"No Preaching, I Say!" : A Rhetorical Analysis of E.D.E.N. Southworth's Temperance Motives and Motifs

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"NO PREACHING, I SAY!":
A RHETORICAL ANALYSIS OF E.D.E.N. SOUTHWORTH'S
TEMPERANCE MOTIVES AND MOTIFS

by

JANINE MARIE BUTLER

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Abstract

E.D.E.N. Southworth, while relatively unknown today, was a popular and successful American writer who published over fifty stories throughout the mid- to late nineteenth century, including *The Hidden Hand*, *Cruel as the Grave*, *The Lost Lady of Lone*, *Ishmael*, and *Self-Raised*. This thesis brings together literary, sociocultural, and rhetorical studies to analyze how Southworth instilled her devout Christian morals and temperance messages in a number of sensational stories that were marketed to a general audience of American readers, including many drinkers. This paper primarily utilizes Lloyd Bitzer's rhetorical situation (as detailed in "The Rhetorical Situation," published in *Philosophy & Rhetoric* in 1968) and Kenneth Burke's theory of identification (as detailed in his 1950 book, *A Rhetoric of Motives*) to consider how Southworth reflected mid-nineteenth century American society and covertly challenged the cultural norms of drinking in several of her stories without making the reader cry, "No preaching!" Essentially, this paper should answer the question of why and how Southworth wrote through popular literature to enable change in her readers and in society.

Analyzing Southworth through a rhetorical lens enables a wider appreciation of how she wielded her role as a popular female writer in the midst of the American temperance movement and the male-dominated American Renaissance. While popular female writers of the time have historically been critiqued for writing for commercial success rather than for art, and for writing so-called domestic novels, Southworth's rhetoric demonstrated—rather, disguised—her clever ability to bridge the perceived gap between popular culture and artistic, purposeful literature. This study of Southworth's temperance motives and motifs can establish that this mid-nineteenth century woman successfully sold entertainment and purpose to the mass marketplace while simultaneously diverting and influencing readers.
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A THESIS

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2013
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"No Preaching, I Say!":

A Rhetorical Analysis of E.D.E.N. Southworth's Temperance Motives and Motifs

"Take a glass of wine first," said Mr. Middleton, bringing a decanter and glasses from a side-table. "Thank you, I never touch it. Pray do not regard me; but go on with what you were about to say." (Self-Raised 317)

"Herbert, fill your glass. Here's to our better acquaintance." "I thank you, sir. I never touch wine," said the young man. "Never touch wine! Here's another; here's a young prig! I don't believe you—yes, I do, too! Demmy, sir, if you never touch wine it's because you prefer brandy! Waiter!" "I thank you, sir. Order no brandy for me. If I never use intoxicating liquors it is because I gave a promise to that effect to my dying mother." "Say no more—say no more, lad. Drink water, if you like. It won't hurt you!" exclaimed the old man, filling and quaffing a glass of champagne. (The Hidden Hand 55)

"I never mean to touch another drop of intoxicating drink as long as I live, sir, so help me Heaven!" ("The Presentiment" 148)

"[N]otwithstanding fanaticism[, t]here should be moderation in all things, my dear, and most especially in temperance! And I thank you for your gift, and I promise faithfully to drink a single glass every day at dinner, and to give a bottle of it to any sick that need it." (Vivia 387)

"You see, madam, young gentlemen will be young gentlemen, for all their mas can say or do; and when the blood is warm and the spirits is high, and the wine is in and the wit is out—"

"No preaching, I say!" (Ishmael 92)
Introduction

The sensational American writer E.D.E.N. Southworth is best known today for *The Hidden Hand*, but her contemporary readers eagerly drank up story after story that she published throughout the mid- to late nineteenth-century. Alcohol-infused situations made their way into a remarkable number of her fifty-plus stories, which leads to the question of how and why Southworth, a devout Christian, challenged social drinking customs while still remaining loved by contemporary American readers. Lloyd Bitzer's rhetorical situation and Kenneth Burke's rhetoric of identification will be used as a loose framework for understanding the rhetorical considerations of temperance in Southworth's stories. This analysis of Southworth's rhetoric can help challenge the notion that nineteenth century women writers wrote for commercial success at the expense of artistic purpose. Southworth's stimulating concoction of popular literature and cultural relevance indicates that female writers of the time could, and did, utilize their popularity in order to effect change both within and outside the domestic sphere.

Through scenes with alcohol, Southworth intuitively struck at the heart of spirits in American society and in the individual: the many meanings and interpretations every single person gets from the bottle. Alcohol's powerful mystique is never clearer than in Southworth's language and characters, as she reflected every facet of the intoxicating liquid, from outright praising it to outright condemning it. Her relatable characters succumb to the pitfalls of drinking against their will, witness and suffer firsthand the effects of overindulgence, or drink in moderation. Surrounding those characters are the extremes of the controversy: matrons who speak against drinking on one side and overindulging men who drink then abuse or fight on the other. Southworth knew that her American readers came from all over the map and that a single uncompromising position would alienate her readers. She wrote what readers lived through: the
cast of American characters who lived and breathed the oppositional world of alcohol. Her stories include voices from all sides of the temperance controversy, as in the following dialogue:

"You see, madam, young gentlemen will be young gentlemen, for all their mas can say or do; and when the blood is warm and the spirits is high, and the wine is in and the wit is out—"
"No preaching, I say! Pray, are you a clergyman or a barrister?" (Ishmael 92)

Through this dialogue, Southworth shrewdly took on the voice of the reader and poked fun at religious figures for pontificating heavy-handedly against alcohol. Her other stories similarly portrayed temperance messages light-handedly without preaching in the style of clergymen or barristers. She often brought out alcoholic drinks in scenes and accentuated alcohol's presence in everyday life and society. Her running themes and recurring portrayals of alcohol indicate her Christian values and morals while still amusing readers with entertaining conversations and characters under the influence. While enticing the contemporary reader to laugh at drunks, she enticed the reader to doubt the need to drink at a certain moment—but then in some stories she directly presented temperance messages. Regardless of her tone, her rhetoric effectively promoted moderation and abstinence without making the reader cry, "No preaching!"

Without preaching to her readers, Southworth, whether consciously or subconsciously, acted as a rhetorical agent of change, radically introducing ideas that challenged drinking norms. This rhetorical analysis of her motives and motifs would seem to support literary critic Mary Kelley's argument that nineteenth-century women who wrote literary domestic novels engaged in acts of subversion through fiction that "reflected ambivalence, tension, and contradiction" (xi). As the title of her work, Private Woman, Public Stage, indicates, the perceived boundaries between the home and social life were fluid for antebellum women who used their feminine purity to "secure familial and social power" (xi). Writers including Southworth seamlessly merged the so-called public and private spheres in their works—and by going against social
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expectations of women writers, they engaged in acts of subversion. Kelley sees their subversion as the placement of "'exploratory' themes...[that] are situated between conventional beginnings and predictable endings" (xv). Southworth embedded exploratory themes that challenged the social consumption of alcohol within the conventions of sensational stories. Closely knitted in with the theme of moderation in drinking is the theme of domestic happiness. Southworth, similarly to other women writers of the time, sought to "project the home as moral beacon to the world" and she, as we will see, was "habitually preoccupied with unhappy wives and husbands" (Kelley 312-13). This rhetorical analysis will trace the subversive use of the themes of moderation and love that work as agents of change in Southworth's many stories.

While Southworth's stories, with the exception of The Hidden Hand, have lost the publication race to the twentieth-first century, modern literary research practices make possible this study of stories that have long been out of print. Although The Hidden Hand was reprinted in a new edition as part of Rutgers University Press' American Women Writers series 1988—leading to a number of scholarly studies on Southworth and The Hidden Hand—a majority of her other stories have not been republished in new editions. The Wright American Fiction Project, a part of the Indiana University Digital Library Program, has created an electronic text collection of American fiction published from 1851 to 1875. Many of Southworth's works were published in novel form in those years, and their page images have been digitized and available online. The program's search functionality enabled proximity and Boolean searches that led to a discovery of numerous stories that feature liquor as key components of plots, scenes, or character development. Google Books and Project Gutenberg contained stories missing from the Wright American Fiction Project, with the former including digitized pages from early editions of Southworth's work and the latter comprising of the original text but not the original page images.
or numbers. The extensive availability of these stories online is great opportunity to expose modern day readers to one of America's greatest early female writers—yet, her literary and rhetorical talent merit attention in the form of new editions.

This paper will merge literary and rhetorical analysis to better understand the dynamics between the popular writer and her mass audience of readers as they play out through scenes with alcohol. The driving force of analysis will be Lloyd Bitzer's rhetorical situation (as detailed in "The Rhetorical Situation," published in *Philosophy & Rhetoric* in 1968) and Kenneth Burke's rhetoric of identification (as detailed in his 1950 book, *A Rhetoric of Motives*). An extended analysis of the rhetorical situation and rhetoric of identification that connected Southworth and her messages with a popular audience who may not have shared her morals enriches the study of Southworth's works of literature. Moreover, analyzing the socio-literal context challenges the notion that nineteenth-century women wrote for popularity at the expense of social value.

Burke's rhetoric of identification, the driving force of Chapter 2, will be thoroughly explained in the beginning of that chapter, but will be briefly summarized here. Burke's rhetoric of identification demonstrates the writer's concept of her audience and their interests, and the writer's ability to lead readers to identify with her characters, and, in turn, to influence her reader's actions. As we will see, Southworth led readers to identify with her characters by creating entertainment and pathos within American drinking customs, and in doing so, could influence their actions.

Bitzer's concept of the exigence of the rhetorical situation will guide the socio-historical study of Southworth as a female and temperance writer in the nineteenth century in Chapter 1. In addition, his theory that the rhetorical situation invites human agents to change the world will provide the framework for Chapter 3. While the latter aspect of his theory will be reviewed in the
beginning of Chapter 3, the concept of exigence—or the purposes and motifs driving
Southworth—will be introduced here. In general terms, Bitzer's rhetorical situation is made up of
exigence—or purpose—audience, and constraints, and "a work is rhetorical because it is a
response to a situation of some kind" (3). A writer, Southworth in this case, creates rhetorical
discourse in response to the real social situation of overindulgence in alcohol. He continues, the
rhetor "finds himself obliged to speak at a given moment...to respond appropriately to the
situation" (5). Any exigence, as Bitzer explains, is what the rhetor sees as an urgent imperfection
in the world that needs to be changed through the rhetorical discourse. Bitzer declares:

An exigence is rhetorical when it is capable of positive modification and when positive
modification requires discourse. For example, suppose that a man's acts are injurious to
others and that the quality of his acts can be changed only if discourse is addressed to
him; the exigence—his injurious acts—is then unmistakably rhetorical. (7)

We could then postulate that the imperfection and injurious nature of intoxication formed an
exigence for Southworth, and her literary discourse enabled the potential for positive
modification. The exigence of intoxication led to serialized stories with alcohol that could effect
change by influencing—with every week's new installment—readers' thoughts and actions
towards drinking.

Southworth's readers were her audience—and as Bitzer clarifies, "a rhetorical audience
consists only of those persons who are capable of being influenced by discourse and of being
mediators of change" (8). Southworth's rhetoric, as this paper will show, had power over readers
and could lead them to change. However, she had to work against constraints, "decision and
action needed to modify the exigence" such as "beliefs, attitudes...traditions, interests,
motives..." (8). Her readers were certainly constrained by American social drinking traditions,
personal interests and motives in drinking, and deep-set beliefs and attitudes towards drinking.
Southworth harnessed these constraints and also provided additional constraints, including
"personal character," "logical proofs," and "style" (8). She imbued her personal character in personal scenes, presented logical proofs through situations, and—always the sensational writer—added a zest of style to every story. In doing so, she successfully navigated cultural norms and standards as she guided her readers towards temperance.

This paper uses the preceding rhetorical theories as a framework for analyzing Southworth's modification of temperance rhetoric, her concept of her readers, the social and literary contexts within which she wrote, and the identification between writer, characters, and readers. Chapter 1 (Southworth's Rhetorical Situation: The Exigence of Temperance and Nineteenth-Century American Socio-Literary Constraints) situates her works and her exigence within their historical, cultural, and literary context. Chapter 2 (The Rhetoric of Identification: Pathos) analyzes her use of stylistic identifications and appeal to the pathos in the form of twists on American social drinking traditions. The first section of Chapter 2 engages in a close reading of *The Hidden Hand* and the second section analyzes running themes and motifs in a number of her stories. Chapter 3 (Inviting the Rhetorical Audience to Be Mediators of Change) assesses how Southworth invited her readers to mediate change in themselves and in their loved one through the use of temperance morals and motifs in certain stories. But, rather than detracting from the stories, her temperance motifs augmented the impact of the narrative and the reading experience. This rhetorical analysis will show that this successful nineteenth-century woman writer fused popular culture and morality by encouraging positive change in society through sensational and subversive literature. She effectively capitalized on her popularity to present spirited individuals and spirited love as the ideal substitute for ardent spirits.
Chapter 1: Southworth's Rhetorical Situation: The Exigence of Temperance and Nineteenth-Century American Socio-Literary Constraints

This chapter explores the rhetorical situation within which Southworth lived in nineteenth-century America. It begins with a biography of the author and the imperatives that drove her to write to her readers. It then analyzes the controversy over alcohol and the temperance movement in the middle of the nineteenth century, assesses temperance rhetoric and the constraints with which female writers worked, and locates Southworth within her sociocultural and literary context. The two sections thus explore the exigence that shaped the inclusion of alcohol in a number of her stories, her concept of her audience, the effect she wanted to have on her readers, and the conventions—both literary and cultural—that she worked with and against. This chapter indicates her motivations and her ability to harness the mass marketplace and popular culture in order to transmit moral value. We trace Southworth's response to the exigence of temperance and alcohol through her literature. In doing so, we make evident Bitzer's statement that "the exigence and the complex of persons, objects, events and relations which generate rhetorical discourse are located in reality, are objective and publicly observable historic facts in the world we experience, are therefore available for scrutiny by an observer or critic who attends to them" (11). This critical study scrutinizes Southworth's relations with her world, unpacks the rhetorical discourse she created to effect change in reality, and exults in the historic nature of this seminal writer and rhetor.

1.1 Biography

Emma Dorothy Eliza Nevitte Southworth (1819-1899) brought her decades of internal faith and external observations to her seemingly endless cast of realistic and relatable
characters—from gentlemen in taverns to young women sipping wine. Born in 1819 in Washington, D.C., to a Roman Catholic father (Captain Charles Lecompte Nevitte) and an Episcopalian mother (Susannah George Wailes), Emma was reared in a household filled with theological discussion and "absolute toleration and respect for each other's opinions" ("Biographical Sketch" 31). Her later stories would reflect this acceptance of varied viewpoints.

The father she adored succumbed to old war wounds when Emma was four and she was then raised by her teenage mother and her stepfather, Joshua L Henshaw, a schoolmaster who taught her in his academy (Showalter 101; Baym, "Woman's Fiction" 110). Her childhood years would be isolated ones, as she, in her words, "grew more lonely, retired into myself more, until notwithstanding a strong, ardent, demonstrative temperament, I became cold, reserved, and abstracted" (Huddleson 54). Other scholars have noted the likelihood of abuse, neglect, and depression in the tomboyish child, with Coultrap-McQuin stating in a comprehensive study of the author that "her childhood appears to have been the most traumatic" (53). Coultrap-McQuin goes on to explain that Emma's distressing experiences led her find comfort in religion, and that her early exposure to moral failings led to her future morality. As Baym notes, Southworth would "cast her own experience into the form of a heroine's triumph [in her stories], all the more glorious because of the depths from which she had emerged" (Woman's Fiction 111).

