Hope Leslie

INTRODUCTION

BRIEF BIOGRAPHY OF CATHARINE SEDGWICK

Catharine Maria Sedgwick was born to Theodore and Pamela Dwight Sedgwick, the sixth of their ten children. Theodore Sedgwick served as Speaker of the U.S. House of Representatives and as a Massachusetts senator. As a lawyer, he also fought to abolish slavery in his home state, a fact in which Catharine took great pride. Elizabeth Freeman, a former slave whose freedom Theodore secured and who was subsequently employed by the family, helped raise Catharine and had a noted influence on her. Catharine was close to her many siblings, two of whom, Harry and Theodore, were especially encouraging of Catharine's writing, helping her publish and promote it. While still a young woman, Sedgwick became a prominent figure on America's early literary scene. Having converted from Calvinism to Unitarianism, she published a pamphlet promoting religious tolerance, and she began making a living by publishing short stories, some of them specifically for young people. Among her novels, *Hope Leslie* gained an international readership and has had the most enduring popularity. Many of her novels included themes of patriotism, understanding between people of different cultures and religions, and women transcending the social roles expected of them. Though Catherine received several proposals throughout her life, she remained unmarried, and she divided her time between New York City and the Massachusetts Berkshires.

HISTORICAL CONTEXT

Hope Leslie is set in the 17th-century Massachusetts Bay Colony, which originally included parts of present-day Massachusetts, Maine, New Hampshire, and Connecticut. The colony, founded in 1628, was made up of more than 20,000 colonists, mostly English Puritans (Calvinist Protestants who resisted the forms of worship imposed by the established Church of England), by the time the story begins. The Pequot War was a seminal event for the young colony. This conflict was fought between 1636 and 1638 in what's now Massachusetts and Connecticut, between the Pequot tribe and the English colonists (along with Narragansett and Mohegan allies). The war primarily broke out over trade. Conflict had simmered between tribes and European traders for decades, and after the Pequot killed some English traders, Massachusetts Bay sent punitive expeditions against the tribe, the most notorious being the massacre at Mystic, when a fortified village was wiped out and most of its inhabitants killed. Ultimately, the Pequots were defeated: the tribe was effectively eliminated, with 700 of its members killed, captured, or sold into slavery. Sedgwick's interest in this part of colonial history may have reflected her awareness of the Indian Removal controversy of her own day, as American Indian tribes of the southeastern United States were increasingly pressured to move westward—a sentiment which was given force of law under the Indian Removal Act of 1830, when tens of thousands were forcibly resettled.

RELATED LITERARY WORKS

The American historical novel is part of the genre created in the early 19th century by Sir Walter Scott, whose popular titles often feature conquered peoples—such as Scots (the *Waverley* novels) or Anglo-Saxons (*Ivanhoe*)—struggling against their conquerors. Inspired by that emergent tradition, American historical fiction from the period includes, besides Sedgwick's novels, the stories of Washington Irving (such as *The Legend of Sleepy Hollow*) and James Fenimore Cooper's *The Last of the Mohicans* (whose portrayal of American Indians is often less sympathetic than Sedgwick's). As an American woman novelist, Sedgwick was preceded by Hannah Webster Foster, author of *The Coquette* (1797). In turn, Sedgwick's regional focus and Christian themes influenced Harriet Beecher Stowe, particularly in *The Minister's Wooing* (1859), which likewise critiques New England's Calvinist culture. Sedgwick's other novels include *A New-England Tale*, *The Linwoods* (set during the American Revolution), and *Married or Single?*. Sedgwick draws on historical sources like William Bradford's *Of Plymouth Plantation* and Governor John Winthrop's *History of New England from 1630 to 1649* to help create the setting for *Hope Leslie*.

KEY FACTS

- **Full Title:** *Hope Leslie or, Early Times in the Massachusetts*
- **When Written:** 1820s
- **Where Written:** United States
- **When Published:** 1827
- **Literary Period:** American Romanticism
- **Genre:** Historical Novel
- **Setting:** Boston and Springfield, Massachusetts, in the 1630s and 1640s
- **Climax:** Magawisca escapes from jail.
- **Antagonist:** Sir Philip Gardiner
- **Point of View:** Third-Person Omniscient

EXTRA CREDIT

Influence for Activism. Testifying to the popularity and influence of Sedgwick's novel in its day, activist poet Sarah Louisa Forten signed her name "Magawisca" when writing in the abolitionist newspaper *The Liberator* in 1831, citing that character's faith in the "Great Spirit" who makes all people free and equal.

Ancestral Inspiration. Sedgwick may have been inspired to write *Hope Leslie* by the story of her ancestor, Eunice Williams, who had been captured by Mohawks about a century earlier and then chose to marry into that culture and convert to Roman Catholicism—similar to the story of Hope's sister, Faith, in the novel.

PLOT SUMMARY

In 17th-century England, a young man named William Fletcher falls in love with his cousin Alice Fletcher. His uncle, the wealthy Sir William Fletcher, refuses to consent to their marriage or bequeath his fortune to his nephew unless William renounces his Puritan sympathies. William refuses, and he and Alice are separated. William marries a young woman named Martha instead and moves to the new American colony in New England. Alice marries Charles Leslie and has two daughters, Alice and Mary.

A few years later, William moves with his family to Springfield, on the western Massachusetts frontier, and establishes a homestead he names Bethel. One day, his friend John Winthrop, governor of the colony, sends news that William's old love, Alice, was recently widowed and traveled to the colonies, but she died soon after, leaving her daughters to his care. To help the Fletchers with this unexpected expansion of their household, Governor Winthrop has also sent them two American Indian children, Magawisca and Oneco, as servants. These children, too, recently lost their mother; their father, Mononotto, is a feared Pequot chief. Magawisca has already arrived at Bethel; Mr. Fletcher travels to Boston to fetch Oneco and the Leslie sisters. Mr. Fletcher has the girls renamed Hope and Faith.

Mr. Fletcher is delayed in Boston for several months, keeping Hope with him. At Bethel, the eldest Fletcher, Everell, befriends Magawisca. They exchange favorite stories, and Everell teaches her how to read. Magawisca also tells Everell about her memories of the Pequot War, in which much of her tribe and family were killed; her perspective challenges Everell's view of American Indian violence, as some Indian raids were provoked by settlers' violence.

The next day, the family is happily anticipating Mr. Fletcher's return from Boston when Mononotto and a small group of warriors attack Bethel. Magawisca tries to intervene, but most of the Fletchers, with the exception of Everell, are brutally killed. Everell and Faith Leslie are taken captive into the forest; Magawisca goes with them. Hours later, Mr. Fletcher arrives home with Hope Leslie to the horrible discovery of the killings.

Mononotto takes Magawisca and Everell to a remote Mohawk village, where he attempts to sacrifice Everell in retaliation for the murder of his own son, Samoset, during the Pequot War. However, Magawisca intervenes on Everell's behalf at the last second, getting her arm cut off. Everell flees back to Bethel.

Five years later, Hope Leslie writes to Everell, now her good friend, who's studying in England. At Bethel, Hope is Mr. Fletcher's doted-on adoptive daughter. She has gained a reputation for being outspoken—like when she addresses the Springfield magistrates to argue that Nelema, a local American Indian woman, should not be prosecuted for alleged witchcraft. She even helps Nelema escape from imprisonment. After this episode, Hope is sent to Boston to live with the Winthrops, where Mr. Fletcher hopes she will learn to be more submissive.

The following spring, Everell returns to Massachusetts and reunites with Hope and her best friend, Esther, a much more pious and reserved girl who harbors romantic feelings for Everell (having previously met him in England). The Fletchers and Winthrops are also introduced to another visitor from England, a suspiciously dapper Puritan named Sir Philip Gardiner, who, lacking other prospects, quickly decides to pursue Hope. Meanwhile, Governor Winthrop and Mr. Fletcher discuss the young people's futures, deciding that Esther is a suitable mate for Everell, and that Hope—who is still too carefree—needs to be quickly settled with an authoritative husband, perhaps Sir Philip. But Hope privately conspires to get Everell and Esther together, ignoring her own suppressed feelings for Everell.

One night Hope has a secret rendezvous with Magawisca, who has snuck into Boston under the guise of being a moccasin saleswoman. Magawisca reveals that Hope's sister Faith has married Oneco and cannot assimilate into English society again, but that Magawisca will fulfill her long-ago promise to Nelema to bring the sisters together.

Meanwhile, it turns out that Sir Philip is a down-on-his-luck, unscrupulous adventurer (and a secret Roman Catholic, no less) who hates the Puritans and has become obsessed with Hope Leslie. He is traveling with a friendless young girl, Rosa, who disguises herself as a male page named Roslin. These facts remain hidden for the time being, however.

Hope successfully engineers a trip to Governor Winthrop's island estate in order to meet with Magawisca and her sister in private. The rest of the household comes along, however, and over the course of the day, Hope both discovers her own romantic feelings for Everell and accidentally entangles Everell in a semi-engagement to Esther, which he emphatically doesn't want. In her heartbreak, she coldly rebuffs Sir Philip. That night, she achieves her long-desired reunion with Faith, but, as

Magawisca had warned, Faith is fully integrated into Oneco's Pequot family and remembers little of her childhood. Before Hope can persuade Faith to stay with her in Boston, a group of the Governor's men, tipped off by Sir Philip, captures Magawisca and Faith, and Oneco snatches Hope in retaliation. After Oneco abducts her in his canoe, Hope is briefly shipwrecked on an island with some drunken sailors, then manages to escape by convincing a pious Italian sailor, Antonio, that she is an apparition of his patron saint and she requires a boat ride back to town.

Sir Philip brought about Magawisca's arrest in hopes of currying both Hope's favor (by allowing Faith to be brought to Boston) and the Governor's (since Magawisca, in the position of her father Mononotto's advisor, is tied up in inter-tribal and colonial politics). While Hope is recovering from a severe illness brought on by her adventure at sea, Sir Philip goes to the jail and tries to help Magawisca escape, if only she will take Rosa into the wilderness with her. She spurns him.

Later, at Magawisca's trial for conspiracy against the colony, Magawisca reveals Sir Philip's lies and two-facedness and turns the crowd in her own favor. However, the trial is suspended, and she continues to languish in prison. While Everell and Hope are plotting to free her, the Fletchers' troublesome servant, Jennet, overhears them and plots with Sir Philip in turn. Hope persuades her tutor, Master Cradock, to be her accomplice in breaking Magawisca out of jail by having Magawisca and Cradock swap clothes, fooling the hapless jailer, Barnaby Tuttle. Meanwhile, Sir Philip arranges for the pirate Chaddock to kidnap Hope. But, at the same time, Oneco sneaks into the Winthrops' house in a sailor's disguise, reunites with Faith, and takes a snooping Jennet with them at knifepoint so she won't raise an alarm. Chaddock's men mistake Jennet for Hope, abduct her, and they smuggle her to their waiting ship. There, Rosa, despairing, ignites a gunpowder keg, which kills her, Sir Philip, Jennet, and Chaddock's entire crew. Faith and Oneco happily make their escape. Hope and Everell succeed in helping Magawisca escape Boston as well, and despite their fond farewell, Magawisca declines to stay in touch, explaining that it's impossible for white people and American Indians to truly be friends in this life, given the sorry history of theft and violence between them.

The next morning, Hope discovers that Esther has sailed back to England of her own accord, not wanting to get in the way of Hope's happiness with Everell. Hope and Everell are now free to marry, and they live happily.

CHARACTERS

MAJOR CHARACTERS

Hope Leslie (Alice) – Alice is Charles Leslie and Alice Fletcher's older daughter and the protagonist of the novel. Born in England, she is baptized as Hope upon joining the Fletcher household in America after the separate deaths of both of her parents. Through most of the novel, she is 17 years old. She has a warm, affectionate personality and looks just like her mother, with an expressive face. Hope has an irrepressibly happy demeanor and is fearless; she loves spending time exploring nature. Hope is resourceful, offering to cure Master Cradock's snakebite and getting Nelema's help when he refuses her; she also gets Antonio Batista to rescue her by letting him believe she's a Catholic saint. She also loves getting her own way and is typically indulged by her affectionate guardian, Mr. Fletcher. Even though she knows it's a terrible risk, Hope speaks up in Nelema's defense when she's on trial for witchcraft, and she bravely helps Nelema escape prison after she's sentenced to death—whereupon Mr. Pynchon recommends that she be sent to the Winthrops' home in Boston, where she'll be under stricter guardianship. In Boston, Hope befriends the much more reserved and devout Puritan girl, Esther Downing. When she learns that Esther previously fell in love with Everell, Hope does everything she can to facilitate a romance between the two of them, only later discovering that her own childhood friendship with Everell has evolved into romantic love. When Magawisca helps reunite Hope with her sister Faith, Hope is repulsed by Faith's American Indian dress and her marriage to Oneco but does everything she can to try to reconcile Faith to English life. Many of her bold plans fail—Everell rejects Esther, and Faith cannot be happy in Boston and escapes to the **wilderness**—but she does succeed in helping Magawisca escape from jail in Boston, and later she and Everell are happily married after all.

Magawisca – Magawisca is a young Pequot girl whom Governor Winthrop sends to Springfield to work as a servant for the Fletcher household. She is 15 years old at the start of the story, graceful, intelligent, and fluent in English. She was originally brought to Boston as a captive, along with her mother, Monoca, and her brother, Oneco, after her tribe was attacked by the English. At Bethel, she and Everell quickly grow attached. Everell teaches her to read, and she teaches him traditional Pequot stories. She resists accepting Christianity, despite Mrs. Fletcher's efforts, and is usually too lost in thought to focus on mundane chores. Magawisca tells Everell the story of the Pequot War from her people's perspective, challenging his view of the conflict. Magawisca is painfully torn between her loyalty to her people and her affection for the Fletchers, who've cared for her like a daughter or sister. When her father, Mononotto, attacks the Fletchers with his warriors, she tries to stop him, and when he tries to execute Everell, Magawisca bravely intervenes, though her arm is cut off by accident. Years later, Magawisca fulfills a promise to Nelema to help Hope reunite with her sister, Faith, who was taken captive by Mononotto. In the process, she is apprehended by Governor Winthrop and put on trial for allegedly conspiring with her father and other chiefs to attack the colonists. Magawisca's

honesty and dignity win everyone's sympathy at the trial, though she must rely on Everell and Magawisca to help her flee Boston. She tells them that it isn't possible for white people and American Indian people to be friends in this life, given their history.

