

DEAR STOWE SOCIETY MEMBERS,

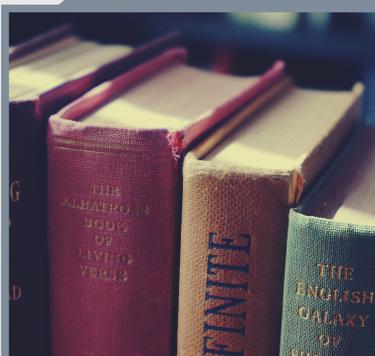
We've come to the end of another school year, and as I was grading my final papers on a rainy May day here in Texas, I thought—perhaps a little dramatically—of this often cited Stowe quotation: “Never give up . . . for that is just the place and time that the tide will turn.” My hope is that this newsletter will begin to mark the end of your academic years and signal that “tide turning” from the business of the academic school year to the new rhythms of summer. For me, considering Stowe at this juncture in the academic calendar helps me to reflect on whether what I've done throughout the year has carried the meaning and import that I hoped it would. That is, Stowe is not only an encouraging voice when needed but she is also a voice that matters—a voice of reason and heart that reminds us that writing, teaching, and reflecting can, indeed, foster greater world change. This 2019 newsletter is comprised of scholarship and activism inspired by Stowe's life and writings. It features information about our annual Up and

Coming Scholar award recipient, the panels organized by our society at ALA and SSAWW, and a guide to recently published scholarship about Stowe. In addition to these traditional academic modes of reading and interpreting Stowe, there is also information about the digital resources Stephen Railton from the University of Virginia has compiled that, beyond their possibilities for furthering scholarship, are excellent tools to aid the teaching of Stowe's cultural impact and to disseminate information about her legacy to a broader audience. Likewise, Christopher Allan Black shares how he teaches Stowe Dred to undergraduate students in our new “Teaching Corner” feature. Finally, we have included updates from the Harriet Beecher Stowe Center in Hartford, CT. Their new, interactive tour is one that will undoubtedly prove of interest to everyone in our Society and will hopefully inspire future generations of Stowe scholars as well.

*Warmly,
LuElla D'Amico*

President of the Harriet Beecher Stowe Society

Inside the Spring 2019 Newsletter



RECENT SCHOLARSHIP

PAGE 4



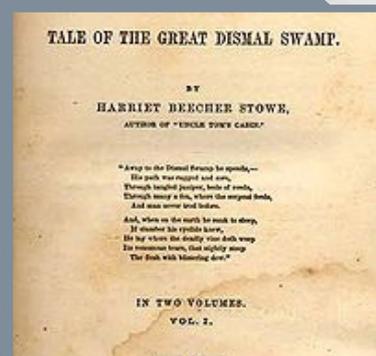
NEW ARCHIVAL FINDS

PAGE 2



STOWE PANELS AT ALA

PAGE 5



TEACHING STOWE'S DRED

PAGE 3

New Archival Resources

**HARRIET BEECHER
STOWE CENTER!**

The Stowe Center has recently acquired three groups of *Uncle Tom's Cabin* resources for the collection. The first is in the form of Victorian scrap – that is embossed die-cut paper reliefs produced for the scrapbooking market. This set illustrates 4 scenes from Stowe's *Uncle Tom's Cabin*, and were printed in the 1880s possibly by the Mamelock Papercraft Company in Britain.

Second is a small group of letters, receipt and advertisement sent by book publishers Jewett, Proctor and Worthington in Cincinnati, Ohio to abolitionist Rev. Asa Turner, in Quincy, Illinois dated April through June 1852. The letters negotiate the purchase and distribution of *Uncle Tom's Cabin* books in Illinois. Turner had studied under Stowe's father Rev. Lyman Beecher in Boston.

★ Visit Their Gorgeous New Site [HERE](#) ★



Last is American theater scholar John W. Frick's research collection for his book, *Uncle Tom's Cabin on the American Stage and Screen* (Palgrave 2012). This collection includes 1) Frick's personal notes, clippings, and reviews on *Uncle Tom's Cabin* theater history; 2) references to Uncle Tom's Cabin in Odell, Annals of the New York Stage, vols. XII-CIV; 3) references to the Harry Birdoff Collection of *Uncle Tom's Cabin* on the stage at the Stowe Center; 4) references to the Billy Rose Theatre Collection, Library for the Performing Arts, Lincoln Center; 5) references to the Harvard Theatre Collection, Harvard University; and 6) Citations/documentation from the Howard Uncle Tom's Cabin Collection, Ransom Humanities Research Center, University of Texas - Austin.

