ER Notes on TKK's Essay

Here is a list of the changes I made and the areas that need your attention:

I changed your font to Times New Roman 12 pt. throughout because that is the font used in the style sheet (surprisingly, given the level of detail, fonts were not specified). Also, I formatted all of the block quotations to adhere to Chicago style, which requires block quotes to be single-spaced, indented by .5 inches (flush with the paragraph indentations), and with one space inserted before and after the quote.

There were a few stylistic/grammatical issues that I fixed with Word's Track Changes function. You will want to "accept" (or reject!) those changes. *LEAR* insists, for example, on publication dates always coming after the work and being in parentheses. I suggested changes accordingly. Also, they require consistently with comma usage, so I made some suggestions regarding commas after introductory phrases. You will note a few other minor corrections along the way.

LEAR and Chicago require that a repeatedly quoted text be cited parenthetically, rather than using Ibid. in the notes. You will note that I have changed the *Greenfield Hill* citations so that after the initial one (n.15), they are all in parentheses and abbreviated to *GH*. Also, *LEAR* requires the number system for documenting the parts and line numbers of long poems. I made these changes to your entries based on context and page numbers, but you may want to check to make sure that all of the *Greenfield Hill* citations, most of which are now in-text, are correct. Note that I removed what I believe were line indications (l for 1 line, etc.). To my knowledge, that system has not been used for several years now.

I did *not* use Track Changes for the Notes or Bibliography because that would have been an overwhelming sea of red, given all of *LEAR*'s specifications. You will just have to trust me that I was attentive to *LEAR*'s style sheet and the Chicago citation style. Here are a few remaining issues:

- In n. 1, you do not have a page number for Underhill's *Newes*—can you locate one or a para. number perhaps? The other references to Underhill have page numbers (n.23, .e.g.)
- In n. 10, I was not really sure why Gould and Emery are there. In the sample essay, the author seems to include only references that are directly related to the term or passage to which the note corresponds. Is there a specific page number for Gould and/or Emery that is relevant? Otherwise, you may want to leave them out.
- In n. 21, you may want to acknowledge that you've already made your indebtedness to Gould clear in the following: "I am also indebted to Gould's excellent studies of the ideological underpinnings and implications of literary accounts of the Pequot War in the work of Dwight and fellow early American writers, most notably *Covenant and*

Republic." By this point, the reader is already aware that you draw on Gould's work, so perhaps add in the clause "as already noted" or "as is clear already"?

Regarding the Bibliography, I formatted the entries to match the style sheet and the sample essay, though there are significant deviations from Chicago (see articles entries, which appear very similar like MLA).

Notes

1. Underhill, *Newes from America*. I am indebted to Ronald Dale Karr's "'Why Should You Be So Furious?': The Violence of the Pequot War" (1998) for bringing Underhill's observations to my attention.

2. While this translation has been widely circulated in discussions of the Pequots and their history, other translations exist and the exact meaning of the term remains a matter of some debate. For a detailed analysis of the term and its possible translations, see Frank Speck, "Native Tribes and Dialects of Connecticut: A Mohegan-Pequot Diary" (1928). Speck addresses the term specifically on 218.

3. For an extensive analysis of the Pequot War as represented in Sedgwick's novel *Hope Leslie* (1827), see Philip Gould's *Covenant and Republic: Historical Romance and the Politics of Puritanism* (1996), as well as his article "Catharine Sedgwick's 'Recital' of the Pequot War" (1994). Although not concerned with the Pequot War in particular, Amanda Emerson's "History, Memory, and the Echoes of Equivalence in Catherine Maria Sedgwick's *Hope Leslie*" (2007) provides a feminist reading of Sedgwick's uses of history.

4. Gould, *Covenant and Republic*, 9.

5. Ibid., 15.

6. The georgic mode is characterized by celebrations of agrarian labor and representations of working landscapes, as opposed to the more leisurely interactions with nature that characterize the pastoral mode. The tradition of georgic poetry dates back to the classical era, most notably in the Greek poet Hesiod's *Works and Days* and Virgil's *Georgics*. Timothy Sweet's *American Georgics: Economy and Environment in American Literature, 1580-1864* (2001) provides insightful analysis of the georgic mode in the American context.

7. In his analysis of nineteenth-century views of Puritan warfare, Daniel P. Buchanan distills the source of anxiety as follows: “What could it mean, New Englanders persistently asked, that their ‘city on a hill’ was enmeshed in violence?” (“Tares in the Wheat,” 221-222).

8. Kutchen, “Timothy Dwight’s Anglo-American Georgic,” 117.

9. Several decades later, Sedgwick would take this narrative technique of multi-voiced narration much further in *Hope Leslie,* in which the dominant narrative of the Pequot War circulating in Puritan Massachusetts is challenged by the female character Magawisca, a captive of the Puritan community who offers a conflicting account of the war from a Native American point of view. As noted above, Gould provides insightful analysis of this episode in both “Catherine Sedwick’s ‘Recital’” and *Covenant and Republic*.