Everell Fletcher – Everell is the son of William Fletcher and Martha Fletcher. He is 14 years old at the start of the novel. He and Magawisca became devoted friends as soon as Magawisca arrives at the Fletcher homestead. He tells her heroic stories from his Latin studies and teaches her to read English; Magawisca, in turn, teaches him traditional Pequot stories. His perspective on the Pequot War is challenged after Magawisca tells him the story of her people's sufferings, showing his compassionate, open-minded nature. When Everell boldly defends his mother during Mononotto's raid, the Pequot chief decides that Everell is a worthy sacrifice and takes him captive into the **wilderness**; however, Magawisca bravely halts his execution. After making his way home, Everell is sent to his uncle Stretton in England for a better education. During his years with Stretton, Everell's Puritanism becomes more moderate, and he returns to America with more gaiety and more charming social graces than his family is used to. In accordance with his family's wishes, Everell is informally engaged to Esther Downing, whose religious scruples he can't respect, all the while loving Hope and fearing that she loves Sir Philip. In the end, he and Hope are reunited after they successfully rescue Magawisca from jail and after Esther returns to England.

Mr. William Fletcher – William is a gentleman's son in Suffolk, England. He stands to inherit his uncle Sir William Fletcher's wealth. He also falls in love with his cousin, Sir William's daughter, Alice Fletcher. However, he cannot meet his uncle's condition for marrying Alice—remaining loyal to the King and to the established church. He and Alice attempt to elope and sail for America, but Sir William intercepts them. William then goes to his friend John Winthrop for advice and ends up marrying an orphaned ward of Winthrop's, Martha. In 1630, he and his family join Winthrop in sailing for New England. Troubled by lingering grief, he has a reserved character, but he is a loving husband and father and a good-hearted man. He and his family move to the frontier town of Springfield, Massachusetts, after a few years in Boston, starting a homestead named Bethel. After most of his family is killed in a Pequot massacre, Mr. Fletcher copes with his grief by devoting himself to his adoptive daughter, Hope Leslie, whom he deeply loves and indulges (in part because she reminds him of her mother, Alice Fletcher, his first love). He cherishes the desire that his son Everell might someday marry Hope and is grieved when his friend Governor Winthrop suggests that a more devout, reserved girl would be a better match. However, his hope comes to fruition later in life.

Faith Leslie (Mary) – Mary is Charles Leslie and Alice Fletcher's younger daughter. Born in England, she is baptized as Faith upon joining the Fletcher household in America. She is shy and used to being indulged by her family. Faith is taken captive during Mononotto's raid on Bethel. Always attached to Oneco, she later marries him and chooses to live among the American Indians for the rest of her life. She also converts to Roman Catholicism. While Faith is briefly reunited with Hope and the rest of her English family, she is disoriented and deeply unhappy, unable to remember English or her earliest childhood. She and Oneco eventually escape back to the **forest**.

Sir Philip Gardiner – Sir Philip Gardiner, the novel's antagonist, arrives in Boston from England at the same time that Everell does, accompanied by Roslin. He dresses like a sober Puritan, albeit a refined and dapper one. However, he is actually a Catholic; he came to New England in search of better fortunes, initially affiliated with Thomas Morton. Upon Sir Philip's arrival in town, Everell invites him to the Winthrops' house. Sir Philip quickly falls for Hope Leslie, and securing her becomes his new obsession. Sir Philip flirts with Hope in a more forward manner than she is accustomed to, but she puts up with his gallantry in an effort to put Everell and Esther together—leading Sir Philip to mistake Hope's tolerance of him for genuine affection. Sir Philip has a capacity for pity, but it doesn't override his selfish, two-faced character, as shown by the way he alternates between tolerating and abusing Rosa. When his declaration of love to Hope is not reciprocated, Sir Philip tries to secure her gratitude by having Faith kidnapped, and he tries to curry favor with Governor Winthrop by seeking to secure Magawisca's political secrets. However, his two-facedness is revealed to the public during Magawisca's trial. Undeterred, he attempts to kidnap Hope and take her back to England, but he ends up being killed when Rosa blows up Chaddock's ship.

Esther Downing – Esther is Governor Winthrop's 19-year-old niece who is living with the Winthrops in Boston. She has "a reserved, tender, and timid cast of character" and is devoutly and sincerely Puritan. She is beautiful in a sober, restrained way, and everyone calls her "godly" and "gracious." She had never given a thought to romance until Everell Fletcher came to visit her father's house in England; there, she quickly began to fall in love. Stricken with guilt, Esther fell into a serious illness, and while she thought she was on her deathbed, she confessed her feelings to Everell, who did not reciprocate. After Esther recovered from her illness, her father sent her to the Winthrops' in America in hopes of improving her health. There Esther became close friends with Hope Leslie, even though their personalities differ in nearly every respect. After Hope's failed attempt to get Esther and Everell together romantically, Esther returns to England for a time, unselfishly allowing Hope and Everell to unite at last. By the time she moves back to America, she is reconciled to the situation and lives her life unmarried, beloved by all for her kindness and generosity.

Governor John Winthrop – Governor Winthrop is the

governor of the Massachusetts Bay Colony. He is a wealthy, well-connected man with a suitably elegant home in Boston. Winthrop is known as a fatherly, even-tempered man, forbidding in looks but gracious in manners, and compassionate despite his firm discipline. He is William Fletcher's good friend and Hope Leslie's guardian when she moves to Boston at 17.

Mononotto – Mononotto is, with Sassacus, one of the chiefs of the Pequot. His wife is Monoca, and his children include Samoset, Magawisca, and Oneco. Though he has typically counseled peace and cooperation with the English settlers, he turns to hatred and vengeance after his village is massacred and Samoset is killed. Mononotto leads a raid against the Fletchers' homestead of Bethel in retaliation, but he shows a degree of restraint, not wanting the baby to be killed. When he takes Everell captive and plans to sacrifice him in Samoset's place, Mononotto tries to carry out the sentence humanely. After the failed sacrifice, Mononotto somewhat loses his reason, and he begins trying to gather New England tribes into a confederacy against the English. At the end of the novel, Magawisca and Mononotto disappear back into the wilderness.

Oneco – Oneco is Magawisca's sister, son of Mononotto and Monoca. He is brought in captivity to Boston and later sent to Springfield by Governor Winthrop to live in the Fletcher household as a servant. He helps entertain the younger children and is especially devoted to Faith Leslie. In contrast to his solemn older sister, he is a cheerful child. Later in life, he marries Faith. When Faith is captured by Governor Winthrop's men, Oneco briefly kidnaps Hope in retaliation and later disguises himself as a sick sailor in order to enter the Winthrop house and rescue Faith.

Monoca – Monoca is the mother of Magawisca and Oneco and wife of Mononotto. After being taken in captivity to Boston, she is noted for her dignity and kindness. After she dies of heartbreak following the massacre of much of her family and tribe, Governor Winthrop takes in her two surviving children, who eventually join the Fletcher household.

Sir William Fletcher – William Fletcher's uncle, an eminent lawyer whose wealth William stands to inherit. He is determined that William marry his only daughter, Alice Fletcher, so that his family name will carry on. However, he disapproves of William's interest in the Puritan radicals, so he puts a stop to the marriage and makes Alice marry Charles Leslie instead.

Alice Fletcher – Alice is Sir William Fletcher's only daughter. She falls in love with her cousin and her father's heir, William Fletcher. She tries to elope with William despite her father's disapproval of William's Puritan sympathies. After Sir William forbids their relationship, she submits to his decision that she marry Charles Leslie instead. She then lives in seclusion, prompting rumors that she is insane, but she actually has "an angelic spirit." After Leslie's death, she ventures to the colonies but dies soon after the voyage, leaving her daughters, Faith and Hope, to William's care.

Jennet – Jennet is one of the Fletchers' household servants. She is sour-tempered and rude. Hope describes her as an "untired and tiresome railer," or complainer. Jennet gets Nelema in trouble for using "witchcraft" (tribal remedies) to save Master Cradock's life. Later, in Boston, she plots with Sir Philip to foil Hope Leslie, but she gets what is coming to her when she's mistakenly kidnapped instead and killed in the explosion of Chaddock's ship.

Master Cradock – Cradock is Hope Leslie's tutor. He travels to America with her and lives with the Fletcher household. He is rather bumbling and awkward but lovable and fiercely devoted to Hope. During a nature expedition, Cradock is bitten by a rattlesnake and would sooner die than risk Hope's death by allowing her to suck the venom from the wound. Later, Nelema saves his life using tribal remedies. In Boston, Cradock helps Hope rescue Magawisca from jail. He lives happily with Hope and Everell after their marriage.

Mrs. Grafton – Mrs. Grafton is Charles Leslie's sister. She travels with Alice Fletcher, Hope, and Faith to New England after her brother's death. She dotes on her nieces. An Anglican, she endures criticisms from her Puritan neighbors for adhering to the Church of England prayer-book. Personally, however, she's more passionate about fashion than religion. She is also very fond of trying and recommending medicinal remedies. Mrs. Grafton provides comic relief in the story, often annoying other characters with pointless non sequiturs

Mrs. Martha Fletcher – Martha is William Fletcher's wife. In England, she was an orphan in the custody of John Winthrop. Winthrop encouraged a grief-stricken William Fletcher to marry her, and she moved with him to Boston and thence to Springfield. She is a devout Puritan and a meek, submissive wife. She is also, however, a quietly competent and authoritative manager of Bethel, the Fletchers' homestead. She is stabbed through the heart and killed during Mononotto's raid on Bethel.

Roslin / Rosa – Roslin is a young person of about 15 years old, who accompanies Sir Philip Gardiner and is supposedly his page. At first, everyone thinks Roslin is a remarkably handsome boy, but she is actually a young woman, Rosa, in disguise. Rosa was abandoned as a child and abused by her guardian; she fell in love with Sir Philip and cannot bear to leave him, even though he mistreats her. Roslin warns Hope Leslie not to trust Sir Philip even though she hates Hope, seeing her as a potential rival. At the end of the novel, Rosa blows up Chaddock's ship, killing Sir Philip and herself.

Madam Winthrop – Madam Winthrop is the wife of Governor Winthrop. She is a model Puritan wife, obedient to her husband, and she tries to teach her niece, Esther, and her ward, Hope, to develop the same submissive demeanor, with mixed success. But she also enjoys the authority of her role as

Governor's wife, and her dignified bearing commands respect from others.

Nelema – Nelema is an elderly American Indian woman who lives in a forest hut near the Fletcher homestead. She sometimes brings berries and herbs to trade with Mrs. Fletcher. All of Nelema's children and grandchildren were killed by English settlers. She leaves behind an arrow and a snake rattle to warn Mrs. Fletcher of the looming attack by Mononotto and his men. After Nelema saves Master Cradock's life, she is accused of witchcraft and sentenced to death, but Hope and Digby conspire to save her life; she escapes into the **forest**, promising to help Hope reunite with her sister, Faith, if it's the last thing she does.

Mr. Pynchon – Mr. Pynchon is one of the town magistrates of the frontier village of Springfield, Massachusetts. He is strict in his application of the law—such as when he sentences Nelema to death for supposed witchcraft—yet has a merciful heart, letting Hope slide even though he suspects she was involved in Nelema's escape from jail. Mr. Pynchon does rebuke Hope for her boldness in speech and gets Mr. Fletcher to send her to Boston, where she'll be more strictly watched.

Antonio Batista – Antonio is a devoutly Catholic Italian sailor who rows Hope to safety after she is stranded on an island following her secret rendezvous with Magawisca and Faith. Antonio believes that Hope is an apparition of his patron saint and joyfully does her bidding. He later alerts the Winthrops to Sir Philip's plan to kidnap Hope.

Barnaby Tuttle – Barnaby Tuttle is the meek, mild-mannered prison guard in Boston. He naps on the job and is easily taken advantage of, but he is a genuinely good, compassionate man. After he is hoodwinked into letting Magawisca escape, he is relieved of his duties and lives in happy retirement, playing with his grandson and composing Psalm versifications.

MINOR CHARACTERS

John Eliot – John Eliot, a historical figure, was a Puritan missionary renowned as the so-called "apostle to the Indians." In the novel, he appears at Magawisca's trial and prays before the proceedings begin, narrating the many kindnesses that American Indians have done for white people.

John Digby – Digby is the Fletcher family's faithful, good-natured household servant. He is a veteran of the Pequot War and doesn't trust American Indians, though he eventually comes around to respecting Magawisca. Digby is especially devoted to Hope and Everell, will do anything to help them, and predicts their eventual marriage.

Sassacus – Sassacus is a Pequot chief who is scalped by his enemies at the beginning of the novel.

Charles Leslie – Charles Leslie is Alice Fletcher's husband and Hope and Faith's father. Sir William forces Alice to marry Leslie after she attempts to elope with William Fletcher. Leslie dies while his daughters are still young.

Samoset – Samoset is one of Mononotto's and Monoca's children, an older brother of Magawisca and Oneco. He is killed by the English for refusing to betray his people.

Stretton – Stretton is Martha Fletcher's brother, a moderate Anglican. It's Mrs. Fletcher's last wish that Everell be sent to live with Stretton in England so that he can be better educated.

Miantunnomoh – Miantunnomoh is a Narragansett chief, friendly to the English, who comes to Governor Winthrop's house for dinner and is offended when he is seated at a separate table.

William Hubbard – William Hubbard was a celebrated historian of early New England. He doesn't appear in the story, but Governor Winthrop names him as a suitably devout potential husband for Hope Leslie.

Samuel Gorton – Gorton led a heterodox sect and was put on trial for blasphemy in Boston in 1643.

Thomas Morton – Thomas Morton was infamous for founding a short-lived colony outside Boston, known for its so-called pagan revelries. Morton was accordingly exiled from the town and, when allowed back in, soon jailed for insanity. He attacks Sir Philip when the latter comes to visit Magawisca in jail.

Chaddock – Chaddock is an unscrupulous pirate and friend of Sir Philip Gardiner's whom Sir Philip enlists to kidnap Hope Leslie. He and his crew are killed when Rosa blows up his ship.

THEMES

In LitCharts literature guides, each theme gets its own color-coded icon. These icons make it easy to track where the themes occur most prominently throughout the work. If you don't have a color printer, you can still use the icons to track themes in black and white.

RELIGIOUS CONFLICT AND TOLERANCE

Hope Leslie portrays events surrounding the Fletcher household in the 17th-century Massachusetts Bay Colony, a context that was infamously intolerant of diverse religious beliefs. The colony was founded by the Puritans, or pilgrims, a Calvinist Protestant group fleeing religious persecution in England and seeking to establish a purely Christian society in the American wilderness. This quest led to conflict with the beliefs of already-present American Indian groups, such as the Pequots, who occupy a prominent role in the story. Such conflict is personal to the Fletchers, whose devoutly Puritan household includes among its adoptive children Hope Leslie, whose Christianity is less sectarian, and Magawisca, a non-Christian Pequot. Though Sedgwick does openly acknowledge the threats of persecution

and extinction faced by American Indians in particular, Sedgwick's portrayal of the convictions and interactions among Native peoples and the Puritan and other Christian characters suggests that close proximity will lead, over time, to increased tolerance in society as a whole.