Emma's future as an independent writer creating sensational tales of virtue and vice certainly was formed in her early days of self-discovery, especially after she married Frederick H. Southworth at the age of twenty-one in 1841 and moved to Wisconsin. A contemporary biography published in The Haunted Homestead would write, "let us pass in silence over the disastrous days of Emma's fatal marriage" to three years later when she permanently separated from her husband and returned to Washington, DC in 1844, "broken in health, spirits and
fortune, a widow in fate though not in fact" (36). Her husband had gone to Brazil, leaving her moneyless, alone with a small child, and pregnant. As she would later write to her daughter, "In those sad days, I used to go to the post office in hopes of getting a letter from Brazil and ... come home crushed and disappointed" (qtd. in Showalter 101). Reconciliation never occurred, but her husband would later attempt to obtain some of her literary profits, and even the copyrights to her works (Coultrap-McQuin 54; Stockton 243).

Southworth began teaching in local schools, but, unable to earn enough to feed her children, began submitting short pieces for local papers in order to earn income. At the depths of her financial and emotional despair, she published her first stories and instantaneously found widespread success and financial comfort. As she would write later, "I, who six months before had been poor, ill, forsaken, slandered, killed by sorrow, privation, toil,...found myself born as if it were into a new life; found independence, sympathy, friendship, and honour, and an occupation in which I could delight" (qtd. in Showalter 101). On the brink of total ruin, she found rebirth and redemption in her stories. Throughout her lifetime, this woman writer would comfortably support her children and find purpose through her writings. While Southworth would publicly justify her career on "urgent familiar needs created by [a] broken marriage," the sensationally popular writer continued to write throughout the next decades for motives beyond pure financial need, moral motives which included her desire to appeal to readers in her nation (Baym, Woman's Fiction 125).

Despite the division between her husband and herself, she adamantly refused to petition for divorce. Kelley's thorough study of nineteenth-century women writers and literary domesticity, Private Woman, Public Stage, indicates that Southworth believed divorce went against divine will. Southworth wrote in a private letter that if a husband and wife could not
cohabitate "without distress and even danger," then they should separate, but not divorce—and that she herself "suffered much rather than divorce" (qtd. in Kelley 238). Yet, something else beyond her religious beliefs motivated her reluctance. Stockton draws the possible conclusion that Southworth refused divorce since she did not have faith in the legal system. She quotes Bardes and Gossett who argued that Southworth "contend[ed] that no law can sufficiently protect women from threat or coercion by the men in their lives" (qtd. in Stockton 243). Stockton goes on to explore Southworth's critique of "the dominant antebellum legal philosophy that claimed that a husband—as the stronger, wiser party—would provide all of the security that a wife could need" (244). We can note indications of Southworth's strong belief that women needed a sense of empowerment in her works.

Her first sensational stories published in the 1840s ignited a firestorm of writings that lasted until her death in 1899. Many were first published in serial form in story papers, weekly hybrid newspaper-style periodicals that published popular fiction and that exploded in popularity and prestige throughout the 1830s and 1840s. These story papers appealed to readers across all classes and state lines since they "relied on a posture of extreme depoliticization" (Edelstein 38), and Southworth's stories drew in readers of all kind. According to Edelstein, Southworth even helped start a popular publishing practice that cemented an author's mass readership and loyalty. Southworth explained that, when the serialized *Retribution* was republished in novel form, she wrote "the first novel of which I know anything, that was ever reprinted in book form from a newspaper or a magazine" (Huddleson 68). She was acutely aware of the need to appeal to her audience and capitalized on her weekly access to all types of readers through sensational stories with cultural truths and morals. Notably, she considered herself "a popular Christian novelist"
who, in having a "hundred-fold larger audience than the most celebrated preacher," had "a
tremendous responsibility" to convey morals to her readers (Coultrap-McQuin 60).

Despite Southworth's moral intentions, her first editor at the Saturday Evening Post,
Henry Peterson, failed to accept that this female writer could depict sensational stories about
thieves, liars, kidnappers, and heavy drinkers. While willing to work long-term with her, he
echoed a common patriarchal view of women writers of the time by heavily criticizing her for
her lack of morality in writing about the flaws of humanity (which certainly included heavy
drinking). Peterson advised her, "the story will be tenfold better with her pictured as a sensible
and noble instead of a weak and foolish woman...Do keep up the able and Christian elements of
the story—There is enough that is weak and sinful without that" (qtd. in Coultrap-McQuin 65).
Editor and author here contrasted in opinions about the role of a female writer. While
"Southworth believed that moral lessons could be taught by presenting right in contrast to
wrong...Peterson felt that even a hint of wrong would corrupt the reader" (Coultrap-McQuin 65).
After their relationship (inevitably) broke up, Robert Bonner of the New York Ledger took her on
and allowed her to present right in contrast to wrong—and those wrongs included humanity's
flaws, the hallmarks of sensational stories. She matched his story paper's mission of being "a
self-consciously decent, family-oriented, overtly middle-class paper" (Bennett 81). Indeed,
Southworth would use her "literary gifts to create stories that appealed to as many readers as
possible, and managed her literary properties in close association with Bonner" (Scott & Thomas
50). She skillfully used vice and virtue to convey morals.

In 1859, the Ledger, which had a huge national audience of readers, ran her widely-
popular serial, The Hidden Hand. By the next year, the Ledger "claimed a circulation of four
hundred thousand. Authors who published regularly in the Ledger thus presumably reached a
weekly readership of a size only achieved over many months or years by a handful of the very best-selling American novels of the nineteenth-century" (Cohen 97). Since the Ledger was not a woman's magazine, Baym asserts that "perhaps her work helped both sexes to look on women more favorably" (Woman's Fiction 117). Southworth certainly seems to have capitalized on her story paper's wide circulation across cultural and gender boundaries, and wrote stories with real-world characters in sensational plots that her readers clamored for. As other scholars have established, Southworth's readership included "children and adults, males and females, Northerners and Southerners" in the years before, during, and after the Civil War (Abate 41), and the author was "a household passion throughout the nation" (Coultrap-McQuin 51). By 1860, she had "achieved the status of cultural icon" and had an obvious and immense influence over American readers (Naranjo-Huebl 139). Readers likely loved what became a Southworth norm: honest social truths of everyday existence—including the very real and present nature of alcohol consumption. Indeed, Southworth's uncensored, unrepressed, "uninhibited, unsuppressed writing" (Naranjo-Huebl 142) reflected her characters' uninhibited nature and her readers' uninhibited styles under the influence of alcohol.

While Southworth "took pride and pleasure in being rich and famous" and was eager to enhance her popularity (Baym, Woman's Fiction 112), she wrote with the conscious effort to make her moral principles clear and not displease her readers (Coultrap-McQuin). To not displease her readers and lose popularity, she maintained ambiguity on national issues from slavery and abolition to the Mexican War. As Looby writes, "In her effort...to be the 'universally popular' author whom Bonner cherished, she had a knack for gathering her disparate readership in" (Looby 211). She appealed to all readers, regardless of individuals' opposing views. In line with Bonner's nonpartisanship policy, she suppressed any overt display of partisanship (through
abolition, sectionalism, and other controversial issues) (Edelstein; Looby). Yet, she was a master of disguise, just like her best characters, and masked her characters as archetypes of real-life, partisan individuals—which allowed readers to relate to them. Ledger editor Bonner would say of Southworth, "she is not only a popular and entertaining author, but a moral one, as she inculcates propriety both by precept and by the example of her characters...Her characters are drawn with a strong hand, and actually appear to live and move before us" (qtd. in Coultrap-McQuin 70). Readers of all backgrounds were captivated by her stories and, if Southworth's morality succeeded, they could come away from each story with a little tweak in their mindsets.

While Southworth believed in conveying morals, she "was not a moralizing writer" (Baym, Woman's Fiction 112). She did not try to directly educate her readers, knowing that doing so would alienate readers. She balanced popular taste and the popular good through her realistic depictions of individuals and social gatherings with liquor, as they range from the humorous (an outlaw quaffing a social gentleman's brandy) to the horrific (inebriated villains besmirching young ladies' reputations). A few of her works were even blacklisted for vulgarity in some libraries (Coultrap-McQuin 52). Southworth, who hoped to write "Christian lessons in parable" (Coultrap-McQuin 60), was ironically criticized by Catholic World and other critics for publishing subjects that were taboo for female writers. After all, she subversively continued writing about inebriation, drunkards abusing women, and other social truths that male critics thought were better left unspoken. But even these sensational stories can be seen as lessons in parable about the dangers that come with intemperance. The following section will situate Southworth's writings within the context of nineteenth-century American (in)temperance and literature.
1.2 American (In)Temperance and Southworth's Literature

By the 1850s, when Southworth's stories began to be published, the controversy over "intoxicant use, abuse, and abstinence reached unprecedented—and, to many modern readers, unbelievable—levels of intensity and influence (Warner, *Spirits* 4). Temperance reform picked up steam as alcohol use reach its peak in 1830, with the average American consuming "the equivalent of over four gallons of absolute alcohol a year—an astonishing amount, especially since many liquors were adulterated by brain-ravaging additives such as lead, logwood, and tartaric acid" (Reynolds & Rosenthal 2). While alcohol use began to decline after 1830 in response to an increase in temperance reform, (in)temperance was a prevalent, but highly controversial, national issue with no concrete sides within gender, class, sectionalism, or even within individuals as drinkers and temperate advocates of all types hotly clashed in society and in literature.

Within this social context we find Southworth's rhetorical situation: she responded to the exigence that she felt needed to be changed by writing stories that could influence her readers' thoughts and actions and lead them to change. She worked against rhetorical constraints that limited female writers' latitude in depicting alcoholism. Unlike explicit temperance advocates in petitions, articles, and literature, Southworth neither publicly called for temperance nor demonized alcohol and instead wrote through mainstream literature to effectively and subtly depict the morals of restraining the excesses of drinking, and in so doing, invite them to reconsider their viewpoints. Contemporary Americans mirrored Southworth's characters surrounded by liquor in "every social relation, every domestic enjoyment, every public and political occasion, all the varied circumstances and vicissitudes of human life" (C.J. Warner, "Intemperance the Great Tyrant").
While alcohol consumption had always "maintained its significant presence in society" since the beginnings of American culture, a rapid increase in consumption through the beginning of the nineteenth century "alarmed reformers, who attributed to alcohol a diverse array of evils, particularly problems that beset family life" (Clinton & Lunardini 208). The American Society for the Promotion of Temperance was founded in 1826 and soon was comprised of hundreds of thousands of women who with their children often "bore the brunt of alcohol abuse" (Clinton & Lunardini 208). For that reason, women remained the "major force of change and reform related to alcohol" (Clinton & Lunardini 208), and over the next few decades national conferences on alcohol and state prohibitions of alcohol (beginning with Maine's state-wide prohibition in 1851) kept the issue and temperance advocates in action. In 1874 the Women's Christian Temperance Union would be founded and would bring together the issues of suffrage and temperance, but as many of the stories reviewed in this paper were written before that time, the focus will remain on Southworth's temperance motives and motifs in the early days of the temperance movement. As a popular writer, Southworth certainly could not or did not publicly associate herself openly with the temperance movement. But she certainly, like many American women, was exposed to the worst effects of intoxication and she utilized the temperance movement's rhetorical technique of using moral suasion to convince men to cease drinking (Reynolds 3).

Women, ministers, and certain sober male citizens from all social levels and regions spoke out against widespread inebriation. Women suffered at the hands of drunkards (physically, emotionally, and economically), and women and ministers opposed the immorality of inebriation. They saw as intolerable the individual drunkard's aberrant behavior and lack of regard for American virtues of the middle-class home, work, and good citizenship (Warner,
"Morality" 141). They called for restraint against drinking and against intoxicated behavior. By the 1850s, the "general image of the heavy drinker as social misfit" and intoxication itself were identified as a widespread problem (Warner, "Morality" 140; Reynolds & Rosenthal). Women and ministers consistently called out against the tavern culture for taking husbands and income away from the home and thus destroying families (Shields; Reynolds & Rosenthal).

Temperate advocates clashed against the firm beliefs that drinking was an undeniable American pastime and heritage, as "alcohol and inebriation have been important to American culture and mythology" (Reynolds & Rosenthal 2). American forefathers had formed the nation's society and politics in the gentry institution of the tavern and "no other activity of the time...was as important to the colonists as the consumption of alcoholic beverages. Booze was food, medicine, and companionship" (Burns 8). By the nineteenth-century, the identity of the American drinking man defined this "nation of drunkards" in the "age of intoxication" as everyone drank and at all social gatherings, regardless of class or region (Warner, Spirits 17).

While ale houses (and their ale, beer, and strong spirits) entertained commoners, the tavern featured wine as the drink of choice and indulgence in the friendly glass as a necessity (Shields). Yet, alcohol the great equalizer sank gentlemen with their wine and outlaws with their ale to the same depths of inebriation. As a Frenchman said to Americans in Harper's New Monthly Magazine, "It appears as if your people made wine for the purpose of getting drunk with it" (Flagg 110). Alcohol consumption was an enrooted reality of American culture and to condemn it would be to threaten the very identity of the nation.

While others strongly vocalized their opinions and clashed in the public eye, Southworth turned to her stories to convey her morals. As Habegger writes, "[I]n Southworth's eyes, law and tradition have an inherent cruelty; only an [sic] fantastically unfettered (but good, hence female)
individual can do justice and love mercy" (208-09). The cure for the evils of alcohol could reside in the home and in the female power over the domestic sphere. While not vocal or radical in the style of ardent temperance advocates, Southworth conveyed through her characters the beliefs that male alcohol use directly harmed women—beliefs which in later years would be quoted in temperance petitions by women: "We know that indulgence in alcohol...make[s] misery for all the world, and, most of all, for us and for our children" ("A Notable Petition"). The same petition declared that, "[we women] are strong of heart to love our homes, our native land, and the world's family of nations" ("A Notable Petition"). Southworth tweaked the temperance rhetoric through temperate youths and their love of home and native land in a way that spoke to patriotic readers, both male and female.

According to literary historian David S. Reynolds, patriotic writers of the American Renaissance owed much to the temperance movement that burgeoned in several forms during those years. No other single reform had so widespread an impact upon American literature as temperance, largely because of its extraordinary cultural prominence" (Reynolds 22). Female authors supported the temperance movement's "rationalism; middle-class respectability; respect for established order; industriousness; self-discipline; emphasis on the communal over the individualistic" (Warner, Spirits 189). In her stories, Southworth had heavy drinkers directly and indirectly negate all of these virtues, and thereby show their own vices. With the exception of select temperance tales (as covered in Chapter 3), she did not put her own or her characters' popularity in peril by overtly joining the American controversy over liquor.

Southworth could not alienate her readers by being overly preachy, and she utilized what could be called women's rhetoric. Ann Douglas' model work of nineteenth-century American women writers who, in writing of the very sentimental values imposed on them as women, in
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...turn influenced women and American culture, helps explain how Southworth's rhetoric effectively influenced her readers towards temperance. Temperance rhetoric scholar Carol Mattingly explores the great strength of temperance women in particular who devised their rhetoric and ethical appeal in an acceptable fashion through nonthreatening messages and images comfortable to American women and men (1,4,5). Because of their success carefully showing change as possible, women could identify with them and men could accept what they called for. As Scott and Thomas write, "Southworth herself...is best understood as a representative figure, embedded in a dense field of literary activity" within "different modes of professional authorship, publication, and literary value (49-50). We can situate her within the nexus of women writers working against male critics of the nineteenth century.