Teaching Corner

We are pleased to feature Christopher Allan Black's (Auburn University) cross-textual examination of antebellum social reform.

As we approach the two hundredth anniversary of the attempted conspiracy of Denmark Vesey in Charleston, South Carolina in 1822 historical and literary studies have focused on an examination of the role of Black insurrectionists in the Abolitionist movement during the 1850s. Critical studies of Stowe's second work *Dred: A Tale of the Great Dismal Swamp* (1856) have turned toward an analysis of the novel as an example of Stowe's shift away from Garrisonian Moral Suasion in the mid-1850s. Following the events of Bleeding Kansas in 1854 and the caning of Senator Charles Sumner on the floor of the United States Senate in May of 1856, Harriet Beecher Stowe along with Frederick Douglass came to believe that Moral Suasion was ineffective as a means of abolishing the institution of slavery. Support for slavery was strengthening in the South and Douglass and Stowe began to believe that a Righteous Republican Revolution was the only way for slavery to be abolished. In 1855 Stowe wrote the introduction to William Cooper Nell's *Colored Patriots of the American Revolution* where she challenged the view of Garrison and the proponents of Moral Suasion that African-American Insurrectionists such as Denmark Vesey, David Walker and Nat Turner were terrorists promoting retributive violence against white slaveholders. Stowe argued in her introduction that the Black insurrectionists whose stories Nell recounted in his book were not terrorists rather Vesey, Walker, and Turner were Republican patriots advocating for liberty and Natural Rights for the enslaved. In *Dred* Stowe's enslaved protagonist Harry Gordon like William Cooper Nell compares Denmark Vesey to George Washington and uses the example of the Charleston insurrectionist as a model to advocate for Republican revolution. In my survey course, I introduce the novel as a product of the social reform debate occurring between Garrisonian Moral Suasionists and the supporters of Justified Violence in the 1850s including Frederick Douglass, John Brown, Henry Highland Garnet, and Stowe. Students examine Garrison's editorial on David Walker's *Appeal* in the first edition of the *Liberator* in 1831 to understand the early views of Abolitionists in the 1830s and 40s.

Students read excerpts from Henry Highland Garnet's *Address to the Coloured Citizens of the World* (1843) to get a sense of how free blacks and former slaves viewed the actions of insurrectionists.

Questions for Classroom Discussion:

1. Compare William Lloyd Garrison's editorial on David Walker's *Appeal* from the 1831 first edition of the *Liberator* with Henry Highland Garnet's *Address to the Slaves of the United States of America* (1843). How would Garnet respond to Garrison's argument that Moral Suasion and Christian submission are the only acceptable means to abolish slavery?
2. Read Harriet Beecher Stowe's introduction to William Cooper Nell's *Colored Patriots of the American Revolution*. How does the character of Harry Gordon live up to the Republican philosophy of the African-American patriots that Nell portrays in his revisionist history?
3. Compare Frederick Douglass's portrayal of Madison Washington in his novella *The Heroic Slave* to Stowe's portrayal of Dred, Denmark Vesey, and Harry Gordon in her second novel. How does Stowe's Republican rhetoric resemble Douglass's philosophy in his novella?
4. Compare the Jeremiad that Harry Gordon delivers in the Dismal Swamp in *Dred* to Frederick Douglass's speech "What to the Slave is the Fourth of July?" How do Harry, Aunt Milly, and the other slaves echo Douglass's call for social justice and liberty in his speech?

Using these cultural documents, students then examine the writings of John Brown along with Douglass's novella *The Heroic Slave* (1853), Melville's *Benito Cereno* (1855) and Stowe's *Dred* (1856) in order to understand how Stowe and her contemporaries were employing historical interpretations of Black insurrectionists to advocate for Republican revolution and Justified Violence. Much like John Brown who upheld Cinque the leader of the Amistad revolt as a principled Republican revolutionary whose principled actions in the name of liberty Garrisonians could support, Stowe portrays Denmark Vesey, Harry Gordon and Dred as advocates of liberty rather than unprincipled terrorists promoting retribution and vengeance. The critical comparisons between Garrison, Douglass, Garnet, and Brown allow students to chart how Stowe's philosophy of Abolition and social reform changed from the Moral Suasion position advocated in *Uncle Tom's Cabin* (1853) to the Republican justified violence argument promoted in *Dred*.