Puritan religious intolerance poses an existential threat to non-Puritans in the Massachusetts Bay Colony. After Magawisca tells her friend Everell Fletcher about the massacre of her village by men who professed Christian beliefs, "Magawisca's reflecting mind suggested the most serious obstacle to the progress of the Christian religion [...] the contrariety between its divine principles and the conduct of its professors; which, [...] is too often the darkest cloud that obstructs the passage of its rays to the hearts of heathen men." Magawisca, as an outsider to Christianity, perceives that Christianity doesn't spread more successfully among so-called "heathen" people because it's readily apparent that Christians don't always live up to the beliefs they profess—especially when they behave violently toward people whom they professedly desire to convert to their faith.

When the old Pequot woman Nelema uses her healing skills to save the life of a member of the Fletcher household, she is quickly accused of witchcraft, which will likely lead to a death sentence. Hope Leslie attempts to defend Nelema, asking Mr. Fletcher "if it were right to take the confession of these poor children of ignorance and superstition against themselves," and even defending Magawisca's belief that she can communicate with the benign spirits present in nature. "Why not believe the one," Hope asks Mr. Fletcher, "as well as the other?" In other words, though Hope classifies non-Christian American Indian beliefs as "ignorant" and "superstitious," she deflects the representation of Nelema's practice as "witchcraft" by arguing that Indian beliefs include relationships with both good and bad spiritual elements, and therefore that their beliefs as a whole shouldn't be dismissed as wicked or devilish. Though Nelema is still arrested, Hope's public defense (and secret rescue) of Nelema show that tolerance for different views is possible, even within Puritan society.

Seeds of tolerance can be found even within Puritan society, suggesting that society as a whole is moving toward greater open-mindedness at this time. When William Fletcher tells his wife about an American Indian woman who died without having converted to Christianity, he says, "But, Martha, we should not suit God's mercy to the narrow frame of our thoughts. This poor savage's life [...] was marked with innocence and good deeds," and thus they have grounds to hope for her soul's salvation (though he warns Martha not to express such hopes aloud). Though the Fletcher household is a model of Puritan religious observance, even here a measure of religious tolerance can be found—even if it's not considered fit for public utterance.

Protagonist Hope Leslie's upbringing is influenced by various Christian denominations, which lends itself to a certain open-mindedness: "like the bird that spreads his wings [...] [she] permitted her mind to expand beyond the contracted boundaries of sectarian faith. Her religion was pure and disinterested," showing Sedgwick's belief that "pure" truth is to be found in the rejection of too-particular religious affiliation. Hope's "purity" and "disinterestedness" in supporting and defending non-Christians Nelema and Magawisca, for example, contrast with the narrower, harsher motivations of those who condemn the women's beliefs as satanic.

Hope's and Magawisca's mothers are buried near each other in the same Boston graveyard, and this prompts Magawisca to consider the mercy of the being she refers to as the "Great Spirit": "Think ye not that the Great Spirit looks down on these sacred spots [...] with an equal eye; think ye not their children are His children, whether they are gathered in yonder [church] [...] or bow to Him beneath the green boughs of the forest?" Here, Magawisca utters religious claims—essentially, that all religions and their believers are equal—that would perhaps have been considered heretical if uttered by a Christian character, allowing Sedgwick to subtly champion tolerance and common humanity without explicitly advancing these ideals.

Catharine Maria Sedgwick, though raised in a Calvinist family, became a Unitarian as an adult—a denomination that rejected many traditional Christian beliefs and even questioned the validity of formalized doctrines and acknowledged value in other religious traditions. Although Sedgwick portrays all of her devout characters with respect, her critique of what she saw as a dangerously narrow Puritanism is obvious, and indeed, her more tolerant characters—whether Christian or Native American—sound notably Unitarian in their theological musings. This unsurprising congruence suggests that Sedgwick saw Unitarianism, or at least a progressive, non-doctrinal Christianity, as the answer to the Puritans' search for a truly Christian society in the wilderness.

INTERRACIAL RELATIONSHIPS

Hope Leslie is remarkable for its portrayal of interracial relationships, both friendships and marriages, often narrated from the perspectives of American Indian characters as well as white characters. White and Pequot children befriend one another, learn from each other, and later fall in love. Yet these relationships aren't necessarily accommodated within broader society, which leads to divided loyalties, violence, and exile. Such conflicts are exemplified in the troubled friendship of Pequot Magawisca with white Everell Fletcher and the marriage of white Faith Leslie to Magawisca's brother Oneco. By portraying such relationships as doomed, Sedgwick argues not that they are inherently problematic, but rather that they are irreconcilable with their surrounding culture. As such, she suggests that the latter must evolve.

Friendships between white and Indian characters, though acceptable in childhood, are portrayed as inevitably leading to divided loyalties and even violence. Cross-cultural friendship in childhood is seen as natural and harmless. Everell "doth greatly [enjoy] the company of the Pequod girl, Magawisca," Mrs. Fletcher writes to her husband—"If, in his studies, he meets with any trait of heroism [...] he straightway calleth for her and rendereth it into English [from Latin] [...] She, in her turn, doth take much delight in describing to him the customs of her people, and relating their traditionary tales[.]" English and Pequot children, in other words, can easily find common interests, like heroic stories, and even learn from one another.

But, as Magawisca grows up, she is a tormented, tragic figure who's torn between her devotion to the Fletchers and her loyalty to her family and people. When her father and his warriors attack the Fletcher household in retaliation for an earlier attack on their village, she begs on the Fletchers' behalf: "the mother—the children [...] I bleed when they are struck—oh command them to stop!" Magawisca identifies so strongly with the Fletcher family that she feels an attack on them is an attack on herself.

Indeed, Magawisca's feelings are literalized when her divided loyalty results in her being irreparably maimed. After she intervenes in the warriors' intended execution of Everell, resulting in her arm being severed, Everell "threw his arms around her [...] as he would a sister that had redeemed his life as her own," and even the Pequot warriors "paid involuntary homage to the heroic girl, as if she were a superior being," showing that Everell regards her as an equal and that her action is universally regarded as praiseworthy. Yet her mutilating injury shows that her divided loyalty will be incredibly costly to her—even suggesting that she cannot be whole (literally or figuratively) as long as she remains so divided.

Interracial marriage is even more problematic in the world of the novel—it's portrayed as something corruptive that effectively destroys people, especially white women, who enter it. When Hope learns that her sister, Faith (long ago captured by Pequot warriors), is married to the Pequot Oneco, she feels "as if a knife had been plunged in her bosom." Magawisca protests that in such "veins runs the blood of the strongest [...] who have never turned their backs on friends or enemies [...] Think ye that your blood will be corrupted by mingling with this stream?" But Hope's bitter weeping suggests that she does, in fact, see such a marriage as not only a "corruption," but effectively as the loss of her sister.

In fact, when Hope has her long-awaited reunion with Faith, she does not truly regain her sister. Seeing Faith's love for Oneco, Hope's "heart died within her; a sickening feeling came over her, an unthought of revolting of nature." Hope's grief and repugnance, as well as the fact that Faith proves unable to communicate in her original language of English, suggest that Faith's marriage into the Pequot tribe really does constitute a kind of death: she can no longer belong to the English world or even to the white family whom she once loved.

Both plots—interracial friendship and marriage—conclude on an ambivalent note. Magawisca, after being arrested and imprisoned on false charges, calls Hope "a decoy bird" in these events, suggesting that even though Hope didn't intend to harm her, their friendship inevitably led to Magawisca being hurt. Even after Magawisca is reconciled with Hope and Everell, she suggests that "the Indian and the white man can no more mingle, and become one, than day and night" and that their friendship can only be fully renewed in the Great Spirit's realm. Faith, too, fades back into Pequot society with her husband, unable to connect meaningfully with the culture of her birth. Through these outcomes, Sedgwick suggests that even if such relationships are desirable in themselves, they are not sustainable within the prejudiced world they inhabit.

VIOLENCE AND HISTORICAL MEMORY

Hope Leslie is set during the Pequot War, which took place between 1636 and 1638 and involved New England's Native Pequot tribe and the region's newly arrived English colonists. Though Sedgwick was not the first American author to offer a fictionalized account of warfare between colonists and American Indians, her approach is noteworthy in several key ways. In particular, Sedgwick offers a remarkably sympathetic perspective on the violence Native people suffered at colonists' hands. Additionally, this perspective is mainly narrated by women, who have often endured the greatest losses. When Sedgwick portrays the Pequot warriors' actions, she also humanizes them more than contemporary accounts usually did. While Sedgwick doesn't downplay the violence that Pequot warriors committed—the raid on the Fletcher home being the most vivid example—the accounts of her Native characters help place these events in a broader perspective. By including Native voices and humanizing perspectives in her portrayal of the Pequot War, Sedgwick suggests that American memories of these events have been disproportionately biased toward the conquerors' account, and that a more nuanced perspective is needed in order for American readers to truly understand their history.

Sedgwick prioritizes accounts of warfare which are sympathetic to the American Indians. When Mrs. Fletcher admires her young son, Everell, the old Pequot woman, Nelema, laments, "I had sons too—and grandsons; but where are they? They trod the earth as lightly as that boy; but they have fallen like our forest trees, before the stroke of the English axe. Of all my race, there is not one, now, in whose veins my blood runs." By comparing Pequot tragedy and even the threat of tribal extinction to the thriving of a white colonial family, Sedgwick lays emphasis on the starkly differing fortunes of the two peoples to a degree that other contemporary accounts did not.

This is even more strongly the case when Magawisca voices her perspective to Everell. The colonial boy directly invites the Pequot girl to tell her people's story, and she does not mince her words: "Then listen to me," she tells him, "and when the hour of vengeance comes [...] remember it was provoked." Coming as it does, shortly before Magawisca's father leads warriors in a retaliatory raid against the Fletchers for the death of most of his own family, Magawisca's account forces readers to consider that, horrifying as the raid might be, colonists' provocation of the Pequots was a factor.

After Magawisca tells her story, Everell is moved, even though he has heard the outline of events before: "Everell had heard them detailed with the interest and particularity that belongs to recent adventures; but he had heard them in the language of the enemies and conquerors of the Pequods; and from Magawisca's lips they took a new form and hue[.]" In other words, Everell recognizes that the account he has already heard—"in the language of the [...] conquerors"—is different from the perspective of those who have been conquered, and that their perspective is inherently valuable and worth hearing, too. This, in turn, potentially shifts Everell's outlook on the conflict.

Sedgwick also portrays American Indian warriors themselves in a sympathetic light. Although the Pequot attack on the Fletcher homestead is violent, their chief, Mononotto, is not portrayed as monstrous. When the Fletcher infant reaches toward him imploringly, "Mononotto's heart melted within him; he stooped to raise the sweet suppliant." Seemingly moved by the baby's innocence, Mononotto thereafter calls a halt to the raid. Though Sedgwick does not deny the violence they commit, she humanizes the very figures who are often portrayed as subhuman in popular literature, and she intentionally places their acts of violence in a broader historical context, inviting better understanding.

Before the intended sacrifice of Everell, who is captured during the raid, the gathered Pequot people are also sympathetically portrayed: "There might have been among the spectators, some who felt the silent appeal of the helpless courageous boy; some whose hearts moved them to interpose [...] but they were restrained by their interpretation of natural justice[.]" The American Indian people are not devoid of human feeling, Sedgwick emphasizes—and the violence they commit is not, in their eyes, arbitrary. Rather, it functions according to a law that makes sense to them—suggesting that, from the Pequot people's perspective, white people's actions often appear to be as subhuman and arbitrary as American Indian people's actions are to white colonists.

The outcome of the Pequot War was the effective elimination of the Pequot tribe. Approximately 700 were killed, captured, or sold into slavery; most of those who survived the war were absorbed into other New England tribes. Yet Sedgwick isn't satisfied to consign the Pequot story to distant history, instead making it vividly present through the memories of characters who suffered these events. In doing so, she obviously cannot change the past—yet she suggests that, like Everell Fletcher's, her readers' outlook can be enriched and broadened by listening to stories that haven't typically been heard.

WOMEN'S ROLES

Though the spirited Hope Leslie is the titular heroine of the novel, Sedgwick portrays a notable range of female characters. Writing in the 1820s, she seeks both to honor the impact of women on America's founding and to suggest ways that women's roles must continue to evolve in order for women to contribute fully to their society. She does this by showing that even women who adhered to the submissive roles expected of them in their day—like Madam Winthrop, Martha Fletcher, and Esther Downing—exercised a positive influence on those around them. At the same time, Hope Leslie emerges as a flawed and disruptive yet appealing example of the more public role for which women in Sedgwick's own day should strive. By portraying a variety of multi-dimensional female characters, Sedgwick suggests that women's roles have always been complicated and in flux, and that although women should be willing to break traditional molds, they should not disparage the foremothers who fulfilled them.

Ideal Puritan women are typically submissive, playing important but subordinate and behind-the-scenes roles. Madam Winthrop, wife of the Massachusetts governor, is a model of this ideal: "She recognized, and continually taught to matron and maiden, the duty of unqualified obedience from the wife to the husband [...] a duty that it was left to modern heresy to dispute, and which our pious fathers, or even mothers, were so far from questioning" that they considered it to be divinely instituted. The role of such women, in other words, is to fulfill the religious obligation of obeying their husbands—an obligation, Sedgwick hints, which has begun to be questioned during her own era, but which was taken for granted in the colonial period in which the novel is set.

Martha Fletcher is another example of this ideal. When Everell Fletcher is preparing himself for his anticipated death at the hands of the Pequot warriors, he perceives his late mother's presence: "His mother's counsels and instructions, to which he had often lent a wearied attention [...] now returned upon him as if a celestial spirit breathed them into his soul. Stillness and peace stole over him." His quiet, obedient mother—far from fading into nonexistence—exerts an influence beyond the grave, and her teachings embolden Everell to face execution. This accords with the ideal of "republican motherhood" in Sedgwick's time, which conceived of women's role in terms of their private influence on men's public roles.

Esther Downing, a close friend of Hope Leslie's in Boston, is another example of such submissive, private influence. Though

Esther is not yet a wife or mother, she is clearly well-schooled in the expectations she must someday meet: "Hope Leslie," she tells her friend, "you certainly know that we owe implicit deference to our elders and superiors;—we ought to be guided by their advice, and governed by their authority." Esther acts as the voice of Hope's conscience in a way, correcting her friend's transgressions of traditional, socially sanctioned femininity.