The successfully vocal mid nineteenth-century women whom Kelley writes about in *Private Woman, Public Stage* include names both inside and outside the patriarchal-dominated canon: Harriet Beecher Stowe, whose seminal *Uncle Tom's Cabin* needs no introduction; Caroline Lee Hentz, who published her own anti-abolitionist work in opposition to Stowe; Augusta Evans Wilson, who supported the Confederacy in her literature; Sara Parton, better known as the columnist Fanny Fern who spoke for women’s rights in the home and in the nation; Susan Warner, whose Christian morals inspired her writings. Kelley also notes other women writers who promoted their beliefs through domestic fiction: Maria Cummins, Caroline Howard Gilman, Mary Jane Holmes, Maria McIntosh, Catharine Maria Sedgwick, and Mary Virginia Terhune. E.D.E.N. Southworth certainly stands strong among these women who conveyed their beliefs through literature, from beliefs in national pride to beliefs in domestic happiness and housewifery, in varying degrees of candor and disguise.
However, as literary historian Nicholas O. Warner explains, Southworth was confined by the socio-literary codes that prevented women from writing too explicitly (and thus condemning) male intemperance since "intoxication was one of the most severely restricted of topics for women authors" (Warner, *Spirits* 186). Critics attacked women writers for exposing male intemperance to young female readers, even when they were trying to teach morality (Warner, *Spirits* 184-85). A *Godey's Lady's Book* critic in 1854 warned that "women of literary reputations, of refined sentiments and delicate nerves—are employing their talents in describing minutely the scenes of drunkenness which are said to occur at public hotels" (qtd. in Warner, *Spirits* 185). This critic joined others who ignored the likelihood that young female readers were being exposed to intemperance in their own private homes. Nevertheless, Southworth used her stories to respond to the social ills and to convey her morality, in direct opposition to critics.

As Naranjo-Huebl writes in her study of the critics of Southworth's day, Southworth was censured by the critics who disapproved of her popularity and her style of writing for the masses. Naranjo-Huebl concludes that "no substantial reviews of her fiction in literary journals after 1854 were found" (138), despite the fact that Southworth would write until the end of the century. She continues, "nineteenth-century literary critics found in Southworth a power that caused them considerable apprehension because of her frank depictions of men's abuse of women, her prodigious output, and her unprecedented popularity, none of which they could control" (142). Habegger declares that *The Hidden Hand* "represents the ultimate in mass favor and critical disesteem" (198). Yet, Southworth continued to become more and more popular in popular culture, and her rhetoric continued to subtly convey her morals.

Other scholars have established the social criticism and even subversions of Southworth's stories. Habegger, whose 1981 study of *The Hidden Hand* helped pave the way for the
rediscovery of Southworth, called the story, "radicalism of the center, not the fringe" and "a popular version" or "female fantasy version" of "Thoreau's essay on civil disobedience" (201, 209). Southworth certainly was radical and disobedient of conventional roles, and scholars have taken note. Criticism has been written on her interest in social constructions of masculinity and femininity (Abate; Griffin; Landry); women's rights and power in the domestic sphere (Baym); social hierarchies of gender and race (Landry); the indeterminacy and fragmented nature of gender and the nation in the antebellum era (Edelstein); and class and racial anxieties (Edelstein; Avallone). This rhetorical analysis of Southworth's concern with temperance will contribute to the growing corpus of studies on this remarkable American woman writer.

As Looby notes, critics have not agreed on Southworth's public position towards issues that divided the nation during the fragmented years surrounding the Civil War. While some see overt arguments against slavery, Looby rationally asserts that Southworth mirrored the Ledger's political nonpartisanship. Looby quotes Southworth, who wrote in an unpublished typescript about being "out of favor with my friends and neighbors on account of my writing [fictional stories] for an abolition paper [the National Era]" (qtd. in Looby 187). While Southworth wrote fictional stories and not editorials for the National Era before moving on to the nonpartisanship Ledger, she fell under suspicion and was distressed by her reputation as an abolitionist. This unsettling experience by the novice writer may have encouraged her to restrain her public views in later years and to instead introduce her arguments into her fiction. This rhetorical analysis will suggest that themes of social criticism of drinking norms are embedded within her stories and fused with what Avallone calls her "mix of idealism and her typical broad humor, including exaggerated comic characterization and ethnic dialect" (Avallone 168). She certainly uses broad humor and exaggerated comic characterization in her scenes with alcohol to appeal to readers.
At the same time, Southworth reflected the rhetoric of temperance female writers who appealed to their readers through nonthreatening messages and images comfortable to American women and men, ultimately allowing women to identify with them and men to accept what they called for (Mattingly). Southworth also played with the overt conventions and features of temperance literature by rewriting its motifs in sensational stories that reached a mass audience of readers, including drinkers. Temperance literature followed formulaic conventions with the same story that preached the values of sobriety and punished the evils of drunkenness through the protagonist who is an innocent young man who succumbs to alcohol or a drunkard father who abuses his family—both end in poverty and/or death (Reynolds & Rosenthal 3-4). Mainstream women writing about intoxication often followed the same basic pattern with the same motifs, and a number of Southworth's stories included the following motifs: "the danger even (or especially) of moderate drinking;" "the disastrousness of being married to a drinking man;" an abusive drunkard forcing or tricking an innocent young woman into a wedding; and the importance of female influence on drinkers within the woman's proper sphere (Warner, Spirits 188). Southworth drew from and often reframed these motifs through her own rhetoric, and freed herself to write sensational stories with temperance motifs.

When we understand that Southworth used her popularity to convey morals, we can challenge traditional critiques of nineteenth century women writers who wrote for commercial success. Most prominently, F.O. Matthiessen in The American Renaissance discounted popular female writers of the 1850s who, he claimed, did not share male writers' "devotion to the possibilities of democracy [and art and culture]" (qtd. in Showalter 71). Matthiessen and other literary historians of the early twentieth century "emphatically placed Southworth outside the canon, reserving her a place in niche studies of popular literature and best sellers" and even using
her "in particular as a necessary, but artistically inferior, background for understanding the achievement of canonical male figures (Homestead & Washington xv-xvi). One literary critic, Frank Luther Mott, even wrote that Southworth's sentimental excess and "bathos" would inspire a readership to "cut its teeth on the irony and psychology of Henry James" (qtd. in Homestead & Washington xvi). Later literary historians noted, and continue to note, the "feminist subtext in Southworth's plots, in which deserted women successfully make their own way in the world without the aid or protection of men" (Homestead & Washington, "Introduction" xvi). The feminist subtext plays out in her portrayal of alcohol.

Throughout the 1980s and 1990s, Southworth found renewed attention, and high praise, from literary critics and historians. E.D.E.N. Southworth: Recovering a Nineteenth-Century Popular Novelist collects twentieth-first century essays that explore the complexity of "Southworth, her fiction, and her readers" (Homestead & Washington xix). These essays focus on, in the editors' words, "Southworth's engagements through her fiction with the social and legal issues surrounding marriage, capital punishment, and slavery...poverty, the struggles of orphans and widows, unwed mothers and their 'illegitimate' children, social class and conflict between the classes..." (Homestead & Washington xxv). We can now add temperance to the list of her concerns, especially as it relates to issues surrounding marriage and the struggles of women and children. As the editors write, "Southworth's social agenda is broad, and her manipulation of literary techniques points to her engagement with her readers and her artistic predecessors and contemporaries" (Homestead & Washington xxv). This directly opposes Matthiessen and other early critics who saw women writers of the nineteenth-century as writing primarily for the mass marketplace and popular culture. Similarly, in A Jury of Her Peers, a comprehensive literary history of American women writers, feminist literary critic Elaine Showalter argues that female
writers wrote for both commercial success and for literature and democracy, and that commercial success and artistic greatness should not be interpreted as mutually exclusive. Women writers may have written for the marketplace, but they also wrote works that reflected and influenced American society.

According to Reynolds, the 1850s was "a decade of culturally influential and increasingly artistic women's literature....a decade of feminist agitation and organizing" (qtd. in Showalter 72). Much of this agitation and organization in the antebellum years was driven by the turbulent state of the dividing nation and individuals' opposing beliefs in slavery, domesticity, and temperance. With fiction becoming a part of the mass marketplace, women and men used fiction "to instruct and persuade, to bring political ideas to life, to investigate the human psyche" (Showalter 83-84). In addition to female suffrage and abolitionism, female writers supported, in Nina Baym's words, "virtually every other current topic both local and national" ("Women's Novels" 336). Yet, as Showalter writes, women writers, including Southworth, "faced internal conflicts over women's role that shaped their plots and voice" (103). Like certain other female writers, Southworth conveyed her beliefs while maintaining popularity in the mass marketplace.

Southworth was writing within the same socio-literary context in which women were becoming a larger segment of American writers and American readers. As women such as Augusta Evans Wilson, Caroline Lee Hentz, and Southworth wrote for the mass marketplace, and their popularity and sales continued to skyrocket, Thoreau, Hawthorne, and Melville "never came within miles of such figures" (Matthiessen, qtd. in Showalter 71). At the same time, high-minded literary magazines such as the *Atlantic Monthly*, which was launched in 1857, "attempted to police, the dividing line between high literary art and popular culture" and mocked women's
Southworth wrote her stories not for high-minded literary consumption, but for mass consumption and everyday life—and to invite change in society.

Two feminist critics see transformative potential in the works of nineteenth-century women writers who used the popular genre of the domestic novel, which centered the action within the home, to write from the domestic sphere in order to invite change in society. Nina Baym argues, "the phrase 'woman's sphere is in the home' could appear to mean 'woman's sphere is to reform the world'" (Woman's Fiction 49). Jane Tompkins likewise argues that the work of nineteenth-century women writers—particularly the domestic novel—"represents a monumental effort to reorganize culture from the woman's point of view...remarkable for its intellectual complexity, ambition, and resourcefulness" (Tompkins 124). In addition, this body of work "offers a critique of American society far more devastating than" those of male critics (Tompkins 124). Writers, prominently Stowe and Uncle Tom's Cabin, created novels with social value by challenging traditional social norms. Southworth, who intersected widely-held beliefs regarding drinking with the social problems of intoxication, created stories of cultural value. Her riveting stories could be accused of relying on clichés and sensational plot twists, but those very devices enabled her to communicate her message of moderation to a wide audience of readers.

Southworth's literature covertly challenged both the literary and the cultural expectations of women of her time—or the true woman. Barbara Welter writes in the pioneering article "The Cult of True Womanhood," that a true woman could not act for herself since her duty was to silently obey, suffer, and submit herself to man's will and her "love itself was to be passive and responsive" (160). Welter quotes The Lady at Home, a women's magazine, reflecting cultural expectations that a woman will "not look away from her own little family circle for the means of producing moral and social reforms, but begin at home" (163). Women not only were confined to
the domestic sphere, but also they were restricted in what they could read. As Welter writes, women's magazines such as *Godey's Lady's Book* had to affirm their purity and their emphasis on domesticity. In contrast, seduction stories and other books that "seemed to attack woman's accepted place in society were regarded as equally dangerous" (166). Southworth's sensational stories could have been accused of the latter—and they were, by her first editor—but they may have been protected by their context: they appeared in story papers that ran entertaining stories rather than opinion pieces. She, like other women writers of the time, would be accused of catering to her popularity—but catering to her readers freed her to subvert traditional values of the true woman and instead invite her male and female readers to change.

Southworth, who believed that love, not laws, could inspire individual change, found the alternative to intoxication in love and domestic life. She subverted patriarchal constraints on female writers, sensationally enhanced her popularity, and led her readers to identify with her heroes and heroines. She gave her readers the models of strong, loving women in relationships of mutual respect and compassion with temperate men who love the women in their homes. This appeal to the pathos found its strongest and most appealing focus in her most commercially successful story, *The Hidden Hand*, which will be examined in depth in the next chapter.
2. Chapter 2: The Rhetoric of Identification: Pathos

This chapter draws on Burke's rhetoric of identification, which demonstrates the writer's concept of her audience and their interests, in order to analyze Southworth's use of stylistic identifications as it plays out in her stories. While rhetorical theories traditionally use the term persuasion, Burke argues that identification is a more accurate term "for describing the ways in which the members of a group promote social cohesion by acting rhetorically upon themselves and one another" (xiv). Identification between members of a social class or individuals can contribute to social cohesion, and a popular writer can lead her readers to identify with her characters—and in so doing, the writer can influence her readers' actions. As Burke writes, an individual "may identify himself with [another individual] even when their interests are not joined, if he assumes that they are, or is persuaded to believe so" (20). Readers may identify themselves with characters in their stories if they are persuaded to believe that they share something in common by an effective writer.

By creating entertainment, pathos, and American traditions in characters and scenes with alcohol, Southworth persuaded readers to relate with her characters, and in turn the ideas of temperance. Her characters and her readers could have "common sensations, concepts, images, ideas, attitudes" (21) that made them consubstantial, or of the same substance. The rhetoric of identification, Burke explains, shows how individuals "become identified with groups more or less at odds with one another" (22). As we will see, Southworth stylistically persuaded her readers to identify themselves with her characters and, with every new story, enhanced the rapport between her morals and her readers.

In the first section, Southworth's best-known story, The Hidden Hand, is assessed in terms of the characters and beliefs and attitudes towards alcohol; in other words, we see a range
of types of alcohol users, providing all readers with a person with whom to identify. Since recent scholarly criticism, and possibly curricular education, on Southworth centers mainly on *The Hidden Hand*, this focused section can contribute to current academic discourse on Southworth. The second section scales back from a close reading of one text and analyzes running themes and motifs in a number of Southworth's stories in order to study how the writer, over her stories, draws on identification of interests to establish rapport with her readers. She appeals to the pathos in the form of humorous and ironic twists on American social drinking traditions that persuade the reader to recognize realistic scenes in the stories and ultimately to reconsider the necessity of alcohol in these circumstances.

2.1 Hidden Temperance in *The Hidden Hand*

Originally published in serial form in the *New York Ledger* in 1859\(^1\), Southworth's best-known sensational story sees the lively yet temperate heroine, Capitola, rescued from the streets of New York by an elderly gentleman, Major Warfield, and brought to rural Virginia where her escapades mix amongst a wide cast of characters—all of whom serve as exemplars of Burke's rhetoric of identification. This cast includes the temperate: the tomboyish Capitola; her suitor, the respectful sailor Herbert Grayson; the sensitive youth Traverse Rocke. Add to this mix the perpetual drunks: the high-class social drinking gentleman, Major Warfield (aka the tempestuous Old Hurricane); the rascal outlaw, Black Donald; the rapists, Gabriel and Craven Le Noir. Each individual's attitude towards liquor reflects national sentiments somewhere between the thirst for daily drink and the wish for temperance. In Burke's terms, each individual is a "separate universe of discourse" but readers and characters "can be classed with other unique individuals as joint

\(^1\) *Capitola's Triumph* was serialized in 1859 to an antebellum audience and after two more serializations, was novelized as *The Hidden Hand* in 1888 (Dobson xiv).
participants in common principles" (22). And with identification comes division—in this case, diverse attitudes towards liquor. Burke writes, "insofar as the individual is involved in conflict with the other individuals or groups, the study of this same individual would fall under the head of Rhetoric" (23). It is in this vein that we survey the rhetoric of identification that plays out through a number of characters and scenes.

As Edelstein notes in her study of the seriality of Southworth's stories in story papers and their hybrid form, her stories represent and enfold "a diverse array of genres, styles, voices, and political locations, thus reassuring readers that the Union itself could contain [cultures and individuals across spectrums]" (45). Edelstein stresses that Southworth was not espousing the ability to unify all these voices; the story instead encompasses diverse voices and contradictory messages, reflecting the fragmented state of the nation. Southworth confronted the conflicting and divided viewpoints towards alcohol of diverse voices through her use of rhetorical persuasion and appeal. She did not attempt to unify them neatly, but this rhetor's use of multiple voices in her hybrid narrative indicates her awareness of the conflict amongst individuals and groups.

