 33 (Spring 1981): 46.

[43]Shiels, "Feminization of Congregationalism," p. 47, 49-50, 52; Welter, "Feminization of Religion," p. 138; The feminization of the church was extended to the clergy, who often found their roles reduced in importance. The clergy's fall coincided with that of the church, and as Ann Douglas discusses in The Feminization of American Culture, the clergyman also lost his masculinity (19).

[44]Shiel, "Feminization of Congregationalism," p. 62; Epstein, Politics, p. 51

[45]Douglas, The Feminization of American Culture, p. 248; Barton Levi St. Armand, Emily Dickinson and Her Culture: The Soul's Society (Cambridge: Cambridge University Press, 1984), p. 89, 91.

[46]Kimball, Gospel, p. 68; St. Armand, Dickinson, p. 89.

[47]Welter, "Feminization of Religion," p. 141; Shiels, "Feminization of Congregationalism," p. 62; St. Armand, Dickinson, p. 91.

[48]Welter, "Feminization of Religion," p. 141; Parker, The Oven Birds, p. 24.

[49]Parker, The Oven Birds, p. 20, 214.

[50]Kimball, Gospel, p. 73; Mary Kelley, "At War with Herself: Harriet Beecher Stowe as Woman in Conflict within the Home," American Studies 19 (Fall 1978): 25.

[51]Edward Wagenknecht, Harriet Beecher Stowe: The Known and the Unknown (New York: Oxford University Press, 1965), p. 99.

[52]Leslie A. Fiedler, Love and Death in the American Novel (New York: Stein and Day, 1966 (rev. ed.), p. 83; Elizabeth K. Helsinger, Robin Lauterbach Sheets and William Veeder, The Woman Question: Literary Issues, 1837-1883, vol.3 (New York: Garland Publishing, Inc., 1983), p. 4, 47; Emory Elliot, ed., Columbia Literary History of the United States (New York: Columbia University Press, 1988), p. 305; The famous quotation about the "d-d mob of scribbling women," was provided by the author, Nathaniel Hawthorne, in expressing his distaste for the "literary domestics."

[53]Kelley, Private Woman, p. 253.

[54]Ibid.

[55]Helsinger, The Woman Question, p. 9; Kelley, Private Woman, p. 251, 252, 269; Douglas, Feminization of American Culture, p. 45, 77.

[56]Parker, The Oven Birds, p. 12, 252.

[57]Helsinger, The Woman Question, p. 9.

[58]Wagenknecht, Known and Unknown, p. 161.

[59]Ibid.

[60]Ibid.

[61]Merrill D. Peterson, The Great Triumvirate: Webster,

Calhoun, and Clay (New York: Oxford University Press, 1987), p. 457-458; Alice C. Crozier, The Novels of Harriet Beecher Stowe (New York: Oxford University Press, 1969), p. 12; Annie Fields, Life and Letters of Harriet Beecher Stowe (Boston: Houghton, Mifflin and Company, 1897), p. 131.

[63]Charles Edward Stowe, Life of Harriet Beecher Stowe (Boston: Houghton, Mifflin and Company, 1889), p. 145.

[63]Ibid.

[64]Helsinger, The Woman Question, p. 62.

[65]Wagenknecht, Known and Unknown, p. 165.

[66]Stowe, Life of Harriet Beecher Stowe, p. 156.

[67]Wagenknecht, Known and Unknown, p. 181.

[68]Ibid.

[69]Helsinger, The Woman Question, p. 62.

[70]Wagenknecht, Known and Unknown, p 184.

[71]Foster, The Rungless Ladder, p. 27.

[72]Helsinger, The Woman Question, p. 62.

[73]Wagenknecht, Known and Unknown, p. 166.

[74]Crozier, The Novels, p. 152.

[75]Wagenknecht, Known and Unknown, p. 184.

[76]Fred Lewis Pattee, The Feminine Fifties (New York: D. Appleton-Century Comany, 1940), p. 75, 137; Elliot, Columbia Literary History, p. 305; The page numbers provided in parentheses throughout the rest of the paper refer to the location of those quotations in the particular novel I am discussing.

[77]Ammons, "Heroines in Uncle Tom's Cabin," p. 164, 165.

[78]Crozier, The Novels, p. 24.

[79]Sandra M. Gilbert and Susan Gubar, The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination (New Haven: Yale University Press, 1979), p. 533; Ammons, "Heroines in Uncle Tom's Cabin," p. 166.