Hope Leslie, the story's heroine, breaks her society's expectations by refusing to subordinate herself to men or to stay behind the scenes. Hope voices her opinion in public, even when she knows it will not be well received—as when she addresses the town magistrate regarding Nelema's likely condemnation for witchcraft: "I know not whence I had my courage, but I think truth companies not with cowardice; however, what I would fain call courage, Mr. Pynchon thought necessary to rebuke as presumption:—'Thou art somewhat forward, maiden,' he said, 'in giving thy opinion[.]'" Hope has her own opinions about public matters, and she doesn't let societal expectations silence her, regardless of the fact that her confidence is subject to reproof. Not only that, she later goes on to defy authority by setting the jailed Nelema free.

Hope's freeness with her thoughts and her cheerful lack of deference prompt the male authorities in her life to try to place her under the control of a suitable husband. As family friend Governor Winthrop puts it, "passiveness […] next to godliness, is a woman's best virtue," and this is the characteristic that Hope most lacks. Thus, he proposes to Mr. Fletcher, Hope's adoptive father, that it's necessary to "enforce […] a stricter watch over this lawless girl," and what better way than to "consign her to some one who should add […] the modest authority of a husband?" It's significant that the governor of the colony takes an interest in the settling of Hope Leslie into marriage—through this, Sedgwick suggests that the "passiveness" of women under the authority of men was a matter of public interest in Puritan society.

Hope is also resourceful and courageous: even when her impetuous nature gets her into trouble, she doesn't need men to rescue her. After Hope's secret rendezvous with her long-lost sister, Faith, goes awry, she escapes kidnapping by letting an Italian boatman believe that she is the Virgin Mary. After the boatman wakes up to discover the angelic-looking girl in his boat, Hope doesn't challenge his awed attribution of sainthood but instead tells him, "'Good Antonio, […] I am well pleased to find thee faithful […] thou shalt do me a good service. Take those oars and ply them well till we reach yon town, where I have an errand that must be done.' […] Our heroine's elastic spirit, ever ready to rise when pressure was removed, […] enabled her to sustain her extempore character with some animation." This humorous scene shows Hope at her creative, quick-thinking best, getting men to serve her and even (albeit mistakenly) grant her what authority she's able to claim under the circumstances.

Sedgwick portrays all of her major female characters in a sympathetic light. Even her dutifully submissive characters always have minds of their own; she gives ample voice to them through the letters they write, through their own narration of events, and through their evident influence for good on those around them (both men and women). In fact, saintly Esther Downing's gentle kindness and pious generosity are celebrated in the novel's closing sentences. However, the overall thrust of the novel suggests that this is because Esther's ideal is, in Sedgwick's view, passing away. She clearly sees Hope's public voice and actions as a worthy aspiration for women of her own day.

THE PURITAN HERITAGE

Throughout *Hope Leslie*, Sedgwick offers a nuanced portrayal of 17th-century Puritan (or pilgrim) society. Like other 19th-century writers, Sedgwick doesn't refrain from critiquing perceived excesses in that society—hypocrisy being a chief complaint. However, she offers a more positive characterization of the Puritans than some of her contemporaries did, as she tries to fairly portray even their faulty motivations and she assesses their overall mission as a laudable one. Ultimately, she sees the pilgrims' idealized godly society as a failure, but one that nevertheless laid an enduring foundation for the best of contemporary America. By characterizing Puritan society as both a failure and a foundation, Sedgwick argues that the Puritans' courageous pursuit of liberty should be emulated in her own day, albeit toward more progressive ends.

The colonial Puritan emphasis on observing strict rules, for the sake of creating a model "city on a hill," lent itself to self-undermining hypocrisy. Magawisca observes this when she tells Everell about the pitiless murder of her brother by white men: "You English tell us, Everell, that the book of your law is better than that written on our hearts, for ye say it teaches mercy, compassion, forgiveness—if ye had such a law and believed it, would ye thus have treated a captive boy?" In other words, Magawisca sees the hypocrisy of some white colonists who assert the superiority of the Bible's teachings to Indian beliefs yet fail to follow those very laws themselves—and who even flagrantly violate them before people they've sought to convert.

On a more mundane level, the careful observance of rules sometimes leads to a harmful fixation on externalities. The Fletcher family's servant, the peevish and critical Jennet, is a good example: "To employ none but godly servants was a rule of the pilgrims; and there were certain set phrases and modes of dress, which produced no slight impression upon the minds of the credulous […] [Jennet's] religion was of the ritual order[.]" While the narrator suggests that hiring "godly" servants might be a good motivation, this can also lead to the acceptance of "ritual" (i.e., outward) holiness through certain ways of speaking

and dressing in lieu of genuine, internal holiness. This suggests a broader weakness in pilgrim society's ability to make valid distinctions between outward and inward character—they are susceptible to hypocrisy.

This weakness also manifests itself in a preoccupation with trifling concerns, as when Governor Winthrop and Mr. Fletcher deliberate about marrying off Hope Leslie to a sufficiently religious man. "Thus did these good men [...] involve themselves in superfluous trials. Whatever gratified the natural desires of the heart was questionable, and almost every thing that was difficult and painful, assumed the form of duty [...] But we would fix our eyes on the bright halo that encircled the pilgrim's head; and not mark the dust that sometimes sullied his garments." In other words, in their quest for an ideal society, even genuinely good leaders focused too much on minor issues and suppression of "natural desires"—yet Sedgwick's conflicted attitude is clear in that she wants to maintain a saintly image ("the bright halo") for the pilgrims, even as she criticizes their perceived flaws.

Even though pilgrim society had genuine, even fatal faults, it also contained the seeds of a society rightly focused on greater liberty. After Pequot warriors massacre most of the Fletcher family, the narrator pauses to offer observations about the Puritan character: "We forget that the noble pilgrims lived and endured for us [...] they came not for themselves [...] they came forth in the dignity of the chosen servants of the Lord, to open the forests to [...] religious and civil liberty, and equal rights[.]" In other words, even though Sedgwick doesn't hesitate to criticize what she sees as Puritan weaknesses and hypocrisies, that does not mean she fundamentally challenges the traditional narrative of the pilgrims' courageous and consequential mission—in fact, she still celebrates it.

When Hope and Digby, the Fletchers' faithful household servant, talk about Hope's headstrong nature, Digby remarks that most people in pilgrim society actually share the desire to have their own way, which is what motivated them to migrate to the wilderness in the first place: "I know which way the wind blows. Thought and will are set free [...] there is a new spirit in the world [...] and the liberty set forth in the blessed word [the Bible], is now felt to be every man's birth-right." Digby's reflection suggests that colonial society, inspired by biblical ideals, is on a trajectory toward ever greater freedom of thought, liberty, and human rights. With these words—which, significantly, are uttered by a common man rather than a community leader—Sedgwick suggests that, for all its shortcomings, the pilgrims' society was on the right track, already progressing toward the greater liberties of her own day.

As in her portrayals of religious tolerance and women's roles, Sedgwick's overall appraisal of the Puritan heritage sees that history as consistent with her personal ideals. That is, like Digby, she believes there is a "new spirit in the world" which inspires Americans to ever greater liberties for minority views and historically oppressed groups, and this allows her to read that "spirit" backward into the motives of her historical characters, too. Sedgwick's own perspective should be kept in mind when considering her fictionalization of history—it's one among many 19th-century attempts to wrestle with both the past and the future in light of the struggles of the author's own day.

SYMBOLS

Symbols appear in **teal text** throughout the Summary and Analysis sections of this LitChart.

WILDERNESS

In *Hope Leslie*, the wilderness or forest is the home of American Indian people, as opposed to the towns and settlements occupied by English colonists. As such, the forest symbolizes the absence of English civilization, the unknown, and the threat of violence at the hands of native characters against white characters. Magawisca is repeatedly referred to as a "child of the forest" whose marked intelligence is thought to contrast with her wilderness origins, and she ultimately returns to that realm, unable to assimilate into colonial society. When the Fletcher homestead is attacked by Mononotto and his warriors, they invade Bethel from the forest, and they take Everell and Faith away into that dangerous, inaccessible realm, beyond their loved ones' best efforts to discover and rescue them. Ultimately, a character must belong either to the wilderness or to the "civilized" world, even if, like Magawisca, nature-loving Hope Leslie, or Faith (who marries a member of her captor's family), she is able to navigate both to some degree.

QUOTES

Note: all page numbers for the quotes below refer to the Penguin Classics edition of *Hope Leslie* published in 1998.

Volume 1, Chapter 2 Quotes

❝ Never was a name more befitting the condition of a people, than 'Pilgrim' that of our forefathers. It should be redeemed from the puritanical and ludicrous associations which have degraded it, in most men's minds, and be hallowed by the sacrifices made by these voluntary exiles. They were pilgrims, for they had resigned, for ever, what the good hold most dear—their homes.

Related Characters: Mr. William Fletcher

Related Themes:

Page Number: 17

Explanation and Analysis

This quote, in the context of describing Mr. William Fletcher's settlement in frontier Springfield, Massachusetts, provides insight into Sedgwick's complicated attitude regarding the Puritans, or pilgrims. The word "pilgrim" refers to one who embarks on a wandering journey for religious reasons, sometimes—but not always—with a specific sacred destination in view. The North American "pilgrims" have traditionally been renowned in American history for leaving behind England, their land of birth, in quest of religious freedom in the wilderness of the American colonies.

Even by Sedgwick's time, in the first quarter of the 19th century, these heroic connotations had been tarnished by ideas of the pilgrims as joylessly strict and repressive ("puritanical"). Though Sedgwick herself doesn't shy from critiques of her pilgrim ancestors, she urges readers to balance their perspective by remembering the pilgrims' willingness to give up everything familiar in order to pursue their religious errand in the wilderness, thereby building the foundations of modern American society. In Sedgwick's portrayal, it's ambiguous whether such pilgrims ever really "arrived." Though William Fletcher, for example, is a character of sincere principles who establishes a prosperous home on the frontier, he is also pursued by heartbreaking losses; he must be content with the hope that his posterity will one day flourish in the ways he's desired for himself.

Volume 1, Chapter 3 Quotes

❝ The boy doth greatly affect the company of the Pequod girl, Magawisca. If, in his studies, he meets with any trait of heroism, (and with such, truly, her mind doth seem naturally to assimilate) he straightway calleth for her and rendereth it into English, in which she hath made such marvellous progress, that I am sometimes startled with the beautiful forms in which she clothes her simple thoughts. She, in her turn, doth take much delight in describing to him the customs of her people, and relating their traditionary tales, which are like pictures, captivating to a youthful imagination. He hath taught her to read, and reads to her Spenser's rhymes, and many other books of the like kind[.]

Related Characters: Mrs. Martha Fletcher (speaker), Magawisca, Everell Fletcher

Related Themes:

Page Number: 32

Explanation and Analysis

This quote is from a letter which Martha Fletcher wrote to her husband while Mr. Fletcher was away in Boston. In the letter, she updates her husband on the affairs of Bethel, the Fletcher homestead on the Massachusetts frontier. Of particular concern to Mrs. Fletcher is the relationship between her teenage son, Everell, and Magawisca, the teenage Pequot girl who has recently joined the household. Everell and Magawisca have quickly become friends and particularly enjoy exchanging stories from their respective cultures. Though Everell alone is formally educated and teaches Magawisca to read, there is a notable reciprocity between the two—a striking example of interracial friendship and mutual learning.

This quote also shows that, despite being described in the book as a submissive housewife, that role actually involves Mrs. Fletcher's thoughtful superintendence of events in her husband's absence—she clearly has opinions about what takes place under her roof, and she doesn't hesitate to share those opinions with her husband, even as she defers to his authority. The growing closeness between Everell and Magawisca strikes her as potentially problematic, and she hopes for Mr. Fletcher's intervention.

❝ "Ah!" replied the old woman with a heavy groan, "I had sons too—and grandsons; but where are they? They trod the earth as lightly as that boy; but they have fallen like our forest trees, before the stroke of the English axe. Of all my race, there is not one, now, in whose veins my blood runs. Sometimes, when the spirits of the storm are howling about my wigwam, I hear the voices of my children crying for vengeance, and then I could myself deal the death-blow."

Related Characters: Nelema (speaker), Mrs. Martha Fletcher

Related Themes:

Page Number: 37

Explanation and Analysis

Nelema is an American Indian woman who lives in the forest near Bethel and sometimes exchanges goods with Mrs. Fletcher. In this quote, Nelema's conversation with Mrs.

Fletcher has taken a somber turn. Looking at Mrs. Fletcher's thriving young son, Everell, Nelema laments the loss of her own offspring at English hands, leaving her bereft of descendants. The raw portrayal of Nelema's grief is rare for American literature of the time, as Sedgwick is far more inclusive of the perspectives of her American Indian characters than most contemporary authors were. The pointed contrast between the thriving Fletcher family and Nelema, alone and cut off from her people, also suggests the relative fates of white settlers and American Indian people in the broader scope of American history.

Yet this quote also has a note of ominous foreshadowing, as Nelema knows that a group of warriors is preparing to attack the Fletcher home the following day in retribution for settlers' attacks elsewhere. The women in the novel, whether white or native women, are generally not directly responsible for such attacks, and like Nelema and Mrs. Fletcher, they are left picking up the pieces after others' acts of violence, or are victimized themselves.

Volume 1, Chapter 4 Quotes

"You have never spoken to me of that night Magawisca."

"No—Everell, for our hands have taken hold of the chain of friendship, and I feared to break it by speaking of the wrongs your people laid on mine."

"You need not fear it; I can honour noble deeds though done by our enemies, and see that cruelty is cruelty, though inflicted by our friends."

"Then listen to me; and when the hour of vengeance comes, if it should come, remember it was provoked."

Related Characters: Everell Fletcher, Magawisca (speaker)

Related Themes:

Page Number: 48

Explanation and Analysis

In this quote, Everell invites Magawisca to tell him about the night her tribe was attacked and much of her family killed. Magawisca's account refers to real historical events—the Mystic massacre which took place in Connecticut in 1637, when English soldiers retaliated against the Pequot people for the killings of settlers. However, more interesting than the specific historical details is the fact that Magawisca, a Pequot girl, is given a voice to talk about the violence from her own perspective—something seldom seen in 19th-century literature. Magawisca's narrative prompts Everell, who already knows the basic outline of events, to rethink his perspective on what the Pequot people have suffered. Sedgwick is ahead of her time in suggesting that interpretations of history differ depending on the perspective from which an event is considered. Everell's willingness to give courage and cruelty due credit, no matter who commits them, is similarly striking, as is Magawisca's argument that Pequot retaliation, whether right or wrong, might indeed be "provoked" by English violence; in other words, that Pequot warriors are not the only ones at fault in the conflict.