The spectrum of personalities and attitudes portrayed by these characters enabled a pathetic appeal, or an appeal to readers' emotions. These characters are to varying degrees relatable, likeable, and understandable. Readers can even identify with the villains' tendency to lose control when they drink; in this case, when readers relate to their partiality for alcohol, they realize the pitfalls of drinking. When it comes to the rascal outlaw, Black Donald, readers can delight in his mischief and identify with his love for fun. In developing a colorful cast of characters and many scenes with alcohol, Southworth developed a rapport with her readers, stylistically persuaded her readers to identify with her characters and their drinking situations
while being entertained, and subtly persuaded them to reconsider their drinking attitudes without making them cry, "No preaching!" Various views can be identified with in heavy drinkers and temperate individuals in *The Hidden Hand*—notably in Southworth's highly likeable and spunky heroine, Capitola.

**Capitola:** "I never touch a single drop" (*The Hidden Hand* 52)

"Umph! umph! Take a glass of wine, Capitola."
"No, sir; I never touch a single drop."
"Why? Why? Good wine after dinner, my child, is a good thing, let me tell you."
"Ah, sir, my life has shown me too much misery that has come of drinking wine." (*The Hidden Hand* 52)

Southworth spoke through Capitola in the dialogue with Old Hurricane above, telling him and her readers—and, importantly, in terms of her rhetorical effect, without preaching—that men could connect with women in a return of inhibitions, respect, and the ardent spirit not of the bottle, but of the individual. As Looby writes, Capitola's very name "evoked the geographical and architectural symbol of national union" (202). Despite being a Southern woman writer, Southworth capitalized on an undeniable commonality between North and South: the (ab)use of alcohol and its side effects. Like Capitola, too many women in the nation experienced or heard of the misery that came with intoxicating liquors. In *The Hidden Hand*, Capitola is (after first being taken from Virginia to the safety of the North as a baby to escape kidnappers, as we are told in the beginning of the story) rescued in the streets of New York and brought south to Old Hurricane's plantation house in rural Virginia. She brings back with her experiences of misery that a typical middle-class white woman could not experience—and yet, a desire for restraint from drinking that any mistreated woman would appreciate.
At the same time, she brings back a mixed-gender, tomboyish personality that shows that temperance knows no gender lines. As Abate writes in her study of tomboyism, Capitola's "popularity transcended the nineteenth-century dictum of separate spheres" and her tomboyism and its connection with race "embodied a radical social critique" (42). Burke's theory of identification helps us understand the effect of this radical social critique. Southworth's readers—male and female—could be appealed to her uninhibited and ungendered nature, and touched by the reasons for which she does not drink. As Capitola overcomes divisions of gender and region, Southworth "move[s] from the factional to the universal" (Burke 24), and connects readers across the fragmented nation to this universally likeable protagonist.

To reiterate, an individual that identifies with another individual "is both joined and separate, at once a distinct substance and consubstantial with another" (Burke 21), and such instance occurs when Southworth equates women with men in a sensational scene between Capitola and the outlaw Black Donald. We are told that when Capitola first saw Black Donald early in the novel, "the instinct of the huntress possessed her" and her quest became not only capturing him, but later redeeming him (157). After Black Donald mischievously sneaks into Capitola's bedchambers later in the novel, Capitola's own mischievous qualities allow her to match Black Donald. Instead of the typical role of man overpowering woman in her bedchambers, the huntress sees his trap, avoids it, and lays her trap. Her trap comes in the form of domestication through drink—connecting him to the life of the home and the feminine symbol of domestic America itself. Once she has brought him within society and the domestic sphere, the side effects of drinking finally take root for the reckless drinker. Readers who are separate from this scene can maintain their fondness for alcohol while still being consubstantial with Capitola's desire to overcome Black Donald through alcohol.
Black Donald initiates the scene with defining himself as the man to be served and Capitola as the servile housewife by ordering her: "Meantime just brew me a bowl of egg-nog, by way of a night-cap, will you?" (387). Although alarmed, she immediately takes on the challenge but twists it by calling on him to help him mix the ingredients. He immediately agrees and the two work together beating their own parts, then Capitola ultimately mixes their ingredients together into a single concoction and adds the brandy herself. She is also the one who fills his goblet and serves it to him; he then "sip[s] his egg-nog, all the while looking over the top of the glass at Capitola" (387-88) and remarks, "A nice little housewife you'll make, my duck!" (389). But in the meantime, she has her own plot afoot as she rearranges the room to set the room's secret trapdoor free and ultimately tricks Black Donald into falling through the trapdoor into the deep. In a reversal of roles, the female uses alcohol to subjugate the uninhibited man.

On the surface, this scene seems to lay a paradox for the temperance movement: if a man can be subjugated through alcohol, why fight adamantly for absolute sobriety? But a deeper exploration suggests that Southworth is showing the pitfalls of accepting socially-prescribed roles of drinking and serving. She shows the inevitably of losing oneself in the bottle as Black Donald physically suffers a downfall. If a man drinks to excess, he loses his self-control and even unwittingly helps the woman to overcome him and her role as a servile woman. Through this exhilarating scene between Capitola and Black Donald, alcohol's ability to incapacitate subtly takes root in consubstantial readers' minds and perhaps reworks their distinct ideas of the insurmountable male.

The ideal of the insurmountable male created two different male roles between the North and the South, as "the notion of autonomous, entrepreneurial, free manhood in the North diverged from a Southern masculinity built around honor and mastery" (Edelstein 38). While
Southern gentlemen, in the name of honor, could have a harder time saying no to their social superiors, men in the entire nation undeniably emphasized the role of drinking in social relations. New York journalists of the *Times* spoke to the entire nation when editorializing against intemperance and those "who give young men wine in the drawing-room" (C.J. Warner, "Intemperance the Great Tyrant"). The same article decried the fact that every social occasion and event involved conferring alcohol unto others "who would have continued sober, had not the temptation been offered under circumstances that appealed to their gallantry" (C.J. Warner, "Intemperance the Great Tyrant"). Old Hurricane, the cultivated and gallant gentleman, enacts this very social ritual by offering young Capitola, and later Herbert, liquor and then is astonished when they refuse—which certainly does not happen often to him. Capitola reflects the New York editorialists' sentiments when she tells her elder, "No, sir; I never touch a single drop... my life has shown me too much misery that has come of drinking wine" (52). Life on the streets of New York has forced her to experience the negative effects of liquor first-hand. But because of that experience Capitola can step back and do what most status-conscious young men could not: say no to their elders. Through studying the rhetoric of identification here, we see that Capitola's attitudes can be identified with—and be appealing—as she remains likeable, does not preach, and does not try to convert Old Hurricane.

**Old Hurricane**: "A noble nature obscured by violent passions" (*The Hidden Hand* 56)

Old Hurricane the elderly gentleman embraces the easily identifiable social customs of offering wine at the dinner table and of partaking in after-dinner wine, customs which would actually begin to decline within a generation (Rhodes 349). He never changes throughout the story, yet readers can identify with him and with Capitola, so he becomes an interesting instance
of how "individuals are at odds with one another, or become identified with groups more or less at odds with one another" (Burke 22). He is blind to differences in opinion from his, especially when it comes to opinions about drinking. Although Old Hurricane can grudgingly accept Capitola's refusal, he is beyond shocked when Herbert, a young sailor, also refuses wine—and even brandy. While it can be accepted that a young lady would not drink, it is inconceivable in Old Hurricane's society that a young gentleman would refuse his offer of liquor. He cannot resist mocking Herbert: "Say no more—say no more, lad! Drink water, if you like. It won't hurt you!" (55). While Herbert fortifies his manhood through respectful temperance, Old Hurricane defines masculinity in terms of males' willingness to drink. He is rooted within the society of gentleman drinkers and cannot perceive the effects of alcohol on women and children like Capitola.

Despite—or because of—his deep-rooted stubbornness, the blustering old gentleman remains identifiable. Southworth introduces us to Capitola's elder in the opening scenes reclining comfortably with a jug of whiskey punch by the fireside. Over the next few pages, we observe him constantly pouring out and emptying yet another glass of steaming liquor, and declaring "this to be the very quintessence of human enjoyment" (10). Yet, the "equally loved and feared" (8) Old Hurricane remains the archetypal plantation owner who lolls in pleasure and explodes when his needs are not met. William R. Taylor in Cavalier and Yankee notes that antebellum writers frequently called the Cavalier gentleman into question: "His characteristic improvidence, his almost childish impetuosity and irresponsibility, his lack of enterprise and his failure to move with the times—in sum, his inflexibility and inadaptability—spell his doom" (qtd. in Baym, "Myth" 185). Southworth certainly agreed on the "Southern planter's hedonistic self-absorption" (Baym, "Myth" 187). Old Hurricane's fixed hedonism and self-absorption are exemplified in his reliance on alcohol—and resemble American social elders, who could be identified with him.
At the same time, Old Hurricane seems to be the quintessential stock character from temperance fiction, which used the appeal of the loving family and showed the failure of patriarchy with abusive, drunkard husbands and fathers. As Sánchez-Eppler writes, temperance fiction relied on the power of the domestic sphere and moral suasion to transform the public soul (65). Women believed that through love, they could impose domestic order without showing any power that would challenge or threaten masculine power (Sánchez-Eppler 63). And so a man could reform himself and be domesticated but still maintain his patriarchal power and thereby his masculinity. Although Southworth never actively tries to reform Old Hurricane, which would alienate readers, she uses him as a covert way to connect to and to reform the American man.

Southworth writes Old Hurricane as a means to incorporate temperance fiction's sentimental conventions of the lovingly redemptive child and the redemption plot as children successfully discipline their father by domesticating and feminizing male desire (Sánchez-Eppler 61-62)—but with a twist. While women and children are portrayed as vulnerable—and truthfully so—the headstrong Capitola refuses to be vulnerable. Yet, the power of this youngster's love emotionally softens Old Hurricane's heart. In a concession to mainstream readers, Capitola never goes beyond telling him that she does not drink, and she does not attempt to make him refrain from drinking. Southworth indeed appealed to her popular readership by without overtly moralizing and without forcing a sudden change of heart for the life-long drinker. Drinking is not the central plot point but instead is a base that reveals moral personalities and social realities. We can look to Burke and Baym to see how, through Old Hurricane, Southworth, who was interested "in the conflict between men and women" (Baym, Woman's Fiction 126), "put identification and division ambiguously together… [which is] the characteristic invitation to rhetoric" (Burke 25). Instead of a perfect solution, readers are left with a conflict that invites reflection.
Southworth, who uses a blend of direct and indirect criticisms of drinking habits, speaks through Herbert to subtly chastise Old Hurricane: "[My mother] said that you had a noble nature, but it was often obscured by violent passions" (56). The older gentleman fails to temper his drinking, and concurrently, his attitude towards men and women who care about him. He becomes a cautious tale for gentlemen who like their drink, especially when his stunning past is revealed. Discovering the villainous Craven Le Noir in his wife's bedroom, he immediately assumed the worst of his own wife and banished her away forever without explanation. His uninhibited nature is quick to assume and slow to change. As he drinks and brews at others and cares not for the effects on others, the women around him suffer. With Capitola, Herbert, and Traverse's help, he does redeem himself and reconcile with his wife, but never notes the effect alcohol has on his spirits. Yet, if Southworth's rhetorical characterization succeeds, Old Hurricane shows readers who identify with him of the flaws of hedonistic indulgence.

**Gabriel and Craven Le Noir versus Traverse and Herbert**

Southworth's characterization also shows that gentlemanly, and not-quite gentlemanly, indulgence in alcohol directly leads to harm for women in *The Hidden Hand* in a time when "more intoxicating liquors [are] manufactured and drunk than ever before" (Parton 189). The arch-villains of *The Hidden Hand*, Gabriel Le Noir and his equally evil son Craven, clearly show the vice of intemperance and its effects on women. Twenty years before the setting of the story, Gabriel Le Noir, "elevated by wine," boasted to his mess-mates of his intimate relationship with Marah, Old Hurricane's wife (95). A generation later, Craven Le Noir at friend's dinner party "talk[s] in his cups" about being intimate with Capitola (362). When Capitola finds out, the narrator describes her as she would any woman whose honor has been callously slandered and
defamed by an inebriated man: "Face, neck and bosom [a]re flushed with the crimson tide of indignation!" (363). The Le Noir villains' uninhibited natures reveal their disregard for a woman's honor and their own desire for social power and pride. Succumbing to the uninhibited power of drink reveals their uncontrolled natures. They are the dripping manifestation of cruelty, which Southworth herself actually defined in a questionnaire as the trait she most detested in mankind (Huddleson 76).

Southworth's answers in the questionnaire suggest her dislike of the loss of control that comes with drinking. She most dreaded "the loss of love and ideas" and the saddest words in the world were "Death, Hate, Blindness, Hell, Farewell" (Huddleson 77). All of these occur with inebriation and most certainly in the case of the Le Noir villains who lose all love for women and only live in blindness, hate, and hell. Directly relating these villains' drinking to their damage of women's reputations through appeal to the pathos effectively drops a seed in readers' minds about the social and domestic vice of intemperance. Burke can here help us see how readers would not want to identify with these villains. Those readers who may identify in some aspects with these heavy drinkers may feel enough displeasure at their connection to wonder whether they should restrain their own indulges. Similarly, women readers who could see the connection between men in their own lives and these heavy drinkers could be driven by their own displeasure to encourage change. At the same time, the Le Noir villains stand out against two genuinely good men—men with whom readers may want to be identified—in the same story.

In the questionnaire mentioned above, Southworth listed magnanimity as the trait she most admired in men (Huddleson 76). Nobility and generousness of spirit are seen in the sailor Herbert and the young doctor Traverse, two temperate young men who show the women in their lives nothing but respect and true love. They also breathe what Southworth called the sweetest
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words in the world: "Life, love, light, home, heaven and mother" (Huddleson 77). Devoted to
their mothers, they never drink or abuse women. Herbert declares, "If I never use intoxicating
liquors, it is because I gave a promise to that effect to my dying mother!" (55). Empathic to
women, Herbert has the emotional depth necessary to refuse a gentleman's drink. He not only
sees the other side of the glass, he accepts that tempered viewpoint and lives his life accordingly.
His respect for women is reflected through his ability to unconditionally love Capitola—and this
passion for love and the domestic sphere is an identifiable appeal to the pathos.

Through the young sailor and young doctor, Southworth connects with the "increasingly
urgent national discussion about manhood" that took place in the 1850s (David Greven, qtd. in
Griffin 93). Manhood was challenged by feminine wishes for temperance, but Southworth uses
strong characters and heightened emotional appeal to show that a true man will stop drinking for
the sake of his family, himself, and his country. Even when they could easily succumb to the
average man's uninhibited attitude, the narrator tells us they stand strong: "Traverse stood with
kindling eyes and blazing cheeks, scarcely able to master his indignation; yet, to his credit be it
spoken, he did 'rule his own spirit' and reply with dignity and calmness" (242). Even thought he
could easily fly into an uninhibited rage, like men who consume spirits, Traverse controls
himself and his own spirit. He insists in protecting his love, Clara, and finds a nonalcoholic
substitute for her as her father lies dying:

"Stay, dear Clara—compose yourself first! You would not go and disturb him with this
frightened and distressed face of yours—let me get you a glass of water," said Traverse,
starting up and bringing the needed sedative from an adjoining room.... "There, Clara,
drink that and offer a silent prayer to heaven to give you self-control." (223)

Traverse and Herbert are never seen with a drink in their hands and their abstinence from alcohol
coexists with moderation in mind and behavior. They never fail to show anything but respect and
compassion, especially towards women. Traverse and Herbert display a manhood that transcends
the vice of inebriation and that affirms the virtue of love, the home, and female beauty. As Griffin study of masculinity in *The Hidden Hand* assesses, they are a "vision of the restrained manhood Southworth values: a man whose treasures are not land, power, or money but home and companionship" (98-99). Moreover, they "challenge what it means to be submissive" (Griffin 101). Love becomes their alternative to alcohol, and love is a spirit they infuse in their loved ones. A male reader could almost want to identify with them, if he does not already, and could be driven to improve his own morals in order to become more like Herbert and Traverse. A female reader could likewise want to connect these men with the man in her own life by helping him emulate them. In this manner, Southworth encourages identification in order to improve morals.