Stowe Bookshelf

RECENT BOOKS OF INTEREST

- Bush, Harold K., and Yothers, Brian. *Above the American Renaissance : David S. Reynolds and the Spiritual Imagination in American Literary Studies* (U Mass, 2018)

Above the American Renaissance takes David S. Reynolds's classic study *Beneath the American Renaissance* as a model and a provocation to consider how language and concepts broadly defined as spiritual are essential to understanding nineteenth-century American literary culture. In the 1980s, Reynolds's scholarship and methodology enlivened investigations of religious culture, and since then, for reasons that include a rising respect for interdisciplinarity and the aftershocks of the 9/11 attacks, religion in literature has become a major area of inquiry for Americanists. In essays that reconsider and contextualize Emily Dickinson, Walt Whitman, Harriet Beecher Stowe, Herman Melville, Abraham Lincoln, and others, this volume captures the vibrancy of spiritual considerations in American literary studies and points a way forward within literary and spiritual investigations.

- Levine, Robert S. *Race, Transnationalism, and Nineteenth-century American Literary Studies* (Cambridge, 2018)

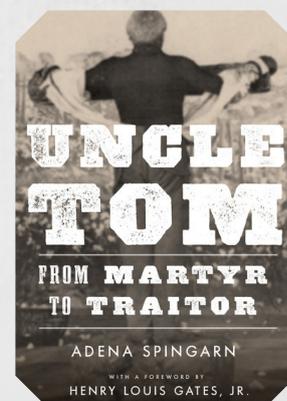
Inspired by Toni Morrison's call for an interracial approach to American literature, and by recent efforts to globalize American literary studies, *Race, Transnationalism, and Nineteenth-Century American Literary Studies* ranges widely in its case-study approach to canonical and non-canonical authors. Leading critic Robert S. Levine considers Cooper, Hawthorne, Stowe, Melville, and other nineteenth-century American writers alongside less well known African American figures such as Nathaniel Paul and Sutton Griggs. He pays close attention to racial representations and ideology in nineteenth-century American writing, while exploring the inevitable tension between the local and the global in this writing. Levine addresses transatlanticism, the Black Atlantic, citizenship, empire, temperance, climate change, black nationalism, book history, temporality, Kantian transnational aesthetics, and a number of other issues.

Bailey, Brigitte. *American Travel Literature, Gendered Aesthetics, and the Italian Tour 1824-62* (Edinburgh 2018)

This recent release includes a chapter entitled, "National Spaces, Catholic Icons, and Protestant Bodies: Instructing the Republican Subject in Hawthorne and Stowe" which focuses on Hawthorne's *The Marble Faun*, and Stowe's *Agnes of Sorrento*.

- Spingarn, Adena. *Uncle Tom: From Martyr to Traitor* (Stanford, 2018)

Uncle Tom charts the dramatic cultural transformation of perhaps the most controversial literary character in American history. Adena Spingarn traces his evolution in the American imagination, offering the first comprehensive account of a figure central to American conversations about race and racial representation from 1852 to the present. We learn of the radical political potential of the novel's many theatrical spinoffs even in the Jim Crow era, Uncle Tom's breezy disavowal by prominent voices of the Harlem Renaissance, and a developing critique of "Uncle Tom roles" in Hollywood. Within the stubborn American binary of black and white, citizens have used this rhetorical figure to debate the boundaries of racial difference and the legacy of slavery. Through Uncle Tom, black Americans have disputed various strategies for racial progress and defined the most desirable and harmful images of black personhood in literature and popular culture.



- Watanabe, Nancy Ann. *African Heartbeat : Transatlantic Literary and Cultural Dynamics* (Hamilton, 2018)

Chapter One analyzes Harriet Beecher Stowe's *Uncle Tom's Cabin* and Tony Scott's *Enemy of the State* to support the author's theory that contemporary police violence against young African-American men is a result of "persistence of vision" whereby the powerful Fugitive Slave Laws of the American Civil War era exert a continuing influence upon the minds of law enforcement officers and almost all African Americans.