[80]Crozier, The Novels, p. 24-25.

[81]Ibid, p. 24.

[82]Ammons, "Heroines in Uncle Tom's Cabin," p. 167.

[83]Foster, The Rungless Ladder, p. 36, 37; Gilber and Gubar, Madwoman in the Attic, p. 533-534.

[84]Brodhead, "Veiled Ladies," p. 275.

[85]Crozier, The Novels, p. 9.

[86]Ibid, p. 5.

[87]Ammons, "Heroines in Uncle Tom's Cabin," p. 162.

[88]Crozier, The Novels, p. 17.

[89]Ibid, p. 16-17.

[90]Ammons, "Heroines in Uncle Tom's Cabin," p. 164.

[91]Ibid, p. 170.

[92]Thomas J. Steele, "Tom and Eva: Mrs. Stowe's Two Dying Christs," Negro American Literature Forum 6 (Fall 1976): 85; Crozier, The Novels, p. 18.

[93]Johanna Johnston, Runaway to Heaven: The Story of Harriet Beecher Stowe (Garden City, N.Y.: Doubleday & Company, Inc., 1963), p. 267; Crozier, The Novels, p. 9.

[94]Crozier, The Novels, p. 10; Ammons, "Heroines in Uncle Tom's Cabin," p. 171.

[95]Ammons, "Heroines in Uncle Tom's Cabin," p. 165, 171.

[96]Gilbert and Gubar, Madwoman in the Attic, p. 482; Ammons, "Heroines in Uncle Tom's Cabin, p. 162, 172.

[97]Crozier, The Novels, p. 29-30, 32-33.

[98]Steele, "Tom and Eva," p. 87.

[99]Ibid, p. 88.

[100]Crozier, The Novels, p. 30.

[101]Ibid, p. 19.

[102]Gilbert and Gubar, Madwoman in the Attic, p. 482-483.

[103]Foster, The Rungless Ladder, p. 105; Adams and Foster, Heroines, p. 67.

[104]Crozier, The Novels, p. 18-19.

[105]Ibid.

[106]Johnston, Runaway to Heaven, p. 320-321; Although Dr. Hopkins is several years older than Mary, probably about middle-age, he is still a suitable match for her. Mary's mother, Katy Scudder, works hard to secure the union, and is disappointed when it fails.

[107]Crozier, The Novels, p. 119.

[108]Ibid, p. 119, 124-125.

[109]Ibid p. 123.

[110]Johnston, Runaway to Heaven, p. 323; Douglas, Feminization of American Culture, p. 246; Forrest McDonald, The Presidency of Thomas Jefferson (n.p.: University Press of Kansas, 1976), p. 85, 111, 123, 134 (these pages deal with the duel and the schemes in the West); Crozier, The Novels, p. 123.

[111]Kelley, Private Woman, p. 307.

[112]Foster, The Rungless Ladder, p. 127.

[113]Ibid, p. 104-105.

[114]Catherine Gilbertson, Harriet Beecher Stowe (New York: D. Appleton-Century Company, 1937), p. 243.

[115]Ibid, p. 244; Johnston, Runaway to Heaven, p. 323.

[116]Crozier, The Novels, p. 137.

[117]Ibid, p. 138.

[118]Ibid, p. 137.

[119]Douglas, The Feminization of American Culture, p. 129.

[120]Crozier, The Novels, p. 140.

[121]Ibid.

[122]Ibid, p. 205.

[123]Kelley, Private Woman, p. 309.

[124]Ibid; Crozier, The Novels, p. 140.

SELECTED BIBLIOGRAPHY

BOOKS

Adams, Elmer C., and Foster, Warren Dunham. Heroines of Modern Progress. New York: The MacMillan Company, 1922.

Cott, Nancy. The Bonds of Womanhood: "Woman's Sphere" in New England, 1780-1835. New Haven: Yale University Press, 1977.

Crozier, Alice C. The Novels of Harriet Beecher Stowe. New York: Oxford University Press, 1969.

Douglas, Ann. The Feminization of American Culture. New York: Alfred A. Knopf, 1977.

Elliot, Emory, ed. Columbia Literary History of the United States. New York: Columbia University Press, 1988.

Epstein, Barbara Leslie. The Politics of Domesticity: Women, Evangelism and Temperance in Nineteenth-Century America. Middletown, Conn.: Wesleyan University Press, 1981.