**Black Donald:** "A laughing devil" (*The Hidden Hand* 336)

At the same time, Southworth balanced virtue-affirming morals with inebriated men who cheer in their drunkenness—entertainment that readers could identify with. Extreme excess and mischief—in mind and behavior—are the themes for Black Donald and his band of outlaws. At the helm of his roguish band who rendezvous at inns and kitchens surrounded by food and drink, he is seen throwing himself into his seat at the head of the table and quaffing off a large draught of ale (161, 483). He throws himself with abandon into alcohol and the delight it brings him. Just as he is always laughing at life itself, he drinks to have a good time and nothing more. Even when breaking into Capitola's bedchambers, he laughs at the chance to take what he calls a "hearty swig" several times from Old Hurricane's brandy (382). Laughter and drunkenness are equated with pure fun and glee in life, and this is exemplified when one of Black Donald's men observes him laughing alone and advises him, "Cap'n, I don't know what you think of it, but I think it just as churlish to laugh alone as to get drunk in solitude" (143). Southworth allowed
only those characters who live outside of society away from the domestic sphere to exult in the thrill and insanity of insobriety.

Southworth's plot reflects popular opinion's sensational stereotype of alcohol and its resultant recklessness as being directly correlated to crime. Dramatic criticisms by Mrs. Condiment and Old Hurricane describe Black Donald as "the awfulest villain that ever went unhung!" and "a demon" in addition to quite a few other adjectives (155, 156, 256). But even "even the devil is not so black as he is painted" (156) and a deeper study of the outlaw reveals his temperate mind. Black Donald is not evil in the vein of the Le Noirs; rather, he is mischievous in the style of Capitola as he shares her irresistible delight in the fun of life and her always-laughing mood. The always-laughing Black Donald "eschew[s] violence, as being likely to provoke aftereffects of a too fatal character" and his genuine glee in life allows for his salvation (380). After he roguishly sneaks into Capitola's bedchambers, he bursts into laughter as he sees the layout Pitapat has left for Capitola and eagerly awaits his love. After Capitola comes in, she likewise bursts into laughter at same layout. Black Donald here comes face to face with his love and life and thus creates an opportunity for her to redeem him. His girl, this "imp of Satan" (395), as Old Hurricane calls the mischievous youngster, furtively helps her devil escape captivity and start fresh elsewhere. The two mischievous sprites find laughter and redemption in life itself beyond the bottle.

Black Donald could perhaps be the most identifiable drinker in The Hidden Hand, criminal escapades notwithstanding. Many men could not attain Old Hurricane's social status, or the Le Noir villains' evil, or Herbert and Traverse's sobriety. But men could relate with Black Donald's intoxicated glee in life, fun, and mischief as an escape from the demands of life itself. But Southworth and contemporary women knew too well the dangers that came from male
inebriation in the domestic sphere. Southworth's drinking characters became images that her male readers would hopefully take in mind the next time they drank around their wives and children. Ideally, they would model Traverse and Herbert, who honor not only themselves and their countries through the course of their lives as doctor, sailor, and soldiers, but as loving sons and husbands. Female readers, through the Capitola within them, would likewise cherish the intoxicating concoction that is love. Through the identification, or connection, between characters and readers, all entities become "participants in a common substance of meaning" (Burke 23). Meaning is found in the tempering influence of wives and lovers, which is reinforced in Southworth's other stories, as examined in Chapter 3.

2.2 Irony and Humor in American Drinking Traditions

This section scales back from a close reading of one text and assesses the pathetic appeal in the form of humor, questionings, and ironic twists on drinking customs in a number of Southworth's stories. Her scenes are filled with American norms of drinking at the dinner table, serving wine to travelers, partaking in a celebratory drink during the holidays, toasting comrades and superiors. These scenes reflect the common social view of the nineteenth-century, and perhaps even today, that when wine and food "appear on the table....the dinner may be regarded as possessing an ethical indication of the character of those partaking in it" (Rhodes 87). Since these social traditions are familiar to readers, identification is possible—and certainly, a number of nineteenth-century, and even modern, American readers would agree that the sharing of drinks serves as an indication of honor, ethics, and communal values and principles. To overtly condemn the basic social fabric of American culture would be to alienate readers. In Southworth's works, we do not see direct condemnations of sociocultural beliefs, but satirical
portraits of the widespread use of liquor as a symbol of respectability. From after-dinner drinks to hospitality and toasts, she realistically depicts alcohol’s role in social customs. She creates irony and humor to entertain readers, plays up how fanatical drinkers can become, and portrays drinkers who drink to forget. She even critiques, through some humor, alcohol’s function as a restorative for the ailing. By enhancing the humor of supposedly decorous situations and inviting readers to realize the absurdity in these customs, she can subversively but safely challenge sociocultural norms.

Southworth's satirical rhetoric could ultimately affect readers' attitudes towards their social drinking habits—all the while without moralizing. The ability for literature to affect reader's actions is a major feature of Burke's theory. Burke writes, "a doctrine of consubstantiality, either explicit or implicit, may be necessary to any way of life" (21). He continues by describing the old philosophies' belief that substance is an act and a way of life is an "acting-together; and in acting together, men have common sensations, concepts, images, ideas, attitudes that make them consubstantial" (21). Male and female readers can identify with each other and with characters through the communal actions of everyday life and society. Through her satirical portraits of liquor used as a means of morality, Southworth uses daily activities to create and to subvert this social connection. When the absurd nature of drinking situations is enhanced, even readers who drink might be able to sense the absurdity of some drinking customs. As readers act out absurd sensations and images through Southworth's characters, those with divided viewpoints become consubstantial.

After-Dinner Drinks
Southworth's absurd depiction of social actions to connect with readers who actually engage in these actions reflects Burke's assertion that, "since identification implies division, we [find] rhetoric involving us in matters of socialization and faction" (45). Indeed, Southworth seems to exploit mental and social divisions in a number of her stories to question drinking traditions. In quite a few works she portrays the realistic social customs of ladies leaving gentlemen to their after-dinner drinks at gatherings both formal and intimate. In successive chapters, *The Lost Lady of Lone* sees its heroine, Salome, and her hostess leaving the gentlemen to their wine. In the latter scene, her father then proceeds to drink and negotiate his daughter's marriage to his guest over their drinks. The after-dinner drink provides a time to discuss gentlemanly manners between potential in-laws, to the disregard of whether or not the lady in question should be present. Southworth employs the motif of gentlemen discussing matters away from women over drinks, and certainly seems to critique the social tradition that excludes women. Her characters act out Burke's statement that identification implies division since, after all, "if men were not apart from one another, there would be no need for the rhetorician to proclaim their unity" (22). In this case, men and women are forced apart from each other by the traditions of society, and Southworth turns this concept on its head in several of her stories. By bringing this physical division to readers' attentions, she makes possible connection between those with divided views, namely, drinkers and nondrinkers.

As Baym writes, Southworth "appropriates and employs conventional rhetoric....[and clichés] not to avoid experience but to control it" (*Woman's Fiction* 113). She appropriates conventional rhetoric and scenes to control and challenge—to subvert—traditional social experiences, as she does when portraying the exclusion of women. With Burke and Baym in mind, we now turn to a supper party in *A Noble Lord* in which two young gentlemen grow more
and more inebriated. Suzy fails to perceive their intoxication, but another lady, Mrs. Brown, has observed their intoxication and futilely tries "to catch Suzy's eye, that she might telegraph, her to rise and leave the 'gentlemen' at the table" (266). "Gentlemen" in quotation marks conveys the clear opposite: they are anything but gentlemen. The men indicate this when Mrs. Brown, finally failing to be subtle, states, "My love, I think we had better retire" (266). The "gentlemen" immediately mock her, hiccupping: "I say, she thinks we're at dinner, and she's going to leave us over our wine!" (267). This scene evokes the emotions of humor and outrage, depending on the viewpoint of the reader. Men who enjoy their liquor may recognize characters in this story and laugh at the scene. Women who have experienced this firsthand may find themselves questioning the entire practice—a response temperance advocates would endorse. And yet, the average reader may just disapprove of the men's behavior and still laugh at the contrived nature of some social relations. Through these scenes, Southworth the rhetor seems to be questioning this division and by implication even suggesting the wish for unity of men (and women) who are apart from each other. By playing up the humor, she protects herself from charges of slander against American society.

**Hospitality**

Southworth employs the repetitive conventions of hospitality towards acquaintances and strangers and finds opportunities to poke fun—and holes—in the norms of social relations that are not questioned by others. For instance, serving liquor to travelers—a required social courtesy in American society and in many of Southworth's stories—has an unexpected ending in *The Hidden Hand*. Mrs. Condiment gives a mug of ale to a traveling sailor (who turns out to be the outlaw Black Donald), dutifully saying, "He shall have his supper and a mug of ale and go on his journey" (153). She takes on the role of the hostess who cares for the traveler by providing him
with rations that includes alcohol to reinforce his strength. To not do so would be uncultured and unfathomable. But Southworth cleverly shows the flaw in blindly serving anyone: Mrs. Condiment ends up serving liquor to the very last person she does not want to see inebriated and alone in a room with her—the outlaw Black Donald!

_Ishmael_ humorously puts into question the custom of giving liquor as a sign of hospitality. Mrs. Jones arrives at Hannah's humble hut, and Hannah hospitably instructs her sister Nora to pour out a glass of her finest—and incidentally, her strongest—wine for the visitor to warm her up. After Hannah warns her not to let the wine get into her head, Mrs. Jones declares, "Law, child, I wish it would; if it would do my head half as much good as it is a-doing of my insides this blessed minute!" (121). The narrator describes the old woman "slowly sniffing and sipping the elixir of life, while her bleared eyes shone over the rim of the cup like phosphorus" (121). As the visitor continues to sip from the intoxicating liquor, she proceeds to gossip about the scandalous news of a mysterious woman, who unbeknown to her is Nora herself. The scene turns humorous as the two hostesses watch their intoxicated guest drink up her own story and ramble on about the mysterious woman whose name she just cannot remember. This mysterious woman, Nora, can only sit and silently giggle. And readers can laugh, and look down, at a person who could not control her liquor—and perhaps recognize this figure in their lives. In Burke's words, "two persons may be identified in terms of some principle they share in common, an 'identification' that does not deny their distinctness" (21). Readers could identify with, and yet stand comfortably apart from, characters with flaws they would be uncomfortable recognizing in themselves.

_Honor the Toast_
Humor and respect form the foundation of many of the toasts—another common tradition—in Southworth's stories. Characters raise their glasses to honor their equals and their superiors, to celebrate devotion, health, honor, and celebration itself. The toasts are normal, respectable aspects of social life—but Southworth finds irony even in toasts, as they are not always a sign of respectability. Some of them prove to be the exact opposite of what their characters try to portray. Others seem simply over the top and unnecessary. Combined, they put the very concept of the toast in question.

Black Donald and his band of outlaws in *The Hidden Hand* fool and mock the law, but do revel in each other and their own code of honor and their hierarchy of power. This honor sees them filling their mugs with ale, rising up in respect, and toasting their captain (161, 483). These mugs are their symbols of tribute (to their captain), of celebration (of the captain's love), of mourning (of their matron's death), of death watch (over Black Donald's coming execution), of final parting (in a valedictory hurrah). Alcohol is the central, social element of their lives of crime, honor, and revelry in mischief. But by rising and toasting, and rising and toasting, on every minor occasion, their payment of honor becomes a cliché and intensifies the humor, mischief, and insignificance of their toasts.

Southworth uses humor in a pivotal scene in *For Woman's Love* to reinforce the endless ceremonial nature of toasts and individuals' desire to portray their own respectability. Mr. Rockharrt has his butler go around the table and fill every glass with champagne for a toast in which he announces, much to everyone's utter shock and his granddaughter Cora's dismay, Cora's own betrothal to the duke. Everyone obediently rises "to the occasion and honor[s] the toast" (n.p.). All sit, except for the duke, who remains standing, and "though somewhat embarrassed by this unexpected proceeding," in turn toasts not to his betrothed, but to Mr.
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Rockharrt himself. "All, except Cora, [rise] and honor[-] this toast," and "then the health of each member of the party [is] proposed in turn" (n.p.). By this point in the story, readers are highly entertained by the comical nature that toasts can turn out to be—and how the gesture itself can be void of meaning. Alcohol perhaps is not an ideal indication of the nature of the individual or his social status.

**Ironic Effects of Alcohol**

To reemphasize Burke's concept of identification and consubstantiality, he writes that a person identifies, or "is 'substantially one' with a person other than himself...[and] at the same time he remains unique, an individual locus of motives" (21). Southworth seems to have known that her readers would have individual motives and beliefs towards alcohol, but that they could read about the ironic effects of alcohol through the buffer of characters outside of the self. And she wielded that well through her pen. *The Lost Lady of Lone* introduces us to a young marquis whose character and conduct is widely debated through opinions and rumors: "Many called him a devoted son, filled with the spirit of heroic self-sacrifice. Many others affirmed that he was a hypocrite and a villain, addicted to drinking, gambling, and other vices...[One] would hear these opposite reports and never be able to decide whether the [marquis] was a model of virtue or a monster of vice" (n.p.). The ambiguous correlation between liquor and character plays out well in Southworth's many different characters and stories—from the positive to the negative. And irony exists in many. For instance, *A Noble Lord* cleverly parallels the perceived positive and negative aspects of drinking through Suzy's anxieties. Inebriated men accost her verbally and physically, which through a chain effect leads to her innocent friend being accused of murder, which in turn leads her to be prescribed liquor to relax her against any troubles. But liquor caused all her troubles in the first place! Some female readers could identify with some of Suzy's
anxieties or experiences, and be offended by what happens to the character. Through this sense of identification, they could self-reflexively consider their own lives and the motives for drinking.

Liquor frequently leads to ironic, downward spirals in Southworth's works. Sybil, who has been abducted by a band of robbers in *Tried for Her Life*, and escaped, only to be abducted again, is now rendered by despair into a catatonic state. Wine is immediately declared as the solution and one of the robbers finds a black bottle in her luggage, then laughs, "There! ha, ha, ha! there's some of her own old port! We made a raid upon Black Hall buttery last night, on purpose to provide for her" (*Tried for Her Life* 124). Indeed, Sybil has been given her own stolen port! Southworth draws from this situation for more humor later when Miss Winterose despairs over having to tell Sybil that "them devils" stole the old wine from her cellars (166). The narrator remarks, "Of course Miss Winterose could not guess that Sybil had heard of the raid upon her cellars" (166). More than that, Sybil drank the stolen goods! The humor here appeals to readers and offsets any discontent readers may have with being taken advantage of under the influence.

Southworth certainly applied liberal doses of absurdity to alcoholic situations, as in an incident in *Her Mother's Secret*. Miss Meeke, a governess, finds a new guest who has yet to introduce herself fast sleep and "snoring sonorously" on her couch (n.p.). The governess' charges, two young girls, fret over what they have done. Apparently, the guest requested wine but the young girls "made a mistake and poured out a claret glass full of cognac brandy and brought it to her" (n.p.). Did she drink it? "Every drop! And she said it was proof brandy, and worth a bottle of common stuff! And then she talked a good deal, and then she lay down on the sofa, and went to sleep" (n.p.). The passed-out guest has consumed more spirits than she could handle. Intensifying the humor, two men of the house enter abruptly talking loudly, and startle
her out of her slumber: "she [sits] up, rub[s] her eyes, yawn[s] loudly, ask[s] where she [is], and express[es] a suspicion that she had been asleep" (n.p.). One man, Mr. Force, politely pronounces to the stranger on his couch, "I hope you have rested, ma'am" (n.p.). Their forced politeness accentuates the absurdity—and the familiarity—of a drunken figure passing out on one's couch. A reader would be hard pressed to not identify with this situation.