Listen to Spingarn's interview on



1. Buell, Lawrence. "Humble Abodes of Pre-Industrial Environmental Memory: Thoreau, Stowe, Engels, and Others." *South Central Review*, vol. 35, no. 3, 2018, pp. 12-25.
2. Capshaw, Katharine, and Duane, Anna Mae. *Who Writes for Black Children?: African American Children's Literature before 1900*. Minnesota, 2017.

Including poems by Stowe, *Who Writes for Black Children?* unlocks a rich archive of largely overlooked literature read by black children. From poetry written by a slave for a plantation school to joyful "death biographies" of African Americans in the antebellum North to literature penned by African American children themselves, this volume presents compelling new definitions of both African American literature and children's literature.
3. Drexler, Michael J., and Stephanie Scherer. "Contesting Slavery in the Global Market: John Brown's Slave Life in Georgia." *Atlantic Studies*, vol. 16, no. 1, 2019, pp. 38-53.

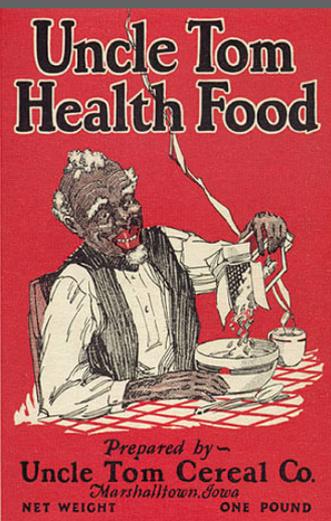
John Brown, author of *Slave Life in Georgia*, published in London in 1854, proffered a radical approach to ending slavery in the USA in step with Marxian economics. The article explains how Brown's representation of subjectivity may have caused critics to neglect it. Brown treats freedom as something foreign and external. He has to learn what freedom means, first through exposure to a model of liberal citizenship and then through the experience of several modulations of fugitive liberty.
4. Fielder, Brigitte. "Black Girls, White Girls, American Girls: Slavery and Racialized Perspectives in Abolitionist and Neoabolitionist Children's Literature." *Tulsa Studies in Women's Literature*, vol. 36, no. 2, 2017, pp. 323-52.
5. Halpern, Faye. "Beyond Contempt: Ways to Read *Uncle Tom's Cabin*." *PMLA*, vol. 133, no. 3, 2018, pp. 633-9.
6. Jamieson, Erin. "Systemic Racism as a Living Text: Implications of *Uncle Tom's Cabin* as a Fictionalized Narrative of Present and Past Black Bodies." *Journal of African American Studies*, vol. 22, no. 4, 2018, pp. 329-44.

This paper explores the concept of Stowe's work as a living text—that is, as a work of literature which transcends the bounds of periodization and continues to influence other literary movements, and even popular culture to this day. Too often, Stowe's work is analyzed primarily to illuminate societal and political ills of the nineteenth century. By doing so, Stowe's work is understood as emblematic of the nineteenth century and is subsequently analyzed based upon modern day political and societal values. Specifically, this paper will examine how a fictionalized and living text is used to continuously create a script for the identity of black women, and how these narratives influence both past and current readings of black female identity.
7. Miles, Tiya. "Uncle Tom Was an Indian:: Tracing the Red in Black Slavery." *Relational Formations of Race: Theory, Method, and Practice*. Edited by Natalia Molina, Daniel HoSang, and Ramón A. Gutiérrez, U of California, 2019, pp. 121-144.
8. Murphy, Gretchen. "States of Innocence: Harriet Beecher Stowe, London Needlewomen, and the New England Novel." *Legacy: A Journal of American Women Writers*, vol. 34, no. 2, 2017, pp: 278-300.
9. Zafar, Rafia. "Born a Slave, Died a Chef:: Slave Narratives and the Beginnings of Culinary Memoir." *Recipes for Respect: African American Meals and Meaning*, U Georgia, 2019, pp: 18-28.
10. Zeenat, Afrin. "Harriet Beecher Stowe and Two Fin de Siècle Women Writers." *Women's Emancipation Writing at the Fin De Siècle*, Edited by Elena V. Shabliy, D. N. , Kurochkin, Karen O'Donnell, Routledge, 2019, pp. 171-179.