Fiedler, Leslie A. Love and Death in the American Novel. New York: Stein and Day, 1966 (rev. ed.).

Fields, Annie, ed. Life and Letters of Harriet Beecher Stowe. Boston: Houghton, Mifflin and Company, 1897.

Foster, Charles H. The Rungless Ladder: Harriet Beecher Stowe and New England Puritanism. Durham, NC: Duke University Press, 1954.

Gilbert, Sandra M., and Gubar, Susan. The Madwoman in the Attic: The Women Writer and the Nineteenth-Century Literary Imagination. New Haven: Yale University Press, 1979.

Gilbertson, Catherine. Harriet Beecher Stowe. New York: D. Appleton-Century Company, 1937.

Helsinger, Elizabeth K.; Sheets, Robin Lauterbach; and Veeder, William. The Woman Question: Literary Issues, 1837-1883. vol. III. New York: Garland Publishing, Inc., 1983.

Johnston, Johanna. Runaway to Heaven: The Story of Harriet Beecher Stowe. Garden City, NY: Doubleday & Company, Inc.,

1963.

Kelley, Mary. Private Woman, Public Stage: Literary Domesticity in Nineteenth-Century America. New York: Oxford University Press, 1984.

Kimball, Gayle. The Religious Ideas of Harriet Beecher Stowe: Her Gospel of Womanhood. New York: The Edwin Mellen Press, 1982.

Medler, Keith E. Beginnings of Sisterhood: The American Woman's Rights Movement, 1800-1850. New York: Schocken Books, 1977.

McDonald, Forest. The Presidency of Thomas Jefferson. n.p.: University Press of Kansas, 1976.

O'Neill, William. Everyone Was Brave: The Rise and Fall of Feminism in America. Chicago: Quadrangle Books, 1969.

Parker, Gail. The Oven Birds: American Women on Womanhood, 1820-1920. Garden City, NY: Doubleday & Company, Inc., 1972.

Pattee, Fred Lewis. The Feminine Fifties. New York: D. Appleton-Century Company, 1940.

Peterson, Merrill D. The Great Triumvirate: Webster, Calhoun, and Clay. New York: The Oxford University Press, 1987.

St. Armand, Barton Levi. Emily Dickinson and Her Culture: The Soul's Society. Cambridge: Cambridge University Press, 1984.

Stowe, Charles Edward. Life of Harriet Beecher Stowe. Boston: Houghton, Mifflin and Company, 1889.

Stowe, Harriet Beecher. The Minister's Wooing. n.p.: The Library of America, 1982.

________. The Pearl of Orr's Island. Hartford, Connecticut: The Stowe-Day Foundation, 1987.

________. Uncle Tom's Cabin; or Life Among the Lowly. n.p.: The Library of America, 1982.

Wagenknecht, Edward. Harriet Beecher Stowe: The Known and the Unknown. New York: Oxford University Press, 1965.

Welter, Barbara. "The Feminization of American Religion: 1800-1860." in Hartman, Mary S. and Banner, Lois, eds. Clio's Consciousness Raised: New Perspectives on the History of Women. New York: Octagon Books, 1976.

Wilson, Forrest. Crusader in Crinoline: The Life of Harriet

Beecher Stowe. Philadelphia: J.B. Lippincott, 1941.

Wise, Winifred E. Harriet Beecher Stowe: Woman with a Cause. New York: G.P. Putnam's Sons, 1965.

PERIODICALS

Ammons, Elizabeth. "Heroines in Uncle Tom's Cabin." American Literature 49 (1974): 161-179.

Brodhead, Richard H. "Veiled Ladies: Toward a History of Antebellum Entertainment." American Literary History 1(2) (Summer 1989): 273-294.

Kelley, Mary. "At War with Herself: Harriet Beecher Stowe as Woman in Conflict within the Home." American Studies 19 (Fall 1978): 23-40.

Reed, Amy Louise. "Female Delicacy in the Sixties." Century 68 (October 1915): 863.

Shiels, Richard D. "The Feminization of American Congregationalism, 1730 - 1835." American Quarterly 33 (Spring 1981): 46-62.

Steele, Thomas J. "Tom and Eva: Mrs. Stowe's Two Dying Christs." Negro American Literature Forum 6 (Fall 1976): 85-90.