Similarly, a scene in Victor's Triumph ludicrously illustrates the (negative) effects of overdrinking. A fellow cries out about seeing a spirit then passes out, and a frightened young lady asks his servant if the poor fellow has been drinking.

For an answer Jerome, without the least hesitation, seized Taters by the head, pulled open his jaws, and stuck his own nose into the cavity and took an audible snuff. Then, releasing the head, he answered: "No, miss, he a'n't been drinking nuffin. His breff's as sweet as a milch cow's. I reckon he must be subjick to epperliptic fits, miss, by the way he fell down here all of a suddint, crying out as he'd seen a sperrit." (n.p.)

Some readers might find hilarity in this scene, from the servant's bluntness to the passed-out individual, to the easily-frightened young lady. The entire scene is crazy, and it begins with the drunk fellow who believed he saw a spirit. Through his insanity, readers may realize the reality-shifting nature of intoxication and its (negative) effects. They identify with this sentiment, and can safely explore it through the body of the other, without having to directly face it within themselves. Consubstantiality thus frees them to explore humanity's imperfections without baring their own soul to bitter self-inspection.

Intoxication certainly leads to reckless behavior, which several characters lightheartedly mock throughout The Hidden Hand. When the temperate Herbert seemingly acts foolish, Old Hurricane trumpets at him, "Have you been drinking so early in the morning?" (331). To a crazy story, Capitola bursts, it "is all moonshine!" (78). In many instances, Southworth cleverly employs intoxicated humor to depict the seriousness of alcoholism. Two gentlemen at a supper
party are overdrinking in *A Noble Lord* and notice that a lady is trying, but failing, to signal to another lady that they should leave the men to their drinks. One leads over to the other and speaks, loudly enough for the ladies to hear them, "What is deuce is the matter with the old girl?" (266). The other replies, "I'm sure I don't know, unless she's had more champagne than is good for her" (266). Disregarding female nature, these men playfully blame her actions on champagne, and female readers may not find this attribution acceptable. Peeling back the layers of initially humorous situations reveals an entirely different appeal to the pathos. Instead of evoking the emotions of laughter, Southworth's scenes evoke the emotions of displeasure and even indignation at social drinking norms that fail to respect women and their roles in society. Such emotions and scenes are identifiable in society, and by recognizing and disapproving of them on the page, readers could reconsider such events in their lives.

**Drinking to Forget**

Southworth takes what initially seem to be typical entertaining scenes and imbues them with despair. For instance, while becoming insensible may be part of the appeal of drinking, men who drink too much in *The Hidden Hand* lose all care for life. After a particularly shocking incident, Old Hurricane laments, "Ugh! Oh, for some lethean draught, that I might drink and forget" (258). A lethean state, or dreamy state of forgetfulness, is bliss for the old gentleman who drinks to free himself from the moment. A lethean existence surrounds Black Donald's band of outlaws prominently when they are hiding out in the abyss, fittingly called Devil's Punch Bowl. His men are found among "some dozen bottles of brandy or whiskey...in various stages of intoxication...a state of exhaustion or drunken stupor" (337). With nothing else to do or live for at this moment, Black Donald's outlaws choose to freely forget, to enter oblivion and inexistence. Their detachment from life is a warning to readers: spirits can lead to a lack of spirit.
Southworth uses misery to show the states of despair that often lead one to drink and forget—or drink to forget. Betrayed by her new husband in *Self-Raised*, Claudia is trapped, imperiled, and lonely in his castle. Dinner "always seemed like a funeral feast. Here, Claudia formed the habit of drinking much more wine than was good for her; and she did it to blunt her sensibility, to obtund the sharpness of her heartache, to give her sleep" (66). The social customs of taking alcohol with the dinner plate, and after dinner, is put into question. After drinking "enough to make her sleep.... she would go to bed, sink in a heavy, feverish sleep that would last until morning, when she would awake with a headache, as well as heartache, to pass just such a day as the preceding one" (66). Social norms form a downward spiral that she must drink to forget about, but that she—and readers—cannot escape from. Here, consubstantiality forces a strong bond that connects readers with despair that can only be escaped by ceasing to drink.

**Liquors as Restoratives**

Ironic and humor lead to the absurd as Southworth's rhetoric is especially convincing when she writes about using alcohol to restore the ailing. In one tale, the narrator interrupts her narrative to opine:

> I do say, what will probably shock my temperance readers, that all persons were counseled by their physicians to keep themselves always slightly under the influence of alcohol, so long as the pestilence should last. And most people took the advice, finding, at least, something in the half-stimulating, half-stupefying effects of liquor to brave or dull the sense of danger... (*"The Presentiment"* 176)

In some stories Southworth simply presents social realism: patients were habitually given alcohol to restore their strength or ease their pain. But even in such scenes Southworth finds the opportunity to put this custom in question. In *The Lost Lady of Lone*, a mystery man collapses at the convent and "a few drops [a]re forced down the throat of the fainting man, who soon [begins] to show signs of recovery" (n.p.). Alcohol is literally forced down his throat. Other stories
likewise show liquor being used as a restorative to excess. The narrator of *The Lost Lady of Lone* puts into question whether one truly needs alcohol when telling readers, "Wine was not the proper drink for Salome, in her flushed and feverish condition. But she was both faint and thirsty, and the wine, mixed with water, seemed cool and refreshing, and she quaffed it eagerly" (n.p.). She reflects readers who could identify with the desire for alcohol, despite the impropriety of such desire—but she questions the rationality of forcing that desire.

She portrays the absurdity of always offering liquor to the ailing and her narrators often depict the fuss through the lens of the absurd. When Suzy in *A Noble Lord* faints from love sickness, the housekeeper cries out for brandy and, fretting over the senseless girl, puts "the brandy to her motionless lips, but without present good effect" (249). As soon as Suzy comes around, the housekeeper begins to force her to swallow more brandy. As the "fiery liquid" "half strangle[s] her," causing Suzy to "cough a great deal and to weep a little," the housekeeper bluntly says, "There, never mind its strength and fire; it will do you good" (250). The first words out of Suzy's mouth are, "Why did you give me that burning stuff? I think it has taken all the skin off the inside of my throat" (250). The housekeeper abruptly explains that Suzy fainted, then immediately instructs her to take yet some more brandy. Southworth entertains and criticizes this norm through enhancing its absurdity and the awkwardness of Suzy's discomfort.

Southworth reflects emotions that readers could identify with—the appeal of alcohol—and recasts them in ways that could lead readers to rethink the presence of alcohol in everyday life. As Burke concludes, "a speaker persuades an audience by the use of stylistic identifications; his act of persuasion may be for the purpose of causing the audience to identify itself with the speaker's interests; and the speaker draws on identification of interests to establish rapport between himself and his audience" (46). Realistic American norms are projected them through
the lens of humor, questionings, and irony in an appeal to readers' emotions. Since these stories are situated within the sensational, readers could safely be entertained without feeling forced into total abstinence. The intimacy of those recognizable norms leads readers to emotionally identify themselves with these characters. The common sensations felt—perplexity at questionable norms, unease with drunkards—could allow them to find commonalities and social cohesion with groups that were at odds with them: temperance advocates, for instance. Temperance rhetoric is amped up in a few of Southworth's stories that are directly marketed towards women, as reviewed in Chapter 3.
3. Chapter 3: Inviting the Rhetorical Audience to Be Mediators of Change

This chapter draws from Bitzer's concept of the rhetorical situation to assess how Southworth invited her readers to mediate change in themselves and in their loved one through the stronger use of temperance motifs and morals in certain stories. Bitzer explains, "a work of rhetoric...functions ultimately to produce action or change in the world... by bringing into existence a discourse of such a character that the audience, in thought and action, is so engaged that it becomes mediator of change " (3-4). In the following stories, Southworth engages her audience in thoughts and actions that serve as mediation to persuade them towards moderation. In other words, Southworth invited her readers to respond by reconsidering their attitudes towards overindulgence. In Bitzer's words, "the world really invites change—change conceived and effected by human agents who quite properly address a mediating audience" (13). The humane Southworth properly and entertainingly addressed her audience and invited them to change. As we study her temperance tales in this chapter, we should be reminded of Bitzer's assertion of the relation between rhetorical situations in a work of literature and in reality:

We should note, however, that the fictive rhetorical discourse within a play or novel may become genuinely rhetorical outside fictive context — if there is a real situation for which the discourse is a rhetorical response. Also, of course, the play or novel itself may be understood as a rhetorical response having poetic form. (11)

The fictive rhetorical discourse that speaks against alcoholism in Southworth's temperance tales transforms into genuine rhetorical discourse with poetic form when perceived by readers who can then change society and reality. With Bitzer as an organizing factor, this chapter shows how popular literature could enable social change in reality.

The first section of this chapter reviews how certain stories directly warn readers against the dangers of drinking, and how the rhetoric of redemption evokes spiritual and emotional ideals. Even as her narrator laments over souls suffering temptation and praises redemption, she
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speaks through compelling stories without condescending to the reader. The second section shows how she embedded rhetorical devices within stories that warn against overindulgence. Rather than detracting from the stories, they augment the impact of the narrative and the reading experience. In presenting spirited individuals and spirited love as the ideal substitute for ardent spirits, Southworth speaks to the universal human emotions of hope and cheer.

3.1 Rhetoric of Redeeming Love

In a few temperance and religious tales that clearly address readers who would willingly read into the morals expressed by the author, Southworth seems to intentionally speak the voice of temperance. This section covers Southworth's religious, moral temperance literature as a point of contrast to her other stories that helps us appreciate how she appeals to readers with various points of view in various ways. In these religious and temperance stories, she employs the rhetorical device of a poetic narrator loftily despairing at lost souls, rejoicing in redemption and happiness, and conveying the pathos of morality and love. Although there is a sense of moralizing in these select stories, Southworth does not overtly preach; through characters who serve as symbols, metaphors, and models, she poeticizes temperance in stories that are marketed as temperance and religious allegories for a specific audience that would welcome them, rather than as popular stories sold to a general audience. Thus, she can directly invite this specific audience to be mediators of change within their own lives.

Two stories, The Married Shrew and "New Year in the Little Rough-Cast House: A Temperance Tale," were clearly marketed towards a female and temperance-oriented audience. These novelettes were later published in a holiday story collection titled Christmas Evening Legends, a collection filled with religious motifs and themes, including redemption, love, and
salvation. Southworth explains in a preface that "New Year" and similar novelettes were written "to illustrate that distinct principle of Christian ethics or social philosophy, indicated by the text of Scripture selected as its motto" ("Preface" 27). Establishing this Christian author's religious and temperance themes, the novelette's epigraph is a Proverbs quote that warns of the evils of drinking. She speaks directly to an audience that would embrace her motifs and be open to creating change in their lives. Bitzer writes that "the rhetorical audience must be capable of serving as mediator of the change which the discourse functions to produce" (8). A general audience of heavy drinkers may not able to, or be willing to, serve as mediator of change in their drinking habits. Those open to temperance, alternately, would be capable of mediating the change that her discourse functions to produce in society.

Throughout "New Year," the narrator speaks the voice of temperance and accentuates the flaws of overdrinking. The 80-page novelette recounts the stories of three newlywed sisters and their husbands who live in three identical cottages next to each other, and all suffer economic and moral dilemmas throughout the story. The narrator emphasizes the identical situations they begin in, to emphasize the drastic distinct paths down which liquor takes them. The eldest sister, Mary, "the total abstinence woman," is the only one to hold on to her dowry, her cottage, and her lot (320). The other two sisters, Ellen and Lydia, "lose through intemperance" the possession of their homes and properties (320). Their husbands also succumb deeper and deeper into alcoholism, endangering their wives and families. The narrator tells the reader, "I wish you to remember these facts," and goes on to contrast the two sisters who contracted the appetite for

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2 Proverbs 23: 29-32. Who hath woe? who hath sorrow? who hath contentions? who hath babbling? who hath wounds without cause? who hath redness of eyes? They that tarry long at the wine; they that go to seek mixed wine. Look not thou upon the wine when it is red, when it giveth his colour in the cup, when it moveth itself aright. At the last it biteth like a serpent, and stingeth like an adder.
spirits with the only sister, Mary, who was never exposed to liquor (306). The narrator's lesson? Even the presence of liquor is too much of a temptation.

The narrator leads readers through the three sisters' paths down temptation. Ellen's new husband, Bohrer (who is not given a first name) has "not the moral courage" to resist his customers' requests that he sell alcohol, and begins selling liquor in his shop for selfish economic purposes (272). The narrator soon tells us of "mad revelers whose orgies" are "perverting [the shop] into a scene of roistering festivity [to] shout the Old Year out and halloo the New Year in" (274). Meanwhile, young Lydia is thrilled with all the new tastes and dresses her new husband Frank Miller seduces her with, and childishly exults in drinking with him. She serves as a warning for young readers, and at this point in the story, the audience is so engaged in the story, or in thought and action that they can become mediators of change in themselves and in their loved ones.

All along the while, the sister's mother, Mrs. Anderson, has been observing them. On separate occasions, she observes both sons-in-law failing in moral character and drinking heavily. She tries to warn her daughters of men and families who suffer from the worst effects of habitual intoxication, and advises moral courage to talk to him. Lydia speaks for the reader when she says, "I have heard of some husbands who have been driven into greater excesses by the reproaches of their wives—may there not be a danger of that in this case? May not Frank, humiliated in his own estimation by my attempts to reform him, plunge into dissipation of which he is guiltless now?" (292). Her mother in turn speaks for Southworth when she says, "My dear! no!—for this reason—you will 'speak the truth in love,'—as it must be spoken, to do good. All the difference in effect lies in this—the truth—spoken in anger, scorn, reproach, or love." (292-93). Through her, Southworth invites readers to love and guide drinkers to redemption.
In a pivotal scene, Mrs. Anderson speaks to Frank Miller freely as a son and a "daughter" and tells him, "I know your disease!" (294, 295). To take Bitzer's terminology, this "particular discourse comes into existence because of some specific condition or situation which invites utterance" (4) and "this invited utterance participates naturally in the situation, [and] is in many instances necessary to the completion of situational activity" (5). The rhetor here responds to this man's imperfect alcoholic condition, and by participating through discourse, can enable this man to actively fulfill his path to sobriety. Mrs. Anderson proceeds to tell him the extended story of her own fall into temptation as an overwhelmed young mother and widow. Through their shared experience, Frank recognizes his story in hers and tells her, "I reverence you, mother! You are my salvation...[W]hen I suffer a great temptation, I will come to you, and you shall encourage me, and help me to bear it—for you will understand it, and your comprehending sympathy will be a perfect support" (298). In a reversal of the expected gender roles, the older woman is a reformed alcoholic who guides younger men towards abstinence. She is the model of the dangers of drinking for both younger men and women. Mrs. Anderson takes a double role here as she is both a means of warning, and a means of deliverance. And for Southworth, the female is always the agent of change and the means of deliverance from which men find hope and redemption.