Magawisca's reflecting mind suggested the most serious obstacle to the progress of the christian religion, in all ages and under all circumstances; the contrariety between its divine principles and the conduct of its professors; which, instead of always being a medium for the light that emanates from our holy law, is too often the darkest cloud that obstructs the passage of its rays to the hearts of heathen men. Everell had been carefully instructed in the principles of his religion, and he felt Magawisca's relation to be an awkward comment on them, and her inquiry natural[.]

Related Characters: Everell Fletcher, Magawisca

Related Themes:

Page Number: 53

Explanation and Analysis

In the course of describing her experience of the Pequot War to Everell, Magawisca comments on the frequent English insistence that the American Indians accept the teachings of the Christian Bible. She argues that if those who demanded conversion actually believed in the Bible's teachings about compassion, they wouldn't commit acts like the wanton execution of Magawisca's brother. Some English Christians, in other words, are hypocrites. Through Magawisca's critique, Sedgwick doesn't necessarily say that she doesn't think the Bible is correct in its teachings, but that those who maintain its truth often don't live up to those teachings, and as a result, they undercut their own efforts to commend the Christian religion. Sedgwick presents this contradiction as the perennial weakness in Christian attempts to seek others' conversions. She also places Magawisca in the role of teacher and Everell in the role of student (indeed, Everell has no response to the problem Magawisca poses), suggesting, as she does in Magawisca's story of the Pequot War, that traditionally unheard voices

deserve consideration—namely, those whom men like Everell have often been in a position to overlook, or even marginalize.

This war, so fatal to the Pequods, had transpired the preceding year. It was an important event to the infant colonies, and its magnitude probably somewhat heightened to the imaginations of the English, by the terror this resolute tribe had inspired. All the circumstances attending it were still fresh in men's minds, and Everell had heard them detailed with the interest and particularity that belongs to recent adventures; but he had heard them in the language of the enemies and conquerors of the Pequods; and from Magawisca's lips they took a new form and hue; she seemed, to him, to embody nature's best gifts, and her feelings to be the inspiration of heaven.

Related Characters: Everell Fletcher, Magawisca

Related Themes:

Page Number: 55

Explanation and Analysis

This quote sums up Everell's reaction to hearing Magawisca's account of the Pequot War. Everell is well acquainted with the events of that conflict, and he has heard them mainly framed as an adventure story, unconnected from his own life. He's also heard the story from the perspective of the English conquerors, not from the Pequots themselves. Now hearing Magawisca's point of view, he revises his opinion of the Pequots as objects of terror, instead considering the entire event from the perspective of helpless victims, especially women and children like Magawisca and her family. Also, because Everell already loves and trusts Magawisca as a friend possessing unique wisdom, he is able to hear her narrative as "inspired" in a sense—in other words, as possessing special authority that demands a response from him. The exchange between Magawisca and Everell reflects Sedgwick's approach to interpreting the historical narrative—wanting to give "a new form and hue" to events that have previously been considered from more limited perspectives.

The stories of the murders of Stone, Norton, and Oldham, are familiar to every reader of our early annals; and the anecdote of the two English girls, who were captured at Wethersfield, and protected and restored to their friends by the wife of Mononotto, has already been illustrated by a sister labourer; and is precious to all those who would accumulate proofs, that the image of God is never quite effaced from the souls of his creatures; and that in their darkest ignorance, and deepest degradation, there are still to be found traits of mercy and benevolence.

Related Characters: Monoca, Mononotto

Related Themes:

Page Number: 59

Explanation and Analysis

This quote concludes the chapter in which Magawisca talks to Everell about her people's sufferings—and, interestingly, it comes *before* the chapter in which the Fletchers themselves suffer an attack at the hands of Pequot raiders. The narrator speaks to an earlier readership that was closer chronologically to the events here recounted and likely more familiar with them, such as the murder of three English traders (which was cited as a pretext for the Pequot War) and the capturing of the two English girls (the "sister laborer" Sedgwick cites is Harriet Vaughan Cheney, whose *A Peep at the Pilgrims* was published in 1826, a year before *Hope Leslie*).

By juxtaposing these two events—the murder and the rescue—Sedgwick suggests that events like killings and raids should not be taken as representative of American Indian people as a whole, because merciful and compassionate acts, like those of Magawisca's mother, Monoca, must also be accounted for. In a way that's reflective of her time, Sedgwick also attributes "ignorance" and "degradation" even to such exemplary individuals. Overall, however, this quote supports her argument that historical events must be understood within a broader context and not just from one perspective—an argument that's still forward-looking for the time.

Volume 1, Chapter 5 Quotes

Magawisca uttered a cry of agony, and springing forward with her arms uplifted, as if deprecating his approach, she sunk down at her father's feet, and clasping her hands, "save them—save them," she cried, "the mother—the children—oh they are all good—take vengeance on your enemies—but spare— our friends—our benefactors—I bleed when they are struck—oh command them to stop!" she screamed, looking to the companions of her father, who unchecked by her cries, were pressing on to their deadly work.

Related Characters: Magawisca (speaker), Mrs. Martha Fletcher, Mononotto

Related Themes:

Page Number: 65

Explanation and Analysis

This quote describes Magawisca's reaction when her father, Pequot chief Mononotto, attacks the Fletcher household along with a small group of his warriors. At this point, Magawisca has been living in the Fletcher household for several months, after the destruction of her own tribe, her own capture, and the loss of her mother. During this time, Mrs. Fletcher has treated her with kindness, and Everell has befriended her. When talking with Everell about her experience of the Pequot War, Magawisca gave him a humanizing perspective on the sufferings of the Pequot people. Now, while interceding with her father on the Fletchers' behalf, Magawisca tries to humanize her English friends as well. Not only are they her own "benefactors" and "friends," but Magawisca truly identifies with them—"I bleed when they are struck." An attack on the Fletchers, in other words, will be an attack on Magawisca herself. Her words also foreshadow events to come—she really *will* bleed for her white friends, suggesting that, in her historical context, these divided loyalties are not sustainable and will literally tear her apart. An interesting feature of this scene is that it suggests the complexity of relationships between white settlers and American Indians at the time. Sedgwick doesn't primarily focus on the Fletcher family as helpless white victims of native violence; instead, she highlights Magawisca being caught in the middle. The full anguish of the situation falls on Magawisca, in fact, more than on any other single character.

Mononotto's heart melted within him; he stooped to raise the sweet suppliant, when one of the Mohawks fiercely seized him, tossed him wildly around his head, and dashed him on the doorstone. But the silent prayer—perhaps the celestial inspiration of the innocent creature, was not lost. "We have had blood enough," cried Mononotto, "you have well avenged me, brothers."

Related Characters: Mononotto (speaker), Mrs. Martha Fletcher

Related Themes:

Page Number: 67

Explanation and Analysis

This horrifying scene describes some of the most violent moments of Mononotto's raid on the Fletcher household. During the raid, Mrs. Fletcher swoons with her infant son in her arms and is then stabbed to death, her son falling helplessly at Mononotto's feet. The fearsome Mononotto, instead of killing the child, is moved to pity and picks him up. Another warrior then brutally kills the baby. However, the significance of the scene lies in Mononotto's restraint. His reluctance to harm the baby, and his decision to call off the violence after the child's death, is another way that Sedgwick humanizes her American Indian characters. This seems a bit counterintuitive until one considers other portrayals of violence in 19th-century literature, such as that found in Cooper's *The Last of the Mohicans*, in which an infant is similarly, and unrepentantly, killed before its mother's eyes. Sedgwick is actually departing from that literary tradition to a notable degree, simply by showing that Mononotto is not a monstrous character with no limit to his bloodthirsty vengeance.

Volume 1, Chapter 6 Quotes

In the quiet possession of the blessings transmitted, we are, perhaps, in danger of forgetting, or undervaluing the sufferings by which they were obtained. We forget that the noble pilgrims lived and endured for us—that when they came to the wilderness, they said truly, though it may be somewhat quaintly, that they turned their backs on Egypt—they did virtually renounce all dependence on earthly supports—they left the land of their birth—of their homes [...] for what?—to open for themselves an earthly paradise?—to dress their bowers of pleasure and rejoice with their wives and children? No—they came not for themselves—they lived not to themselves.

Related Characters: Mr. William Fletcher

Related Themes:

Related Symbols:

Page Number: 75

Explanation and Analysis

This quote, which comes after Mononotto's raid on Bethel, is another example of the narrator offering commentary on the pilgrim heritage (and thereby showing Sedgwick's views on that heritage). The point is that readers in Sedgwick's day, enjoying the privileges of peace and security, tend to lose sight of the struggles by which their predecessors obtained those privileges. By Sedgwick's time, and extending into the literature of subsequent decades (in Nathanial Hawthorne's novels, for example), the pilgrims tended to come in for harsher critique than earlier, romanticized views had offered. While Sedgwick herself doesn't shrink from criticizing what she sees as excessive strictness and hypocrisy among her Puritan characters, she also encourages her readers to consider their motivations for coming to America and the hardships they endured not for their own sakes, but to prepare a better life for those who came after. The line "turned their backs on Egypt" is a biblical reference to Israel's exodus from Egypt in search of the promised land. The pilgrims, too, left "Egypt" (England) behind in order to seek the blessings of their own "promised land" in America, knowing they might not survive to fully enjoy those blessings but ready to endure wilderness wanderings all the same.

Volume 1, Chapter 7 Quotes

His mother's counsels and instructions, to which he had often lent a wearied attention—the passages from the sacred book he had been compelled to commit to memory, when his truant thoughts were ranging forest and field, now returned upon him as if a celestial spirit breathed them into his soul. Stillness and peace stole over him. He was amazed at his own tranquillity. 'It may be,' he thought, 'that my mother and sisters are permitted to minister to me.'

Related Characters: Everell Fletcher (speaker), Mrs. Martha Fletcher

Related Themes:

Related Symbols:

Page Number: 91

Explanation and Analysis

This quote describes Everell's emotional state the night before his intended execution while he is Mononotto's captive. In his anxiety, he remembers his late mother's teachings from the Bible, at which he had often rebelled as a boy. These teachings now return to Everell's mind so clearly that it's as if his mother's spirit is visiting him and comforting him. This quote is a good example of Sedgwick's belief in the idea of so-called republican motherhood—the early American belief that wives and mothers, typically limited to the domestic sphere, could play an indirect role in the republic by teaching and supporting boys and men, like ministering angels. Here, Mrs. Fletcher accomplishes that, even after her death, by strengthening Everell to die bravely. Thus women play an indispensable, if mainly behind the scenes and spiritualized, role in pivotal historical events. (Hope Leslie's more public behavior will present an alternate model for women later in the book.) Of note, too, is the fact that Everell's boyhood daydreams ranged into the "forest," and it's exactly in that wilderness realm that his mother's teachings—seemingly ignored at the time—would come to his rescue.

"Nay, brothers—the work is mine—he dies by my hand—for my first-born—life for life—he dies by a single stroke, for thus was my boy cut off. The blood of sachems is in his veins. He has the skin, but not the soul of that mixed race, whose gratitude is like that vanishing mist," and he pointed to the vapour that was melting from the mountain tops into the transparent ether; "and their promises are like this," and he snapped a dead branch from the pine beside which he stood, and broke it in fragments.

Related Characters: Mononotto (speaker), Samoset, Everell Fletcher

Related Themes:

Page Number: 96

Explanation and Analysis

When it's time for Everell to be sacrificed by Mononotto, some of the other men in the group want to strike the boy down in vengeance. Mononotto stops them, explaining that Everell's death must be carried out in accordance with justice and fairness—that is, not with indiscriminate cruelty, but in a measured and humane fashion, by his own hand

(since he is seeking a proportional death to atone for the slaying of his son, Samoset). Much like the scene in which Mononotto refrained from slaying an infant, this scene is meant to show Mononotto's mercy and humanity.

The scene also subverts similar scenes, both in the novel and in contemporary literature, in which American Indian blood is described as tainted—in this case, it's white people's blood and souls that are described as ordinarily being "mixed." Everell is an exception because of the nobility and courage he displayed while defending his family. Most white people, however, as Mononotto goes on to illustrate, simply cannot be trusted. Remarkably, then, Sedgwick uses a scene of intended violence to build up further sympathy for native characters, rather than condemning them (though even in this scene, other characters, lacking Mononotto's nobility, *do* come across as mindlessly violent).

❝ The chief raised the deadly weapon, when Magawisca, springing from the precipitous side of the rock, screamed—"Forbear!" and interposed her arm. It was too late. The blow was levelled—force and direction given—the stroke aimed at Everell's neck, severed his defender's arm, and left him unharmed. The lopped quivering member dropped over the precipice. Mononotto staggered and fell senseless, and all the savages, uttering horrible yells, rushed toward the fatal spot.

Related Characters: Magawisca (speaker), Mononotto, Everell Fletcher

Related Themes:

Page Number: 97

Explanation and Analysis

This quote describes the climactic moment of Mononotto's intended sacrifice of Everell, which turns out as nobody expects. When Magawisca bursts into the scene in hopes of interceding for him, she succeeds in halting Everell's beheading, but at the cost of her own arm. Magawisca's advocacy for her friend, in other words, comes at the sacrifice of her own wholeness. This moment expresses one of the book's central tensions—Magawisca's divided loyalties, committed to her own people yet deeply sympathetic to and even identifying with certain white friends, cannot be sustained without enduring harm to her soul. Sedgwick suggests that this is because of external forces beyond Magawisca's control. If it weren't for prejudice, greed, and infighting, perhaps interracial friendship wouldn't be seen as a problem—but as things stand, societal pressures imperil such friendships, even injuring those who pursue them. Ultimately, Everell pays back Magawisca in kind by helping rescue her from imprisonment in Boston, but after all she's suffered, Magawisca doesn't believe that their friendship can thrive; she must leave English society behind and live solely among her own people.

Volume 1, Chapter 9 Quotes

❝ It has been seen that Hope Leslie was superior to some of the prejudices of the age. […] Those persons she most loved, and with whom she had lived from her infancy, were of variant religious sentiments. […] Early impressions sometimes form moulds for subsequent opinions; and when at a more reflecting age, Hope heard her aunt Grafton rail with natural good sense, […] at some of the peculiarities of the puritans, she was led to doubt their infallibility; and like the bird that spreads his wings and soars above the limits by which each man fences in his own narrow domain, she enjoyed the capacities of her nature, and permitted her mind to expand beyond the contracted boundaries of sectarian faith. Her religion was pure and disinterested—no one, therefore, should doubt its intrinsic value, though it had not been coined into a particular form, or received the current impress.