10. Kutchen, “Timothy Dwight’s Anglo-American Georgic,” 117; See also Gould, *Covenant and Republic*; and Emory Elliot, *Revolutionary Writers: Literature and Authority in the New Republic, 1725-1810* (1986).

11. For instance, John Griffith provides a useful analysis of Dwight’s struggle to reconcile his ideological objective with the form of the georgic in Greenfield Hill, which he terms an “aesthetic patchwork” of verse forms (“The *Columbiad* and *Greenfield Hill*,” 249).

12. Tyler groups Dwight with two other “representative men” in *Three Men of Letters: George Berkeley, Timothy Dwight, Joel Barlow* (1895).

13. Lawson-Peebles notes that Dwight envisioned an ideal United States as “Connecticut writ large” (*Landscape and Written Expression in Revolutionary America*, 146).

14. Dowling, *Poetry and Ideology*, 71-73. As Emory Elliot notes, Dwight originally intended that each of the poem’s seven sections would imitate the style of a prominent English poet, but he abandoned this plan after Part III, turning instead to distinctly American voices,

including a New England mother, a dying preacher, a Yankee farmer, and the "Genius of the Sound," the genius loci who rises from surrounding waters in the poem's final section (*Revolutionary Writers*, 71).

15. Dwight, *Greenfield Hill*, 4.371. Subsequent references to this work will appear parenthetically in the text.

16. Elliot, *Revolutionary Writers*, 17.

17. Ibid., 4.

18. Ibid., 14.

19. Kutchen, "Timothy Dwight's Anglo-American Georgic," 123.

20. In an initial review of this essay, one anonymous reader perceptively summed up the difference between Dwight's representation of the "British" as corrupt Europeans and the "English" of the Puritan era as "proto-Americans."

21. In addressing these questions, I join a larger critical conversation of historiography in "The Destruction of the Pequods." As will be seen below, in my claim of complexity in Dwight's representation of the Pequot War, I take issue with Kenneth Silverman's otherwise very useful *Timothy Dwight* (1969), in which he claims that Dwight's historical accounts are "purged of moral complications" (72). In my interpretation of Dwight's poetical rendering of history, I build most directly upon the foundational work of Kutchen's "Timothy Dwight's Anglo-American Georgic," which surveys the poem's imperialistic ideology in a comprehensive, broad-ranging manner, whereas my study attempts a more fine-grained examination of Dwight's literary technique for representations of violence in "The Destruction of the Pequods." I am also indebted to Gould's excellent studies of the ideological underpinnings and implications of

literary accounts of the Pequot War in the work of Dwight and fellow early American writers, most notably *Covenant and Republic*.

22. Karr, "'Why Should You Be So Furious?'," 876-877.

23. Underhill, *Newes from America*, 39.

24. Kibbey, *The Interpretation of Material Shapes in Puritanism*, 98.

25. Ibid., 102.

26. Bradford, *Bradford's History of Plymouth Plantation*, par. 579.

27. Underhill, *Newes from America*, 37. I am indebted to Ronald Dale Karr's "'Why Should You Be So Furious?'" for bringing this passage to my attention.

28. Kibbey, *The Interpretation of Material Shapes in Puritanism*, 102.

29. Quoted in Silverman, *Timothy Dwight*, 71.

30. Nudelman, *John Brown's Body*, 175.

31. Such Gothic imagery was not unusual in representation of Native Americans and their environments during the early national period. Aligning notions of Native American savagery with "indigenous terrors of the American wilderness" contributed to what Robert D. Newman describes as a "distinctly American Gothic" in the work of Charles Brockden Brown, for instance ("Indians and Indian-Hating," 61). For further analysis of Gothic elements in early American discourse of the Native American, see Charles L. Crow and Matthew Wynn Sivils' "Indian Captivity Narratives and the Origins of the American Frontier Gothic" (2013).

32. The term was coined by Linda K. Kerber in her article "The Republican Mother: Women and the Enlightenment—An American Perspective" (1976).

33. Kerber, *Women of the Republic*, 11.

34. For instance, Margaret A. Nash observes that "Most historians have not questioned

the ideal of republican mother-hood, but recently a few scholars have raised challenges to Kerber's thesis. Ruth Bloch and Jan Lewis argue that motherhood simply was not a primary focus for many writers of the revolutionary era. It might be more accurate to say that there was a prevailing ideal of republican womanhood, of which motherhood was only one piece" ("Rethinking Republican Motherhood," 174-175).

35. As one anonymous review insightfully noted, such "domestication" also appears in Part II, "The Flourishing Village," with regard to representations of women's gossip.

36. Gould, *Covenant and Republic*, 76.

37. Slotkin, *Regeneration through Violence*, 342. Dowling also offers insightful commentary on Part IV's conclusion, identifying a romanticized meditation upon the "vanishing" Native Americans that soothes pangs of European guilt in "a moment of grand thematic resolution" (*Poetry and Ideology*, 78-79).

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