And Frank succeeds, for a time, until he is pressured by his peers and particularly his brother-in-law, Bohrer, who continues to entice Frank with liquor and shames him for "being the only one of the circle that refused" (307). After Frank finally succumbs to this peer pressure, the narrator speaks to the reader—with an "alas!" here and an "alas!" there—about drinkers' blindness to their own faults, about the dangers of drinking in real life and in fiction, and "the funeral train" of family neglect, drunkards, and ruin (309-10). Here, the rhetorical discourse,
thorough emphasizing the melodrama of alcoholism, attempts to produce change "by influencing the decision and action of persons who function as mediators of change" (Bitzer 7). The audience is engulfed by the despair of alcoholism in this work, and may be urged to transform the imperfection of alcoholism in American society.

At this point in the story, the Mexican War breaks out and the two drunkards are sent to fight, and they disappear from the narrative, leaving their wives and children to poverty and ruin. Eventually, the destitute Lydia hears that her husband has died, and she goes through the worse miseries of her life. But then to the utter surprise of Lydia and Ellen, on the very last page, the two husbands return home to great triumph and revelry! Only in the very last two pages do readers discover that Frank and Bohrer have redeemed themselves in Mexico by taking the pledge, and now have been sober for two years. They find redemption with their wives at the end and the last scene sees the families happily feasting on New Year's Day. Joy comes only when all take the pledge and find redemption. But of course, they can only feast in the "only comfortable home in the family," that of the sister who never once drank (336). The narrator drives the point home with the contrast between disturbed marriages and a temperate home, reinforcing the importance of moral development.

*The Married Shrew* likewise takes its protagonists to the depths before a dramatically happy resolution and redemption is possible. *The Married Shrew* opens with a newly married bride (Kate) who, by pestering her husband (Captain Dunn) at a dinner party, causes him to take "an extra glass of wine" and then again pour out and swallow "a glass of wine" (46). The italics are Southworth's own and she visibly reinforces the salient importance of the action in her readers' minds. With too much liquor inside him, Captain Dunn succumbs to weakness and raises his hand against his wife for pestering him. Filled with remorse for having struck his wife, his
vicious habit increases. As he drinks more, Kate blames herself for driving him to drink. Eventually, she is told that "he died in a fever of intoxication" while sailing in the West India islands (70). She then is filled with maniac remorse, only to wake up in her husbands' arms and realize that his death was but a dream. The entire happy family then reunites for a merry Christmas feast. This tale is one of redemption for both the husband and the wife, as they learn to forgive each other and to scale back on overindulgence, one of the bottle and one of pestering. Transformation, genuine change, is shown to be truly possible. And since the exigence of alcoholism is shown to be modified within literature, it functions as a rhetorical device that shows personal modification can occur in reality.

Temperance motifs and Christian motifs of redemption are seen in a third story, the full-length story *The Curse of Clifton*. Young Catherine patiently strives to keep her intensely alcoholic grandfather from the use of intoxicating spirits. At last, her "long and persevering efforts" are "blessed with success" as the old man abandons drinking, but for months and months he becomes weaker and weaker, and Catherine faithfully nurses her bedridden grandfather until "his old disease, if it could be a disease," worsens (*Volume II* 40). After a violent paroxysm almost kills him, the physicians declare "that only the use of brandy could ward the fit off and save his life" (*Volume II* 40). He refuses, fearing that he could not resist succumbing after a single taste. The physician (foolishly) calls him a fool without self-control, and leaves him to his fate. The grandfather cannot choose between death without brandy and life as a drunkard; he leaves it up to his Kate, who he has full faith in, to decide for him. Catherine tells him to ask God, and so he does, and within a week he is dead. He has listened to his granddaughter and God, and has chosen death over life as a drunkard. His death serves as a terrible lesson, but his
choice to die sober powerfully shows readers that modification of personal vices into virtues is moral.

Christian motifs of redemption are heavily utilized to great narrative emphasis in *Ishmael*, a story marketed as a religious tale. In the introduction, Southworth writes of the title character: "His life is a guiding-star to the youth of every land, to show them that there is no depth of human misery from which they may not, by virtue, energy and perseverance, rise to earthly honors as well as to eternal glory" (22). Griffin's study of masculinity in *The Hidden Hand* mentions Southworth's love for *Ishmael* and her desire for "readers to see in her protagonist a model citizen to replicate and revere" (106). The moral story of *Ishmael* makes manifest Bitzer's statement that, "rhetorical works belong to the class of things which obtain their character from the circumstances of the historic context in which they occur [and that] a rhetorical work is analogous to a moral action" (3). Ishmael becomes the ultimate role model for nineteenth-century American youths who are tempted to drink by circumstances that seem beyond their control—and his story invites readers to transform before it is too late for them.

We follow the title character as he loses the young love of his life, Claudia, becomes heartsick over the loss, and yet remains a temperate youth—that is, until a pivotal scene that could be repeated time and time again in America. Upon seeing the heartsick boy, Judge Merlin, Ishmael's elder, rushes to bring him a glass of brandy. The scene continues with "the young man, who was habitually and totally abstinent" shaking his head and the judge persistently "forcing the glass into Ishmael's hand" and declaring "Drink it! drink it!" (666). Ishmael silently and powerlessly cedes, and "the effect of this draught upon him, unaccustomed as he [is] to alcoholic stimulants, [is] instantaneous" (666). This scene is realistic and dramatic—typical of Southworth—in many ways. First, the love-sick boy is immediately medicated with brandy.
Then, like Herbert who sternly resists Old Hurricane's offer of a drink in *The Hidden Hand*, Ishmael resists. Unlike Old Hurricane, who retreats after Herbert's insistence, the judge *forces* the glass into Ishmael's hand. Unlike the strong sailor Herbert, the sinking Ishmael succumbs to temptation and drinks. Immediately he lusts in the elixir of life and feels (temporarily) better.

However, the despairing Ishmael faces temptation and succumbs twice more on the day of his forced marriage to a woman he does not love. Even after Ishmael pours himself water, his father-in-law "authoritatively" takes "from the young man's nerveless hand the harmless glass of water, and put[s] into it the perilous glass of brandy" (703). His superior at work physically leads the young man to a restaurant and serves brandy to Ishmael, who cannot resist "yielding to the fatal impulse to get rid of present suffering by any means, at any cost, or any risk " (709). Immediately after he drinks, his superior brings up Ishmael's promising future. Unfortunately, the now drunken young man is in no state of mind to contemplate his future and, instead, ruins his future. As the family of his new bride assembles at the dinner table awaiting him, Ishmael stumbles home and collapses into a deep insensible sleep. When Beatrice, his bride, finds Ishmael in his drunken state, she cries over him, prays to the "Father of Mercies" to have pity on him and save him (712), and horrendously realizes that he is in love with Claudia. But, because there is "scarcely purer love among the angels in heaven than [is] that of Beatrice for Ishmael" (714), she devotes herself to caring for him and watching over him that night. She becomes the angelic figure that watches over him—a rhetorical device that invites female readers to guide their loved ones towards redeeming love.

Once Ishmael awakens from the sleep of the dead, the memories and grief come stumbling back to him, and he realizes with horror his sin: "He had fallen, fallen, fallen!" (715). Yet, at the same time, he remembers his angel: "It was Bee! She had sought him out when he
was lost; she had found him in his weakness; she had dropped tears of love and sorrow over him." (716). Realizing her purity and tenderness, he in turn cries. By his angel is he able to feel the pure light of love and the cheering hope of forgiveness. He declares, "By a woman came sin and death into the world, and by a woman came redemption and salvation. Oh, Claudia, my Eve, farewell! farewell! And Bee, my Mary, hail!" (717). Husband and wife reconcile and he declares to her, "And I solemnly swear in the presence of Heaven and before you that it shall be the very last!" (718). This abstinence pledge made in the eyes of his angel and savior is a true act of repentance, and the story closes with this very scene of hope, inviting the reader to change. Moreover, Ishmael reflects that "what seems most important to [Southworth] is that in the inevitable journeys [her] men take into public spaces...they should maintain their rootedness in home life" (Griffin108). The title character, like Traverse and Herbert in The Hidden Hand, maintains rooted in his home life with the woman in his life. He is connected to her and to the home, and readers are connected to the spirit of domestic love.

Self-Raised, or From the Depths, the sequel to Ishmael, sees the protagonist intensify his steadfast, adult love for Bee even as he helps save his boyhood love, Claudia, from her evil husband. The very last scene of the sequel sees Ishmael express his grateful adoration and eternal love for Bee who wept over him in the first story while he slept "the heavy sleep of inebriation": "A sinner was sleeping upon the brink of one of the foulest gulfs in the depths of perdition! a single turn in his sleep and he would have been eternally lost! But an angel...drew him out of danger" (322). With the sure light of his angel Bee, the redeemed sinner Ishmael can stand for himself in life. And he does so. Near the end of Self-Raised, Ishmael is offered a glass of wine from his father-in-law, but confidently answers: "Thank you, sir, I never touch it. Pray do not
regard me; but go on with what you were about to say" (317). Through the guiding light of Beatrice's love, this young man can confidently and respectfully decline liquor from his elders.

Southworth's rhetoric is colorfully poetic when describing Ishmael's story, and is especially uplifting when remarking on his temptations. Ishmael's mother, Nora, guides him even in the afterlife. Although she died in childbirth, she, like Beatrice, serves as a guiding light. As Ishmael succumbs to the judge's temptation and glasses of brandy, the narrator declares:

"For ah! good men do wicked things sometimes, and wise men foolish ones. Still Ishmael hesitated; for even in the midst of his great trouble he heard the "still, small voice" of some good angel—it might have been his mother's spirit—whispering him to dash from his lips the Circean draught, that would indeed allay his sense of suffering for a few minutes, but might endanger his character through all his life and his soul through all eternity... But the voice of the judge was bluff and hearty, and he stood there, a visible presence, enforcing his advice with strength of action. (703)

The narrator introduces herself in this passage, with a declaration ("For ah!") and with a personal pronoun ("as I said"); this brings in her own views and opinions. This could be the surest voice of Southworth as she expresses sympathy youths and their temptation. She expresses the importance of morals, the vice of drinking, and sympathy for suffering that leads one to the glass. It certainly seems to be in Ishmael's stories that Southworth herself becomes the tempered woman who guides young men and women away from temptation. She does so through showing the evils of drinking. Recapping Ishmael's three temptations at the hands of social elders, she declares, "Alas! alas!...Lord, be pitiful!...And oh, Nora, fly down from heaven on wings of love and watch over your son and save him—from his friends!—lest he fall into deeper depths than any from which he has so nobly struggled forth. For he is suffering, tempted, and human!" (710). She poetically declares that men are imperfect but can be noble, and that women can help redeem them through the light of love.
Southworth continues her eulogy of fallen youths in "The Presentiment." After an horrendous night of drinking in which he came home truly intoxicated for the first time in his life, Valentine's mother tells him,

"Oh, Valentine, first of all, you came home in a state that made my heart sick to see. I can't tell you how; but I hope never to see the like again."
"Mother------"
This single word, uttered in a tone of deepest regret, and humiliation; and then his voice broke down, and he covered his face with his hands. (145-46)

After an intense exchange of passion and emotion, Valentine tearfully and earnestly promises to never drink again. Grasping his hand to her heart, she prays for him. Religion guides him even as he succumbs to temptation once again as male father figures further tempt him down the wrong path, and the environment of intoxication keeps liquor nearby. The narrator tells us that even though Valentine "religiously adhered to his resolution of abstinence from all spirituous liquors, and constantly and prayerfully struggled against the ebullitions of his own impetuous temper," in the midst of temptation, he at last loses self-control and is at risk of "falling from grace" (159).

"The Presentiment" is a moral story and a fable for young men. It recounts the life of the mixed-race slave Valentine who works for a perpetual drinker: his master, who happens to be his white half-brother. Exposed to liquor around every corner in his daily life, Valentine succumbs to temptation and ruin. Southworth speaks directly to young men who are virtually compelled to drink by elders, doctors, the environment and any social establishment. It mirrors real life pressure at the hands of peers and superiors. How could a young gentleman refuse drink without getting forward in life? Southworth sees this dilemma in her stories and in the world around her. Her story becomes a parable—and a true story; she concludes "The Presentiment" by writing that Valentine's tale was based on a true story. We can see in Valentine's realistic and universal tale Bitzer's statement that some rhetorical situations persist and they exist "for us precisely because
they speak to situations which persist—which are in some measure universal" (13). Valentine speaks to the universal nature of humanity's susceptibility towards temptation and becomes a sympathetic rhetorical figure.

From "wine parties" and "wild midnight orgies" at Oswald's country house to driving his master in the buggy to the town saloon or wine party, young Valentine finds that his "good habits" of resisting "the temptation of the life into which he was led" wear away (139-40). Finally, he begins to imitate his master and begins to drink. After a horrendous night, he wakes up the next morning extremely ill and filled with regret, and promises to never drink again. But his master laughs at him: "Oh, pooh, pooh! old fellow...Now, wine is a good thing in moderation" (148-49), and again, "Oh, tut, tut!...Who asks you for any such promises?" (149). Further challenges come along and the emotionally ailing young man is prescribed liquor to restore his strength. Holding fast to his pledge and principles, he refuses to drink, but at last obeys his doctor and his master and takes "the prescribed 'medicine'" to "dull the poignant sense of suffering, which was greater than he could bear" (178). The narrator places medicine in quotation marks to snidely question its real purpose, and then proclaims, "Oh, fatal day that he placed again to his lips the maddening glass! All have seen how dangerous is such a relapse. It is generally a sudden and hopeless fall" (178). Valentine almost immediately succumbs to a habitual intemperance, and his master constantly offers him drinks to "make a man of you" (189). Valentine's resentment and alcoholism build in a vicious cycle as he succumbs to rage and drinking only fuels the fire. His troubles, anger, and drinking build until he finally kills his half-brother in self-defense, a crime for which he is convicted in trial, sentenced to execution, brought to the scaffold, and hung instantly before given a chance to speak to the audience.
In one of the few scholarly articles that critique a Southworth story other than *The Hidden Hand*, Karen Tracey explores the tragic ending of "The Presentiment," which contrasts with the happier endings of Southworth's other stories. Tracey reads Southworth as embedding Valentine's tragic, violent story in the specific historical context of the antebellum era and "employing tragic conventions to suggest that the country's unjust social mores and abuse of power may be on the brink of igniting violence" (205). While she focuses on the antislavery elements of the story, her assertion that "the individual hero's fate is somehow representative of the human condition as a whole" resonates in this study of the story's temperance motifs (207). Tracey examines the relationship between sentimentalism and classic tragedy in the tale, beginning with Dobson's argument that the genre of sentimentalism "manifests an irresistible impulse toward human connection" (qtd. in Tracey 208). In contrast, the highest tragedy is that of human separation: "For Southworth, tragedy involves both the fall of an extraordinary individual and the breaking of the affectional bonds associated with sentimentalism" (Tracey 208). Readers, who have grown a bond with Valentine, see the connection shattered before their eyes, and may be aghast at this lost opportunity to transform the self. Change has come too late for this individual, but it is not too late for readers.

Valentine becomes a martyr and dies for the sins of drinking so that readers may learn from him and live. He joins Southworth's cast of fallen characters who, by modeling the worst that could occur from overindulgence, invite men to change, and her cast of female angels who invite women to not pester, but to guide. The abundant love found in spirited individuals is the ideal alternate to excessive drinking and loss of control. Through the narrator's lyrical style, these stories sing lament at despair and loss and sing the rhetorical motif of love and moderation that runs through many of Southworth's stories. In Bitzer's words, "rhetoric...provides principles,
concepts, and procedures by which we effect valuable changes in reality" (14). Southworth infuses real life with love through her popular literature.