Related Characters: Mrs. Grafton, Hope Leslie (Alice)

Related Themes:

Page Number: 127

Explanation and Analysis

This quote describes Hope Leslie's religious upbringing, in which she was exposed to a variety of influences, especially Anglican and Puritan. Because of this spectrum of influences, Hope retains a skepticism about denominations' claims to be the sole correct interpretation of Christianity.

This quote is also noteworthy because of the way it reflects Sedgwick's own religious commitments. Sedgwick was raised with the Calvinist beliefs of many of her characters, but in young adulthood she joined the Unitarian church, a denomination that began to take shape in the latter part of the 18th century and thus would have been relatively novel at the time Sedgwick embraced it. Unitarianism rejected many central tenets of orthodox Christianity (not just Calvinism), such as belief in the Trinity. It also tended toward universalism, or the belief that no one would be damned. In concert with that view, Unitarians generally found something of value in non-Christian religions—at least those tenets they found compatible with their own.

That's perhaps why Hope Leslie's lack of adherence to a specific denomination is hailed here as "pure and disinterested"—its transcendence of sectarian boundaries aligns with Sedgwick's own views.

Volume 1, Chapter 11 Quotes

❝ [Madam Winthrop] was admirably qualified for the station she occupied. She recognised, and continually taught to matron and maiden, the duty of unqualified obedience from the wife to the husband, her appointed lord and master; a duty that it was left to modern heresy to dispute; and which our pious fathers, or even mothers, were so far from questioning, that the only divine right to govern, which they acknowledged, was that vested in the husband over the wife.

Related Characters: Governor John Winthrop, Madam Winthrop

Related Themes:

Page Number: 151

Explanation and Analysis

Madam Winthrop is the model Puritan wife in the Massachusetts Bay Colony—not only because of her temperament and behavior, but because, as Governor Winthrop's wife, she is very much the "first lady" of the colonies. In that position, she tries to instill in other women the important duty of obeying one's husband, in accordance with the Puritan interpretation of Christian Scripture.

Hope and Esther represent two very different responses to this example—where Esther, Madam Winthrop's niece, desires to follow her aunt to the letter, Hope is the opposite extreme, engaged in an ongoing, low-key resistance to her guardian's authority. Sedgwick suggests, not disapprovingly, that "modern heresy" has finally dismantled Madam Winthrop's view of wifely submission and followed Hope's trajectory toward greater freedom. Nonetheless, she doesn't condemn Madam Winthrop, either, acknowledging that it was simply part of the Puritan worldview (along with their resistance of royal authority, as her joking aside about "divine right" suggests).

❝ "Would it not be wise and prudent to take my brother's counsel, and consign her to some one who should add to affection, the modest authority of a husband?"

Governor Winthrop paused for a reply, but receiving none, he proceeded […] "William Hubbard—the youth who hath come with so much credit from our prophets' school at Cambridge. He is a discreet young man, steeped in learning, and of approved orthodoxy."

"These be cardinal points with us," replied Mr. Fletcher, calmly, "but they are not like to commend him to a maiden of Hope Leslie's temper. She inclineth not to bookish men, and is apt to vent her childish gaiety upon the ungainly ways of scholars."

Thus our heroine, by her peculiar taste, lost at least the golden opportunity of illustrating herself by a union with the future historian of New-England.

Related Characters: Mr. William Fletcher, Governor John Winthrop (speaker), William Hubbard, Hope Leslie (Alice)

Related Themes:

Page Number: 161

Explanation and Analysis

Not long after the Fletchers settle in Boston, the question of Hope's marriage arises—marriage, in their minds, being a suitable way of subduing the free-spirited girl. Governor Winthrop feels that Everell needs a more reserved and pious wife, like Esther, which scuttles Mr. Fletcher's cherished hope that his son will marry the daughter of his own youthful love, Alice Fletcher. Instead, Governor Winthrop proposes that Hope marry the sober-minded and orthodox historian William Hubbard, whose *A Narrative of the Indian Wars in New-England* (1677) was a source for Sedgwick's own research. Though the name of Hubbard doesn't mean much to modern readers, it was probably an amusing name-drop for readers of Sedgwick's own day—especially given Sedgwick's tongue-in-cheek remark about the lost "golden opportunity." It's also a subtle critique of what Sedgwick saw as an excessive preoccupation with marriage, both on the part of women themselves and of those who, like Winthrop and Fletcher, were in a position to situate woman in marriages that they may or may not have desired for themselves.

Volume 2, Chapter 2 Quotes

"There lies my mother," cried Hope, without seeming to have heard Magawisca's consolations, "she lost her life in bringing her children to this wild world, to secure them in the fold of Christ. Oh God! restore my sister to the christian family."

"And here," said Magawisca, in a voice of deep pathos, "here is my mother's grave; think ye not that the Great Spirit looks down on these sacred spots, where the good and the peaceful rest, with an equal eye; think ye not their children are His children, whether they are gathered in yonder temple where your people worship, or bow to Him beneath the green boughs of the forest?"

Related Characters: Magawisca, Hope Leslie (Alice) (speaker), Monoca, Alice Fletcher

Related Themes:

Related Symbols:

Page Number: 197

Explanation and Analysis

Halfway through the novel, Hope and Magawisca have a secret rendezvous in the cemetery where both of their mothers happen to be buried. During this meeting, Hope is overjoyed to learn that she will be reunited with her long-lost sister, yet she is devastated to hear that Faith has married her childhood friend, Oneco, and has effectively become a part of Pequot society herself. Hope sees Faith's marriage as a kind of death—she fears that her sister is no longer the person she was, and that the cultural barriers between them are now insurmountable. The barrier is religious as well—Alice Fletcher brought her girls to the American colonies so that they could live in a Christian community, making Faith's apparent defection especially heartbreaking to Hope (though she soon learns that Faith has, in fact, become a devout Catholic). Magawisca offers a counterpoint to Hope's grief, arguing that all people are children of God, or the Great Spirit, no matter where or in what manner they worship.

Volume 2, Chapter 4 Quotes

Thus had Hope Leslie, by rashly following her first generous impulses, [...] effected that, which the avowed tenderness of Miss Downing, the united instances of Mr. Fletcher and Governor Winthrop, and the whole colony and world beside, could never have achieved. Unconscious of the mistake by which she had put the happiness of all parties concerned in jeopardy, she was exulting in her victory over herself, and endeavouring to regain in solitude the tranquillity which she was surprised to find had utterly forsaken her; and to convince herself that the disorder of her spirits, which in spite of all her efforts, filled her eyes with tears, was owing to the agitating expectation of seeing her long-lost sister.

Related Characters: Everell Fletcher, Esther Downing, Hope Leslie (Alice)

Related Themes:

Page Number: 225

Explanation and Analysis

During the visit to the island, Digby teases the young people about an upcoming wedding, implying that it will be Everell's and Hope's—but Hope joins Everell's and Esther's hands, signaling that *they* are the happy couple, when readers know that Everell doesn't love Esther at all. Hope gets her friends in an awkward bind (also deepening Esther's pining for Everell) while realizing, at the same time, that she really loves Everell herself.

Hope Leslie is an interesting heroine precisely because she's an imperfect one. Sedgwick champions the fact that Hope has her own ideas and takes initiative to bring them about, but she portrays Hope as being quite fallible in the execution of her schemes—and this has consequences for others besides Hope herself. Here, for example, Hope inadvertently ruins her own chances for happiness as well as Everell's, or so it seems at the time. Sedgwick describes Hope's bumbling efforts with sympathy, suggesting that Hope's well-meaning heart and refusal to submit to her circumstances are the strengths she'd like her readers to emulate, not necessarily her obliviousness to others' true feelings.

Volume 2, Chapter 5 Quotes

"[M]y sweet mistress [...] this having our own way, is what every body likes; it's the privilege we came to this wilderness world for; and though the gentles up in town there, with the Governor at their head, hold a pretty tight rein, yet I can tell them, that there are many who think what blunt Master Blackstone said, 'that he came not away from the Lords-bishops, to put himself under the Lord's-brethren.' [...] I know which way the wind blows. Thought and will are set free. [...] Times are changed—there is a new spirit in the world—chains are broken—fetters are knocked off—and the liberty set forth in the blessed word, is now felt to be every man's birth-right.

Related Characters: John Digby (speaker), Governor John Winthrop, Hope Leslie (Alice)

Related Themes:

Related Symbols:

Page Number: 235

Explanation and Analysis

While visiting Digby's family, Hope makes an apologetic remark about her own willfulness, to which the faithful family servant responds in a surprising way. Digby explains that *everyone* in New England wants their own way, even if, for most, that desire is expressed in a more religious, less outspoken guise—or else they wouldn't have made the dangerous journey to settle here. Further, he claims that this desire represents a trajectory toward ever greater liberties. His reference to the "Lord's bishops" and the "Lord's brethren" means that even though the pilgrims are fleeing Anglican and royalist sentiments in England, it doesn't mean they'll be content to submit to strict Puritan rule in Massachusetts for very long. The present colonial context, in other words, is just laying the foundation for a much broader America to come. The reference to a "new spirit in the world" might also be Sedgwick's subtle way of voicing support for the abolition of slavery, a cause dear to her heart.

[Hope] gazed intently on the little bark—her whole soul was in that look. Her sister was there. At this first assurance, that she really beheld this loved, lost sister, Hope uttered a scream of joy; but when, at a second glance, she saw her in her savage attire, fondly leaning on Oneco's shoulder, her heart died within her; a sickening feeling came over her, an unthought of revolting of nature; and instead of obeying the first impulse, and springing forward to clasp her in her arms, she retreated to the cliff, leaned her head against it, averted her eyes, and pressed her hands on her heart, as if she would have bound down her rebel feelings.

Related Characters: Magawisca, Oneco, Faith Leslie (Mary), Hope Leslie (Alice)

Related Themes:

Page Number: 237

Explanation and Analysis

When Hope is finally reunited with her sister Faith, who was captured by Pequot warriors when she was only a child, the meeting doesn't go at all as she has long imagined. Even though Magawisca has warned Hope that Faith married her childhood friend, Oneco, the sight of her sister leaning on Oneco, dressed in American Indian garments, is both shocking and painful for Hope. This scene suggests that, despite Hope's unwavering commitment to the spiritual equality of different races and her advocacy for her American Indian friends, her belief in equality has a limit—intermarriage is simply a step too far, especially when her sister is involved. Indeed, Hope sees the marriage as "sickening" and "revolting," causing Hope to shrink from the reunion. Sedgwick doesn't directly challenge Hope's attitude, suggesting that, at best, interracial marriages are intolerable in the eyes of her 19th-century society, even if they would be accepted in an ideal world. As it turns out, Faith and Oneco must return to the wilderness in order to be happy—there isn't a place for their relationship in "civilization," and Hope must effectively lose her sister to American Indian culture rather than finding a way to accept her on her own terms.

Volume 2, Chapter 6 Quotes

❝ [Antonio's] invocation was long enough to allow our heroine time to make up her mind as to the course she should pursue with her votary. She had recoiled from the impiety of appropriating his address to the holy mother, but protestant as she was, we hope she may be pardoned for thinking that she might without presumption, identify herself with a catholic saint. "Good Antonio," she said, "I am well pleased to find thee faithful, as thou hast proved thyself, by withdrawing from thy vile comrades. […] Now, honest Antonio, I will put honour on thee; thou shalt do me good service. Take those oars and ply them well till we reach yon town, where I have an errand that must be done."

Related Characters: Hope Leslie (Alice) (speaker), Antonio Batista

Related Themes:

Page Number: 253

Explanation and Analysis

This quote describes one of the most comical scenes in the novel, providing a moment of relief after Hope flees a group of drunken pirates presumably intending to sexually assault her. Hope jumps into an apparently abandoned boat to escape, then discovers an Italian sailor who is convinced that Hope must be an apparition of the Virgin Mary, or else a saint. Thinking quickly, Hope leverages the sailor's piety in order to get a ride back to Boston. This scene shows Hope's resourcefulness and creativity under pressure, as well as the fact that she's capable of extricating herself from perilous situations without requiring others to rescue her—among the female traits that Sedgwick most celebrates. It's also a comment on Sedgwick's attitude toward Roman Catholicism, which, throughout the novel, is never very flattering—she tends to characterize its adherents as naïve and superstitious (like Antonio) or insincere (Sir Philip). The overall point of the scene, at any rate, is Hope's heroism when she finds herself in seemingly helpless circumstances.

Volume 2, Chapter 9 Quotes

❝ The feeling was contagious, and every voice, save her judges, shouted "liberty!—liberty! grant the prisoner liberty!" The Governor rose, waved his hand to command silence, and would have spoken, but his voice failed him; his heart was touched with the general emotion, and he was fain to turn away to hide tears more becoming to the man, than the magistrate.

Related Characters: Governor John Winthrop, Magawisca

Related Themes:

Page Number: 309

Explanation and Analysis

After Hope's reunion with Faith, Magawisca is taken prisoner for alleged conspiracy against the colony and later put on trial. The trial, while not an unmixed success for Magawisca (she goes back to prison and must still be broken out by her friends), is ultimately a moral triumph. Just when it appears that Sir Philip has succeeded in turning sentiment against her with a witchcraft allegation, Magawisca reveals Sir Philip's two-facedness by proving that he's a Catholic as well as abusive toward Rosa—that is, not at all the good Puritan he's been presenting himself as. Magawisca also begs Governor Winthrop not to send her back to jail, since she would sooner face death than be further deprived of her liberty. Her dignity under pressure turns the tide of opinion and soon has the entire crowd chanting in her support, not for Sir Philip—even Winthrop is moved. Sedgwick uses the trial scene to vindicate her central American Indian character's moral purity in a public setting, a rarity in the portrayal of Indian characters at the time.

Volume 2, Chapter 12 Quotes

❝ Rosa did not set down the lamp, but moved forward one or two steps with it in her hand, and then paused. She seemed revolving some dreadful purpose in her mind. […]

"Why do you not obey me? Miss Leslie is suffocating—set down the lamp, I say, and call assistance. Damnation!" he screamed, "what means the girl?" as Rosa made one desperate leap forward, and shrieking, "it cannot be worse for any of us!" threw the lamp into the barrel.

The explosion was instantaneous—the hapless, pitiable girl—her guilty destroyer—his victim—the crew—the vessel, rent to fragments, were hurled into the air, and soon engulfed in the waves.