Cynthia Smith, pictured at the Stowe House in Cincinnati, recently received her Ph.D. in literature from Miami University. Her project, *Sentimental Sailors: Rescue and Conversion in Antebellum U.S. Literature* examines the figure of the “sentimental sailor” to recover an alternative genealogy of sentimental fiction, one that promotes non-national forms of personal and collective identity in the early U.S. *Sentimental Sailors* has been supported by a long-term fellowship at the Library Company of Philadelphia, and will receive support from forthcoming short-term fellowships at Winterthur Museum, Garden, and Library, and the Newberry Library.

Up and Coming Scholar Award



If you are looking for new teaching resources, be sure to check out Stephen Railton's (University of Virginia) website, *'Uncle Tom's Cabin' and American Culture*. The site also features a literary genealogy of the text, multiple adaptations to other art forms, and "Tomitudes" of material culture.

[<Click Here>](#)

WE WANT TO HEAR FROM YOU

Teaching Stowe in the 21st Century

What does Harriet Beecher Stowe bring to your classroom? We welcome submissions for our ongoing “Teaching Stowe” feature. Tell us which texts, critical approaches, or cultural and historical references students responded well to. Submissions could include creative assignments, in-class activities, writing prompts, or popular culture connections.

Submissions and queries should be sent to LuElla D’Amico at ldamico@uiwtx.edu with “HBSS newsletter” in the subject line.



Fourteen papers presented at the 2018 SSAWW conference focused on the work of Harriet Beecher Stowe. Thanks to ESQ's "Year in Conferences" graduate student reporters, Brittany Biesiada (Purdue University), Seth Spencer (University of Mississippi), and Regina Young (Ohio University) for these highlighted summaries.

"Christianity and Resistance in *Uncle Tom's Cabin*" (Organized by The Harriet Beecher Stowe Society)

This panel explored the various ways Stowe extends the use religious rhetoric as subversion. **Jennifer McFarlane Harris** in "Musical "Genius," Dies Irae Theology, and the Reluctant Conversion of Augustine St. Clare in Harriet Beecher Stowe's *Uncle Tom's Cabin*" connected St. Clare's conversion to the movements in Mozart's Requiem. Harris argued that Stowe employs St. Clare's mother's musical genius to effect a dramatic quality like to Mozart's requiem to enable the conversion of St. Clare. **Ian E. Johnson's** paper "Objects as Texts: Salvific Reading in *Uncle Tom's Cabin*" contended that objects extends the biblical supplements of the written text. Using examples of little Eva's curls and Uncle Tom's cabin as "treasured objects," Johnson averred that the hybridity of text and objects fill the gaps of literacy. **Trisha Brady** in "Slippages in Stowe's Argument for Abolition in *Uncle Tom's Cabin*" argued that readers' enjoyment of punishment in Stowe's works results in an act complicity with the violence. By questioning the religious sanctity of motherhood and domesticity, Brady argued that Stowe engages shame and guilt to enhance the need of God's redemption.

"Stowe's Resistance, Resisting Stowe" (Organized by The Harriet Beecher Stowe Society)

In "Hearing Resistance in Uncle Tom's Cabin and Incidents in the Life of a Slave Girl," **Genevieve Hay** contended that both Harriet Jacobs' sorrow songs in *Incidents in the Life of a Slave Girl* and the mournful music of Harriet Beecher Stowe's *Uncle Tom's Cabin* act as resistance, rejecting the notion of singing as a sign of slaves' contentment. **Sean Gerrity** argued that the slave practice of marronage, or fleeing bondage to live in inhospitable areas like swamps, needs to be re-examined in America for how it complicates notions of freedom in "Recovering Marronage as Resistance in Harriet Beecher Stowe's Antislavery Novels." Gerrity asserted that Stowe's use of marronage in *Uncle Tom's Cabin* and *Dred* defy slave narrative tropes and represent a liminal landscape. **Laura Korobkin** made a poignant contrast between the servant/master relationships of Bartleby and the lawyer with Uncle Tom and Simon Legree in "'Something within the silent black man answered No!,' or, Was Bartleby an Uncle Tom?" Both Bartleby and Uncle Tom are workers whose resistance interrupts their capitalism workplace. Korobkin suggests that with "Bartleby, the Scrivener, Herman Melville may have been a more nuanced, less disdainful reader of Stowe than critics have believed. **Faye Halpern** provided another defense of Stowe's use of sympathy in "Audience, Ethics, and a Defense of Stowe's Bad Sympathy," and described a positive and negative type of sympathy. Halpern argued that it was difficult to find situations where readers can experience the good form of sympathy without some negative and used the film *The Usual Suspects* (1995) to describe the limits of sympathy.