3.2 Excessive Spirits versus the Love of Spirited Individuals

While the stories in the first section of this chapter accentuate religious and temperance morals, the following stories embed such morals and rhetorical devices within sensational literature and invite the average reader to change. They accentuate the drama and emotions of the stories in relatable ways without becoming the central focus of the stories and without detracting from the stories. First, this section assesses how characters' overindulgence leads to cruelty towards other men and women. In contrast with the pathos of humor and irony as covered in Chapter 2, the pathos of mistreatment is covered here. Through negative portrays of excessive drinking, Southworth strongly invites readers to change before they become the very individuals they read about. Bitzer emphasizes that "an exigence which cannot be modified is not rhetorical" (6), but the exigence of intoxication can and is modified by spirited individuals, as indicated through the motif of redeeming love in Southworth's works.

As a counterpoint to negative outcomes of drinking, other stories and scenes find a replacement for ardent spirits in the form of loving individual and relationships. Again, these morals do not become the central focus of the stories; rather, they function as rhetorical devices within the conventional features of the text and enhance the relationship not only between the writer and the readers, but between the readers and their loved ones. They reflect Coultrap-McQuin's statement that Southworth's works "demonstrate that women could be self-reliant and powerful in their sphere" (59), and Baym's belief that Southworth wrote with "a particular rhetorical intensity [in order to usher in a style of life in which] women could be at once
cherished and powerful" ("Myth" 189). We certainly see the emotions of cherish and power in
the following stories.

**Excessive Spirits**

When analyzing Southworth's sensational stories and her appeal to readers, we continue
to keep in mind Bitzer's statement that a rhetorical situation "a natural context of persons, events,
objects, relations, and an exigence" (5). Many of her tales are infused with liquor for dramatic
impact, an impact that intensifies the context of persons and events, such as the dynamics within
gender relationships and the events that improve or endanger their relationships. For instance,
Nora in *Ishmael*, who "does not like wine herself," dies alone with only her sister in presence the
night she has given birth to the title character (121). Too little, too late, her husband Herman
"totter[s] into the room" "pale, wild, haggard, with matted hair, and bloodshot eyes" (152). He is
too drunk to be physically or mentally present at a significant moment in their lives—and readers
then discover that Herman hid a first wife from Nora and now will abandon their newborn son,
Ishmael, to be self-raised from the depths.

Just as Ishmael's trials with temptations are a warning to readers, Miss Geneviere in *Vivia*
recounts two warning stories to Wake, a youth of fifteen, both stories about two gifted young
men whose "young, ruined genius was quenched in—wine!" (201). The aspiring writer Wake
would not fall ruin to wine—but would soon "fall prey to the debilitating allure of fame," fail to
win over Vivia, and struggle into impoverishment (Salzer 35). According to Salzer, this very
same story twists "the usual depiction of women's literary property and economic independence"
when Vivia, a "self-sufficient woman" buys Wake's writing "his monetary gain and her private
use" (Salzer 36, 37). In addition, the virtuous Vivia proposes to him, "converts" him to a new
way of perceiving gender relations, and is an "inspirational model for [Southworth's] readers" (Salzer 37, 34). In contrast, another man in the same story, Austin, indulges in "alcohol and nativist politics—a moral descent that parallels Wakefield's" (Salzer 37). Austin's drinking worsens as his destroys his reputation until he finally pledges to his own female companion, Theodora, that he will quit drinking. These two young men fail to learn from Miss Geneviere's warning about two young ruined geniuses, and in turn become lessons of warning for readers.

Miss Geneviere's dramatic warning to Wake and the travails that the latter and Austin endure enhance other scenes in Vivia. Notably in one scene, a young man steps out into a rainstorm over the cries of his dear love at home in order to go to town. In reply to her pleas, he declares, "The storm? why, my child, even if it overtakes me, which is not likely, I am not soluble in water!" (397) While his fretting young bride wishes he would have stayed home, Miss Nelly declares, "Humph! 'willful man will have his way'—he wanted his liquor! and his game of all-fours! tell me! I'm not to be deceived! And it will serve him right if he is caught in a storm" (397). This scene portrays the men as inanely stubborn from the perspective of their women, and, while it could be perceived as funny, it is also serious—especially when read within the context of the two youths of Vivia who fall prey to weakness and find strength only through strong women. Combined, the scenes in this story speak to readers who could begin considering change in their own homes and their loved ones.

*The Changed Brides* takes on a more solemn tone. The narrator tells us of a young forsaken wife left alone in her house while "events were transpiring" that would have an important influence on her: "They were only a few bachelors' wine suppers, card parties, and such like means of ruin. But that fate hangs upon trifles, is a truth as old as the history of Eden lost for an apple" (372). Combining religion and the seemingly innocuousness of everyday
actions, Southworth amps up the drama. While the bride is home alone, the wine suppers lead to young Lieutenant Harpe "rushing recklessly into the subject, for he was very much the worse for wine" (373) and Dick "drinking a great deal more than was good for him" (374). "Very far gone in inebriation" (374), each man talks incrementally recklessly about carrying women off and running off with the other men's betrotheds, beautiful heiresses, and worse. These two intoxicated men lose their inhibitions and their respect for women, an situation that may be all too familiar for readers of both genders.

Uninhibited and inebriated men who lose themselves in their bottles forget to act cultured or respectful to women and to each other. When Suzy in *A Noble Lord* tries to leave her overly intoxicated brother, William, and his friend, Fitzroy, to their drinks, her brother verbally assaults her and his friend physically grabs her and tries to drag her back. She succeeds in departing the room and having her sober male friend take him out of the house. Later, half a dozen self-professed gentlemen, among them a colonel and a captain, play a game of loo with the wine "circulating very freely" and the game rapidly descends into an furious argument about whether the colonel or the captain had taken "miss" (a play that only one player could take) until finally the captain and his friend angrily storm out (*A Noble Lord* 83). They act like stubborn little boys, rather than as the gentlemen playing cards they are supposed to be. This mixture of inanity and disbelief portrays the flaws of alcohol safely within the theatrics of literature, allowing readers to absorb the messages without feeling as if they are being lectured at.

The theatrics of excess takes on an even darker tone in other stories as the situations get worse and perhaps even more familiar for some readers. Readers of *The Lost Lady of Lone* are told that a baron "was known to have been a man of full habit and excitable temperament, and, withal, a heavy feeder and hard drinker—a very fit subject for apoplexy to strike down at any
moment" (n.p.). Despite him being a cruel father to his daughter and even having shot her husband, his daughter is wild with grief at the news of his sudden death and nearly blames herself for troubling him. She could reflect blameless young women in America who blame themselves for the alcoholism of men in their family, young women who could recognize their own character in this story and realize the futility of their tendency to blame themselves.

Similarly, Claudia in *Self-Raised* is imprisoned in her evil husband's castle. One day, Lord Vincent violently kicks the door of Claudia's boudoir and strides in with "inflamed cheeks and blood-shot eyes" (106). She accuses him of drinking "very bad wine; I would counsel you to retire and sleep off its effects" (106). He then scoffs her off and berates her violently verbally, falsely accusing her of wrongdoing. But she has the emotional distance to attribute his lowered inhibitions to liquor and understands that she should be away from him when he is under the influence. This strong character models safe behavior for women around intoxicated men.

The percussions of men overdrinking are suffered by both genders, a circumstance that plays out fatefully in *A Noble Lord*. Fitzroy, who has just accosted William's sister Suzy, staggers out and leaves William alone "drinking champagne as freely as a thirsty man would drink water" and brooding "over the contemptuous words that Fitzroy had used in reference to his sister" (268). He becomes incensed, drinks "more," gets further incensed, drinks "still more," gets extremely incensed, drinks "yet more," until finally, "crazed with drink" he goes after his friend (268-69). The infuriated young men quarrel until Fitzroy punches William in the face as he yells (ironically), "Take that, you dog, for daring to insult a gentleman!" (269). In full frenzy, William strikes Fitzroy with full strength to the ground and to his death. The former is so drunk that he does not realize the latter is dead until he is forced to calm down by his sister's true friend, Benjamin. William's frenzy turns from wild anger to fear of breaking his sister's and
mother's hearts, and most of all, of the scaffold. He does not realize the consequences until it is too late. Alcohol had eradicated his memory of the women he loved and of his life—and love in life is the model alternative to alcoholism that Southworth wants readers to identify. 

**Love of Spirited Individuals**

However, what is the difference between "the demon drink that poisons the mind, pollutes the body, desecrates family life and inflames sinners" and "the elixir of Christmas cheer, the shield against winter chill" (Lender and Martin, qtd. in Warner, *Spirits* 180)? The paradox of good and ill coming from the same source becomes quintessential in Southworth's stories—and her rhetoric expands the possible connotations of spirits to include individuals' souls and zest for life, and the holiday spirit of goodwill. In Bitzer's terminology, she considers "standard sources of constraints...that constrain decision and action needed to modify the exigence" (8), such as the virtually irrefutable traditions of holiday cheer shared in a warm, loving family environment. Warm, cozy beverages shared with loved ones are a constrain on any decision to abolish alcohol, and in her stories Southworth richly utilizes this constraint to her benefit by presenting love and happiness as a replacement of alcohol for her readers.

In this welcoming vein, *Her Mother's Secret* sees merry acquaintances and families celebrating the holidays over "warming and exhilarating beverages" (n.p.). A New Year's Eve party at Oldfield Farm ends with goblets being filled for every guest from "a huge jug of hot mulled port wine" that is then "drunk amid much jesting and laughter" (n.p.). Many of those then arrive home to more hot wine to warm them up from the chilly midnight journey home and to celebrate the holiday season of cheer, merriment, and friendship. This is the opposite point of view that the narrator gives of rowdy midnight parties in her temperance tale, "New Year in the
Little Rough-Cast House," and reveals the author's ability to encompass her readers' perspectives.

Likewise, in contrast to the redundant and ironic displays of hospitality explored in Chapter 2, Southworth highlights an appropriate context for offering drinks to travelers in Victor's Triumph. Returning late one snowy night, "cold and benumbed travelers" are welcomed to "a jug of hot mulled port wine which the mistress had brewed" over the parlor fire and which another had congenially poured out into goblets. All who had "gone abroad and those who had stayed at home [sit around the table and partake] of the warming and exhilarating beverage" and toast to their health, separate, and retire to rest (n.p.). Southworth has cooked up a delicious concoction: love, warmth, happiness of the home and family. Readers can sense the richness of the scene thanks to the liquor that has been made out of love and is consumed to restore and invigorate. This story identifies spirits as acceptable in moderation and in loving situations.

Sharing of the spirits brings out messages on respect and goodwill in Vivia. On presenting Brother Peter with cheap wine, Vivia expresses regret at not being able to bring "real port wine, which, I think, is good for one of your age!" (387). Brother Peter replies, "[N]otwithstanding fanaticism[, t]here should be moderation in all things, my dear, and most especially in temperance! And I thank you for your gift, and I promise faithfully to drink a single glass every day at dinner, and to give a bottle of it to any sick that need it" (387). Southworth allows this member of the church to urge moderation—but not temperance. She does not have him fanatically preach abstinence, but the more realistic and socially acceptable principle of moderation as he drinks only one glass a day. Brother Peter even promises to always give a bottle to any needy sick person. Finally, in a moment that reveals a rhetor's brilliance, instead of declaring that the true faithful do not drink (as temperance advocates might), Brother Peter
promises "faithfully to drink" every day (387). Southworth's rhetoric conveys her belief that moderation—not necessarily absolute abstinence—is attainable.

In a model scene in *The Lost Lady of Lone*, a peasant girl with newfound family connections enjoys "her dinner [at the castle] as only a young person with a perfectly healthful and intensely sensual organization could. She lingered long over her dessert of candied fruits, creams, jellies, and light wines" (n.p.). Southworth shows that light wine—pleasure in moderation—can be an elixir for life. Appreciating what is on one's place, in one's glass, or in one's family and life, is the key to happiness. And for Southworth, the cure to excess is love and faith—traits exemplified in some of her strongest female characters: spirited individuals who recognize and bring out the spirit of their loved ones.

Those who do not drink become the spirits that can bring out cheer in others. In *For Woman's Love*, the moody Iron King is "cheered and exhilarated" by Rose and serves her a glass while saying, "Though you do not need wine to stimulate you, my child. You are full of joyous life and spirits" (n.p.). This could be Southworth's ultimate message to her readers: be the spirit for your loved ones and let them find what they are looking for in you—life. Similarly, while rumors swirl and differ over the character of the young marquis and his vices, including his drinking habits, in *The Lost Lady of Lone*, the narrator tells us that "there was one whose faith in him was firm as her faith in heaven" (*The Lost Lady of Lone* n.p.). She has faith in him, faith that he can live life to its fullest—just like other model characters who see true spirits around them.

In *A Noble Lord*, Benjamin Hurst is a temperate young man who keenly observes those around him. In a merry feast in which the rarest wines and cordials circulate, Benjamin "observe[s] much: first, that Suzy took no wine, only lifting her glass to her lips when invited to do so by a guest; secondly, that the Earl of Wellrose took very little; and thirdly, that the
Honorable Stuart Fitzroy and Mr. William Juniper drank a great deal too much" (237). His acuity foreshadows what will befall these characters. First, as discussed in Chapter 2, Suzy obediently, and excessively, takes brandy and cordial to recuperate her strength when ordered to. Second, the Earl of Wellrose would later care for Benny in his time of need and would fill the invalid Benny's glass with Moselle wine with his own hand, "knowing that the wine would really do him more good when poured by a loved hand" (379). Liquor shared in companionship can be restorative and pure. And third, the Honorable Stuart and Mr. William turn out to be anything but honorable gentlemen; heavily intoxicated, they succumb to inner anger and misguided arguments, which leads to the latter killing the former in a fit of drunken rage. Only Benjamin has the tempered mind to perceive the spirits of others—without consuming spirits.

While Benjamin is an admirable model of a temperate young man, Capitola of *The Hidden Hand* remains the most spirited, feisty, headstrong character known to readers of E.D.E.N. Southworth. Her declaration, "I never touch a single drop" (52) is at once self-resolute and non-threatening, embodying Southworth's rhetorical approach. She does not force anyone to change their social norms, customs, or beliefs—she simply believes that she will not touch a single drop. Full of life, energy, and spirit, she finds agreement in the man she marries, Herbert, and together they transform their relationship into a temperate and identifiable marriage that becomes their own elixir of cheer.
Conclusion

The innumerable voices within the pages of *The Hidden Hand, Cruel as the Grave, The Lost Lady of Lone, Ishmael, Self-Raised* and their sister stories call for more liquor, for temperance, for moderation, or for "no preaching!" They seem to step right out of American society with a palatable thirst for liquor, sympathetic domestic concerns, and compelling love. Speaking through these characters is the self-professed popular Christian novelist E.D.E.N. Southworth, who responded to the exigence of temperance in nineteenth-century American society and skillfully invited her readers to change life in their homes and nation. As this rhetorical analysis has indicated, Southworth found purpose in implementing her morals within popular, sensational literature. Writing exciting stories that entertained and appealed to a general audience streamlined the sharing of her message of temperance and love.

This female writer should be commended for the perspicacity with which she responded to and worked with socio-literal and rhetorical constraints, attitudes towards alcohol and temperance, and the mass marketplace of popular opinion. To those who may question nineteenth-century American women writers' artistic and popularity intentions, we can point to Southworth's temperance motives and the motifs she brought together in works of literary and social value. Bitzer's rhetorical situation and Burke's theory of identification have helped us retroactively explore how and why Southworth wrote through popular literature to invite social change. She subversively challenged dominant social drinking beliefs and practices in addictive tales that circulated throughout the nation. She reached out to male and female readers and guided them towards identifying, learning, and even transforming with her characters. Her readers joined characters' sensational journeys succumbing to temptation and rediscovering the redeeming value of love. Better yet, readers to this day can continue to drink up the intoxicating stories and sparkling concoctions of love and life written by E.D.E.N. Southworth.