Related Characters: Roslin / Rosa, Sir Philip Gardiner (speaker), Chaddock, Hope Leslie (Alice), Jennet

Related Themes:

Page Number: 342

Explanation and Analysis

This quote, describing one of the most climactic moments in the novel, brings Rosa's sad narrative to a close and shows

Sir Philip finally getting what's coming to him. Sir Philip thinks he has just succeeded in kidnapping Hope Leslie (it's actually Jennet, grabbed by mistake) and is ready to flee the colonies. He asks Rosa to cover a carelessly uncovered barrel of gunpowder, upon which the unhappy girl—still desperately in love with the abusive Sir Philip and utterly without prospects—decides to put them all out of her misery instead. According to Governor Winthrop's *History*, Chaddock's ship was indeed blown up when two gunpowder barrels caught fire, though not all were killed. Sedgwick uses the event as a convenient way to tie up the loose ends of her narrative, quite literally disposing of some of her more odious characters (Gardiner and Jennet). Rosa, however, at least gets the dignity of passing judgment on her tormentor, Sir Gardiner, and deciding the fate of them all.

Volume 2, Chapter 14 Quotes

"It cannot be—it cannot be," replied Magawisca, the persuasions of those she loved, not, for a moment, overcoming her deep invincible sense of the wrongs her injured race had sustained. "My people have been spoiled—we cannot take as a gift that which is our own—the law of vengeance is written on our hearts—you say you have a written rule of forgiveness—it may be better—if ye would be guided by it—it is not for us—the Indian and the white man can no more mingle, and become one, than day and night."

Related Characters: Magawisca (speaker), Hope Leslie (Alice), Everell Fletcher

Related Themes:

Page Number: 349

Explanation and Analysis

This quote is part of Magawisca's farewell to Everell and Hope, who have just broken her out of jail. Everell and Hope urge Magawisca to stay with them so that they can all remain friends, but Magawisca maintains that this is impossible. She reasons that the wounds between American Indian people and white settlers are too deep and irreconcilable, even though she loves Everell and Hope as individuals. Her reference to her people being "spoiled" simply means that their land has been taken, and that their property can never justly be restored to them as if it is a gift. Furthermore, forgiveness is beyond them—recalling Magawisca's earlier conversation with Everell, years ago, in which she pointed out that many Christians fail to abide by biblical injunctions regarding forgiveness. Here, she acknowledges that forgiveness might be right, but she suggests that if white people cannot achieve it, then her own people cannot be expected to, either. Overall, Magawisca's farewell suggests that, at least in her place and time, lasting friendship between white people and American Indians cannot be realized.

Volume 2, Chapter 15 Quotes

Her hand was often and eagerly sought, but she appears never to have felt a second engrossing attachment. The current of her purposes and affections had set another way. She illustrated a truth, which, if more generally received by her sex, might save a vast deal of misery: that marriage is not *essential* to the contentment, the dignity, or the happiness of woman. Indeed, those who saw on how wide a sphere her kindness shone, how many were made better and happier by her disinterested devotion, might have rejoiced that she did not "Give to a party what was meant for mankind."

Related Characters: Esther Downing

Related Themes:

Page Number: 370

Explanation and Analysis

Though Hope Leslie is clearly the novel's heroine, Sedgwick chooses to conclude by praising, of all people, the shy, saintly Esther Downing. At the end of the book, Esther sails back to England for a while in order to remove any lingering obstacle to Hope's and Everell's marriage. Later, she returns to the colonies, fully reconciled to their marriage, yet no longer interested in pursuing one of her own. Sedgwick shows, in fact, that Esther's unmarried state in no way bars her from leading a fruitful, praiseworthy life. With the closing quotation, "Give to a party what was meant for mankind" (from 18th-century Irish novelist Oliver Goldsmith), she suggests that marriage would have circumscribed Esther's kindness and generosity too narrowly, and that the world is better off for her having remained single. It's not hard to guess that Sedgwick may have been making a subtle defense of her own determinedly unmarried state. It's less clear why she ends the book with Esther instead of with Hope. Perhaps, by leaving Esther unmarried, Sedgwick suggests that the ideal of the pious Puritan woman—as truly good as Esther is—is already becoming obsolete, while Hope Leslie's bolder model of womanhood is ascendant.

SUMMARY AND ANALYSIS

The color-coded icons under each analysis entry make it easy to track where the themes occur most prominently throughout the work. Each icon corresponds to one of the themes explained in the Themes section of this LitChart.

PREFACE

The author explains that the following book is not a historical account, though it does allude to real people and events. Her intention is "to illustrate not the history, but the character of the times." In particular, she has taken liberties with the accounts of Sir Philip Gardiner and with the chronology of the Pequot War.

Hope Leslie *is a fictional interpretation of real historical events and personalities. For example, Sir Philip Gardiner, who appears in the second half of the novel, is based on the historical figure of Sir Christopher Gardiner, who is described in William Bradford's* Of Plymouth Plantation *as being a secret Catholic who brought a concubine into the colony. He was deported but did not meet the fate depicted in Volume 2, Chapter 12.*

The author has investigated all written records which the highly literate settlers of the Massachusetts colony left behind them. She has also attempted to portray the American Indians in a different light than her ancestors did. Older historians portrayed them as foolish and stubborn, whereas they are more justly viewed as brave and devoted to their people.

From the beginning, Sedgwick signals that her interpretation of history will depart from that of her predecessors—both authors of historical narratives like William Bradford, and other novelists like Sedgwick's contemporary James Fenimore Cooper, with his less sympathetic characterizations of American Indians.

The character of Magawisca is not based on a historical character, but such a figure might certainly have existed, since all branches of humanity can boast virtue and intelligence. In fact, differences among races are not inherent, but a matter of external conditions.

Sedgwick further signals that her treatment of racial differences will differ from that of other authors, some of whom would view American Indians, for example, as being inherently inferior to white characters. Sedgwick stresses that human beings are fundamentally the same, even if their external circumstances differ vastly.

Finally, the author's greatest ambition for this work is not to accurately convey history, but to inspire young people in her own day to study the early history of the United States.

Again, Sedgwick does not aspire to present an accurate historical account but, through the medium of fiction, to get readers thinking critically about their own history and heritage.

VOLUME 1, CHAPTER 1

William Fletcher is a gentleman's son in Suffolk, England, destined to inherit the fortune of his wealthy uncle, Sir William Fletcher. Sir William is also determined that the younger William will marry his only daughter, Alice Fletcher. He urges his brother, William's father, to make sure that William remains loyal to what is established and ignores the "mischief" of the Puritans, or of those who agitate for "liberty." Young William must be carefully watched so that he does not fall under the sway of local men like Winthrop or Eliot.

William Fletcher's uncle is loyal to England's established Anglican Church and to the King, and he doesn't want his fortune going to someone who favors disruptive movements like Puritanism, which sought to reform the Church of England and rejected the government's mandates for religious practice. Real characters from history, John Winthrop founded the Massachusetts Bay Colony in 1630 and served as its governor for the next 12 years, while John Eliot was a well-known Congregationalist (Puritan) missionary who became known as the "Apostle to the Indians."

Young William's father does not comply with these requests, and William accordingly befriends both Winthrop and Eliot. He also begins to fall in love with his cousin Alice Fletcher. Sir William tells his nephew that if he wants Alice and the family fortune, he must pledge himself to the king and the established church.

In the early 1600s, many with Puritan religious and political sympathies faced social and familial pressure to conform to the traditional establishment, hence the migration to "New England" by a subset seeking greater liberties.

Heartbroken, William leaves a letter for Alice Fletcher and goes to Winthrop for advice. Winthrop urges William to sail for New England, and William agrees. William's decision is not romantic. In that day, many sacrificed earthly rewards in pursuit of what they saw as "the cause of liberty and religion."

William sees fleeing England as the only alternative to this stalemate. Like other Puritans of his day, he wasn't emigrating for adventure's sake, but for the sake of certain principles, even at personal cost.

Before leaving, William must tell Alice Fletcher the truth. He sends letters to her and to Sir William. A few days later, as he is preparing to leave his inn at Southampton to board the ship, Alice appears and runs into his arms—she intends to come to America with him. He goes to the ship and finds a clergyman who agrees to marry them as soon they embark. But as he is returning to shore to get Alice, he sees Sir William's carriage approaching her, surrounded by an armed guard. He rows as fast as he can, but he reaches shore just in time to see Alice forced into the carriage and driven out of sight.

Sir William's steadfast establishment principles disrupt his nephew's hopes for a new life and elopement. William's and Alice's forced separation lays the groundwork for the rest of the story by determining the course of their descendants' lives—setting a tone for the story in which adherence to principle creates conflict (and, to a lesser degree, where women's desires are often subject to the desires of more powerful men).

William lets the boat return to the ship without him. He returns to London and meets with his uncle, but he never speaks of what occurs in that meeting. Two weeks later, Alice Fletcher is married to a man named Charles Leslie. She lives in retirement from that time forward, and though some claim she is insane, she is said to have "an angelic spirit." Not long thereafter, William is talked into marrying a ward of Winthrop's, a godly orphan girl. In 1630, he and his family join Governor Winthrop in embarking for New England aboard the *Arabella*.

Sedgwick suggests that, given the political pressures of his day, William is forced to choose between love and principle. He sails for American after all, aboard the Arabella, *which was the flagship of John Winthrop's New England-bound fleet. Upon the fleet's arrival, the Massachusetts colony was founded. Sedgwick, therefore, grounds her story in the heart of America's founding history.*

VOLUME 1, CHAPTER 2

The earliest New England settlers were serious people, and their religious faith was severe. Because of this, Mr. Fletcher's reserve, prompted by grief, went largely unnoticed; and when it was noticed, it was sometimes attributed to pride. Upon arriving in the colony, Mr. Fletcher was often disturbed by the persistence of heresies, as well as denials of religious liberty to others. Due to these things, he refrains from offers of leadership positions in Boston, and in 1636, he decides to move to the frontier settlement of Springfield. Mrs. Martha Fletcher meekly submits to her husband's decision, as did most wives of that era.

Mr. Fletcher is a somber person, even by Puritan standards; but in his case, it's prompted by his loss of Alice. He also differs from his fellow colonists in other ways—he's particularly sensitive to what he sees as the pilgrims' failures to live up to their ideals. Restless and unable to fully belong even in this "ideal" land, he pulls away from mainstream society. His wife's submissiveness fits the standard of the times.

Springfield soon becomes a prosperous village. Following the American Indians, the newcomers settle along rivers. In its early days, the town consists of a fort and log dwellings, and dense **forest** surrounds it. Mr. Fletcher establishes his family in a modest house on the outskirts of town, more concerned about nosy neighbors than "the incursions of the savages." The narrator observes that people like the Fletchers truly deserved the name "pilgrim" for their willingness to give up the familial associations of their childhood homes in order to become "voluntary exiles."

In the novel, the forest symbolizes the American Indian realm—and, by implication, unknown dangers. Mr. Fletcher's settlement is poised right on the edge of that realm—suggesting the looming threat of danger. Though Fletcher himself is not overly concerned about such dangers, Sedgwick shows appreciation for the isolation and struggle to which the pilgrims were willing to expose themselves.

One day, a few months after the family's settlement in Springfield, Mr. Fletcher enters the parlor with a letter and a look of concern. He sends his 14-year-old son, Everell, outside to await the arrival of an American Indian girl. To Martha, he says that he has just received word from Governor Winthrop in Boston. With some hesitation, he explains that his cousin, Alice Fletcher, had arrived in Boston on a recent ship. He admits that his love for Alice was unique, recalling that Sir William offered him Alice's hand in exchange for renouncing his views, which he could not do. Yet Martha's obedience and love have meant much to him.

William Fletcher's association with Alice continues more than a decade later, after Fletcher has established his own family. Even with a wife he loves, he's unable to forget the special devotion he felt for Alice and the painful choice he was forced to make before coming to New England. Now, Alice has followed him to the colonies, which will have unanticipated effects on their family life.

William explains that Governor Winthrop's letter has reopened old wounds. Following Sir William's and her husband's deaths, Alice Fletcher ventured to the colonies, but the voyage proved too much for her, and she died soon after, leaving behind her sister-in-law, Mrs. Grafton, and her two daughters. Alice's will commits the children to William's care, and he must fetch them from Boston. In the meantime, Governor Winthrop has sent two "Indian servants," a boy and a girl, to assist the growing household. The girl is already here.

Alice, too, remembered William fondly—following his footsteps in her pursuit of a new start and even willing to leave her children to him. Alice's journey is a subtle example of a Puritan woman taking bold initiative, even at risk to her life, a characteristic which will be echoed in the life of her daughter, Hope Leslie.

When Martha doubts whether an Indian servant can be of much use, William assures her that "these Indians possess the same faculties that we do." The 15-year-old girl, Magawisca, is very intelligent and speaks English well. She is a chief's daughter who, after her "wolfish tribe" was "dislodged from their dens," was brought to Boston as a captive, along with her mother, Monoca, and brother, Oneco. Other captives were sent to the West Indies as slaves, but Governor Winthrop, admiring Monoca's dignity and seeing that she is near death, promises to care for her children.

Sedgwick shows the complicated attitudes represented among Puritans regarding American Indians. In some ways, William is progressive in his attitudes about racial equality (especially regarding exceptional individuals, like Magawisca), but at the same time, he uses racist, animalistic comparisons in talking about tribes as a whole. Sedgwick's American Indian characters are a blend of historical and fictional characters. Sedgwick cites Trumbull's Complete History of Connecticut *(1797) as praising Mononotto's modest and sensible wife, though she is not named; neither are the children.*

Before Monoca died, many Christians sought to convert her, but she resisted, believing that all people are children of the "Great Spirit." William tells Martha that because Monoca lived a good life, they should not despair for her salvation. However, such musings are best kept to themselves.

Christians of the day would have felt duty-bound to urge Monoca to convert for her soul's sake. William's position is more reflective of Sedgwick's own 19th-century Unitarianism, which stressed human goodness and commonalities among religions.

Just then Magawisca arrives at the door, led by a smiling Everell. Magawisca is tall and graceful, with a thoughtful, sad expression. She wears a traditional outfit instead of English-style clothing. Mrs. Fletcher welcomes Magawisca to their home. A middle-aged servant, Jennet, enters the room and calls the girl "Tawney," but Everell hastily hushes her. Mrs. Fletcher says that Magawisca will find their lifestyle better and easier than that with which she was raised.

As will be true in most of her encounters with colonial society, Magawisca is welcomed by a range of responses from her new English household: Everell's kindness, Jennet's racist greeting ("tawney" refers to a brown skin tone), and Mrs. Fletcher's attempted warmth (tempered by her assumption that the English lifestyle is superior).