"Writing Resistance: Confronting Slavery in the Works of Harriet Beecher Stowe"

This panel examined various literary devices in the works of Stowe that act in subversive ways. For example, **Sophia Panayiotou's** paper "'These things sink into my heart': Direct Address and Sentimentality in Stowe's *Uncle Tom's Cabin*" challenged the tendency of critics to dismiss sentimental literature because it contains little more than inefficacious nostalgia. Panayiotou resisted this reading by highlighting moments of "sentimental wounding" and "empathetic direct address" in Stowe's *Uncle Tom's Cabin*, devices used, Panayiotou maintained, to implicate readers unaware of their complicity in the slave trade. Similarly, **Rebecca Bechtold's** paper "'when de voice come': The Sounds of Resistance in Stowe's *Dred*" explored the subversive potential of "religious Black sound" in Stowe's novel *Dred: A Tale of the Great Dismal Swamp*. Bechtold claimed that religious revivals, auditory hallucinations, and spirituals helped break down racial hierarchies in the novel by establishing an auditory landscape in which both Black and white voices could mingle. **Kelly Payne's** paper "Theatres of Resistance—*Dred: A Tale of the Great Dismal Swamp* and Harriet Beecher Stowe's Remapping of Virginia Politics in the Election of 1856" performed a similar task of challenging dominant frameworks; Payne argued that the African American characters in Stowe's novel borrow the revolutionary rhetoric of the Declaration of Independence – a document tied to Thomas Jefferson and the state of Virginia – to demonstrate the untenability of this rhetoric vis-à-vis Black communities in the crumbling political arena foreshadowing the Civil War.

to see the complete 2018 SSAWW program, click here

ALA CONFERENCE PANELS | MAY 23-26, 2019

Thursday, May 23, 2019 9:00 – 10:20 am: Session 1-C "Harriet Beecher Stowe Panel: Stowe in Conversation"

Organized by the Harriet Beecher Stowe Society (Chair: Nancy Lusignan Schultz, Salem State University)

1. "Wild Old Warrior Prophet': Mesmeric Substitution in Harriet Beecher Stowe's Dred," Noelle Dubay, John Hopkins University
2. "The Time Has Come!': Stowe and the Revolutionary Caribbean Novel," Elizabeth Kelly, Florida Polytechnic University
3. "The Beecher Circle Debates Forgiveness after the Civil War," Kari Winter, University of Buffalo, SUNY
4. "Stowe and Stanton in Conversation over the Religious Representation of the Female," Ariel Silver, Columbus Ohio Institute of Religion
5. "Stowe, Thoreau, and the Vanishing New England Forests," Audrey Raden, Independent Scholar

Thursday, May 23, 2019 12:00 – 1:20 pm: Session 3-C "Harriet Beecher Stowe Roundtable: Teaching Stowe in the 21st Century" Organized by the Harriet Beecher Stowe Society (Chair: LuElla D'Amico, University of the Incarnate Word)

1. "Teaching Uncle Tom's Cabin in Krakow," Nancy Lusignan Schultz, Salem State University
2. "Role Models in Early Women's Activism: Teaching 19th Century 'Women With a Hobby,'" Katherine Scott Studervant, Pikes Peak Community College
3. "'Feeling Right' in Stowe's World: Teaching Uncle Tom's Cabin in a Minority-Serving Institution (MSI), in the Era of #metoo, #blacklivesmatter, and #resist," Maria Carla Sánchez, University of North Carolina-Greensboro
4. "Teaching Stowe with Local History," Tess Chakkalakal, Bowdoin College

Thursday, May 23, 2019 1:30 – 2:50 pm - Harriet Beecher Stowe Society Business Meeting

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