Shortly, the Fletchers' servant, Digby, arrives with a tall, gaunt American Indian man. The man is carrying a shriveled scalp, which is said to have belonged to the Pequot chief. Hearing this, Magawisca screams, "My father!" But Digby quickly explains that it's the scalp of the other Pequot chief, Sassacus, not Mononotto, Magawisca's father. Mononotto is still alive.

Sassacus and Mononotto were both historical Pequot chiefs. Sassacus was murdered by Mohawk rivals, with his head sent to the English as a token of friendship. Relationships between different tribes, and between different tribal alliances and the English colonists, were complex and ever-shifting in the aftermath of the Pequot War.

VOLUME 1, CHAPTER 3

The next morning, Mr. Fletcher departs for Boston, arriving there nine days later. Along with the two girls, their widowed aunt, Mrs. Grafton, and their tutor, Master Cradock, will join the household. Mrs. Grafton is a devout Anglican, and she is indifferent to her Puritan neighbors' exhortations on this account. In fact, she is much more dogmatic about fashion than religion; but she is most devoted of all to her nieces.

The Fletcher household absorbs not just Alice Fletcher's daughters and the American Indian children sent to assist the family, but members of Alice Fletcher's extended household as well. Mrs. Grafton is a staunch advocate of the traditional Church of England but, not being very theologically-minded, gives a more lighthearted tone to the religious debates in the story.

Alice Fletcher's younger daughter, Mary, is shy and spoiled. The elder, Alice, is warm and loving, and Mr. Fletcher can't help noticing that she looks just like her mother. Mr. Fletcher sends Mary home along with Mrs. Grafton and Oneco, and he remains with Alice and Master Cradock. First, however, he has Alice and Mary baptized and renamed Hope and Faith, respectively.

Mr. Fletcher is immediately fond of his older adoptive daughter because of her resemblance to Alice Fletcher. He gives them more traditionally Puritan-sounding names as if to suggest that they will blend into his family and society better that way.

Mr. Fletcher is detained in Boston for several months. In the meantime, the household back in Springfield—which he calls Bethel—thrives, thanks to Martha's quiet influence. She sends her husband a letter sharing details of daily life in his absence. Martha reports that Mrs. Grafton is a strange fit in the Puritan **wilderness**, and that Everell teases her about her allegiance to the prayer-book. Everell, meanwhile, is devoted to Magawisca; they exchange stories from their cultures, and Everell has taught Magawisca to read.

Martha manages the household with authority in her husband's absence, showing that her submissive demeanor doesn't preclude a degree of leadership. Everell and Magawisca are the book's first example of an interracial friendship—they enjoy each other's company, and each is able to learn from the other, on a relatively equal ground.

Mrs. Fletcher has tried to teach Magawisca religion, using Mr. Cotton's Catechism, but with little success. Magawisca also resists joining Jennet in the household chores—it is too difficult to "clip the wings of her soaring thoughts." Mrs. Fletcher marvels at Magawisca's unique beauty and gifted mind, despite the fact that she is a "child of the **forest**." She wonders whether Magawisca and Everell ought to be separated before they grow too attached to one another. Oneco, meanwhile, is a help with the younger Fletcher children, cheerful in contrast to his solemn sister, and especially devoted to little Faith Leslie.

Mr. Cotton refers to John Cotton, who was the preeminent Puritan clergyman and theologian in the Massachusetts Bay Colony. Catechisms are teaching documents, written in a question-and-answer format, designed to instill the theological basics of Christianity. Magawisca is resistant to various elements of "civilized" colonial life, remaining associated with the wilderness. This makes Mrs. Fletcher nervous about her friendship with Everell.

Lately, Mrs. Fletcher reports, there have been rumors of unfriendly American Indians in the nearby **forest**. The Fletchers have been encouraged to move into the town fort, but, despite her forebodings, Mrs. Fletcher refuses to give in to fear, knowing her husband will be home soon. Though not wishing to overstep her wifely bounds, she closes the letter by asking her husband if Everell might spend a few years in England to finish his education, since opportunities are limited for him here on the American frontier.

The forest, again, is an ominous place marked by suggestions of danger. Mrs. Fletcher is noted for her courage, however, as well as her willingness to state her strong preferences—even though she does this within the bounds of traditional feminine submissiveness.

Mrs. Fletcher has reason for alarm. Near Bethel lives an old American Indian woman named Nelema. One day, Nelema brings Mrs. Fletcher berries and herbs, as she often does, but when it's time for her to leave, she stares sadly at Mrs. Fletcher's sons. With Magawisca's translation, Nelema explains that she, too, once had sons and grandsons, but they were struck down by the English, and now she has no descendants left.

Nelema is an interesting example of a relationship between a colonist and an American Indian neighbor. On one hand, she and Mrs. Fletcher have a friendly, cooperative relationship, but at the same time, Sedgwick portrays Nelema as being very frank about what she's suffered at the hands of English violence—a first example of Native American characters voicing their perspective throughout the story.

After Nelema leaves, Mrs. Fletcher sees that she has left behind an arrow and the rattle of a rattlesnake. Magawisca goes with Nelema, and when she returns, she looks dejected. Magawisca tearfully says that Mrs. Fletcher has been like a mother to her. When Mrs. Fletcher asks her to interpret the symbols which Nelema left behind, Magawisca turns pale, explaining that the objects represent approaching danger and death. She will say no more, either to Mrs. Fletcher or Everell. Mrs. Fletcher appoints Digby and some of the other household men to remain on guard for the night—not an unusual occurrence. Everell decides to join them.

Magawisca feels torn between her fondness for the Fletchers and her loyalty to her people. The ominous symbols Nelema left behind suggest that the Fletchers' relationship with their American Indian neighbors is more fragile than they have assumed.

VOLUME 1, CHAPTER 4

That night, Digby and Everell sit on the porch of the house at Bethel, overlooking the **forest**. They see Magawisca sneak out a window and disappear into the forest. When Digby begins to protest, Everell swears that Magawisca could not possibly be plotting with Nelema. Digby fears meeting that "treacherous race" in battle. Digby reminds Everell that he fought in the Pequot War himself and knows about American Indian "cunning."

The forest is the symbolic site of danger and trouble in the novel; Magawisca moves back and forth between this and the "civilized" world, making her a marginal and suspicious character, especially to those—like Digby—who already mistrust American Indian character.

Digby then begins telling Everell war stories, until Digby thinks he sees an American Indian man among the trees. Everell convinces him that he is mistaken and goes to speak to Magawisca, who has reemerged from the **forest**. When Everell questions her, Magawisca bursts into uncharacteristic tears and can't be consoled. Everell notices an eagle's feather tucked in the folds of her mantle but says nothing. When Everell comments on the peaceful night, Magawisca says that it was on just such a night that the English attacked her people.

Everell is more trusting and open to friendship with American Indians than his father's generation is, and as such, he can act as an intermediary of sorts between Magawisca and Digby. There is enough trust between Magawisca and Digby that she's willing to confide in him about what her people have suffered.

Everell encourages Magawisca to tell him about the attack, promising that her words will not threaten their friendship. Finally Magawisca agrees, telling Everell, "when the hour of vengeance comes [...] remember it was provoked."

Sedgwick portrays Everell as not only welcoming but inviting Magawisca's confidence about her sufferings, and Magawisca is given voice to express them in her own words. Even more remarkably for literature of the era, Magawisca suggests that American Indian violence toward white people was "provoked."

Magawisca begins her story. She explains that her people's fortress was on top of a hill, where no enemy had ever set foot. One night, when her father (Mononotto) and Sassacus were away at a council, and the young men were sleeping after a feast, Magawisca's mother, Monoca, had a foreboding of evil. She went in search of her son, Samoset. While she was talking with an old man, Cushmakin, the English suddenly attacked the sleeping village. They had been guided to the village by a traitor and were aided by the Narragansetts.

Here, Magawisca gives an account of the Mystic massacre which occurred on May 26, 1637. In retaliation for previous Pequot attacks, Captains John Mason and John Underhill attacked the fortified Pequot village on the Mystic River in Connecticut. In contrast to 17th-century narratives, Magawisca's fictionalized account tells the story from the perspective of those who were attacked.

Magawisca describes the horror of her people's attempted defense. When the Pequot warriors drove the English back, the English set fire to the Pequot huts, destroying hundreds of homes. Monoca, Magawisca, and Oneco managed to hide in a ditch in a corner of their dwelling until the English had withdrawn. Everell's eyes fill with tears as Magawisca speaks.

According to the historical record, because the community's warriors were away during the Mystic massacre, mostly women and children were present, and the village was destroyed by fire, killing many. Everell is deeply moved by Magawisca's perspective.

As Magawisca and her mother surveyed their slaughtered village at dawn, her father and Sassacus returned. Suspicion immediately fell on Mononotto for having preciously urged peace with the English, but Sassacus stopped others from striking the chief down. From that time forward, Mononotto was a different person, implacable in his hatred of the English. His hatred grew even fiercer when his son Samoset, having been taken prisoner, was beheaded by the English for refusing to betray his people.

The massacre also has a devastating effect on those who were not present. Existing inter-tribal conflicts lead to further suspicion and potential violence. Having lost much of his family to brutal violence, Mononotto's outlook fundamentally changes, setting the course for the rest of his life.

Magawisca tells Everell that the English have often claimed the superiority of their Bible and its teachings on compassion—but if the English really believed such teachings, would they have treated Samoset in this way? Magawisca touches on "the most serious obstacle to the progress of the Christian religion"—the conflict between its principles and its followers' actions—and Everell can give her no good response.

Sedgwick's Unitarianism often comes through in religious discussions between characters, as here: chiefly the hypocrisy of Christians whose actions don't match what they proclaim. It's notable that Sedgwick has a non-Christian character criticizing Christian teachings and behavior.

Magawisca explains that the remnants of her tribe joined with some other small tribes and sheltered in a swamp, Mononotto and his warriors refusing ever to surrender to the English. Eventually, the English invade the area where they are entrenched, and the remaining women and children are killed, except for Monoca and her children, who are taken to Boston. Some English, Magawisca explains, "have not put out the light of the Great Spirit," and they treated Monoca with kindness. However, her heart was broken.

The trauma that Magawisca's tribe faced wasn't over, as Magawisca and her surviving family members were taken captive. Magawisca observes that some English people live according to the teachings of her own religion—that is, in this case, treating those different from them with justice and kindness. Again, giving Magawisca a religiously authoritative voice is an unusual approach for authors at the time.

All of this took place the preceding year. Everell already knew the story, but only from the English perspective. From Magawisca's perspective, the details "took on a new form and hue." In the version he has heard, the Pequots are described as ferocious animals; now, however, he pictures the defenseless families mercilessly shot and burned to death.

Everell understands that historical events look different depending on the perspective from which they are narrated. Sedgwick uses Magawisca's narrative and Everell's reaction to make the argument that the perspective of the conquered is especially worth hearing.

Everell expresses his sympathy and admiration to Magawisca, and she is grateful. With morning at hand, Digby sends the two off to bed. He is frustrated with Everell for failing to extract any useful information from Magawisca about an impending raid.

Showing remarkable open-mindedness, Everell doesn't try to argue with Magawisca about her perspective but is grateful for her openness. Digby is more focused on the possibility of imminent attack.

Magawisca goes to bed but cannot sleep, filled with apprehension and inner conflict. The day before, Nelema had told her that Mononotto and some other warriors have been watching for an opportunity to attack Bethel. She doesn't know if her father intends merely to rescue her and Oneco, or to destroy the Fletchers. Magawisca knows that if she warned Mrs. Fletcher, then her father's life would be endangered. Yet she dreads anything happening to the Fletchers. She looked for her father in the woods, but she found only the eagle's feather, which she believed to be his. Digby was right when he thought he saw a man in the woods.

Using the third-person omniscient perspective to reveal Magawisca's thoughts, the reality of the impending raid becomes clear. This also gives insight into the painful impasse at which Magawisca finds herself: genuinely beholden to the Fletcher family, she doesn't want them to be harmed, but she knows that warning the Fletchers about her father's plans will mean certain death for him.

In contrast to his fellow chief Sassacus, Mononotto had always been known as a humane man, more inclined to peace than to hostility. The difference in temperament between these two chiefs explains the varying treatment reported by English settlers at the hands of the Pequot people. Now, Mononotto is embittered and regrets his past kindnesses to the English. With Sassacus dead, Mononotto is determined not only to rescue his children, but to achieve some kind of vengeance, reviving his people's spirits in the process.

Sedgwick interprets the historical record by suggesting that different chiefs followed different policies, leading to different English perceptions of the American Indians—which they tended to apply to Native American people as a whole. In any case, Mononotto's losses have pushed him beyond his formerly peaceful outlook.

VOLUME 1, CHAPTER 5

After a sleepless night, Magawisca joins the family for morning prayers. Seeing Magawisca's apprehensive face, Mrs. Fletcher feels foreboding. She is about to send Digby to the fort for advice when a messenger brings news that Mr. Fletcher is just a few hours' journey away. She sends servants to meet her husband, and because Mrs. Grafton is restless to intercept some packages he is bringing, Mrs. Fletcher allows Digby to accompany Mrs. Grafton to town. Digby protests, arguing that Mr. Fletcher has forbidden that the women and children be left alone, but Mrs. Fletcher insists.

Mrs. Fletcher intuits that something bad is soon to happen, but Mr. Fletcher's approach (finally making the journey from Boston after several months away) gives her an illusory sense of safety, and she asserts her authority as housewife to short-circuit Digby's well-meaning precautions.

The household is in a joyful bustle. Everell gathers the family on the porch to watch for Mr. Fletcher's and Hope Leslie's approach, placing Faith on an elevated spot so that she can catch the first glimpse. It is a beautiful day at the end of May; the grain in the meadows is beginning to sprout, the birds are singing, and Everell remarks that his mother looks lovelier than ever. But Magawisca starts to cry.

The joy of the scene—including the burgeoning life of nature all around them—creates an expectation of a happy homecoming. However, Magawisca's tears, which are a sign of what she knows that nobody else knows, undercut this.

Thinking the girl feels like an orphan, Mrs. Fletcher reminds Magawisca that she is neither a stranger nor a servant in this household—doesn't she love them? "Love you!" Magawisca replies, "I would give my life for you." Mrs. Fletcher says that they're not asking for her life—only her cheerfulness on this happy day.

Mrs. Fletcher's words, intended to comfort Magawisca, only serve to cruelly highlight her position of being caught between the Fletchers' welfare and that of her own people.

Just then, yells fill the air as three warriors burst out of the **forest**. Magawisca and Oneco cry, "My father! My father!" Magawisca falls at Mononotto's feet and begs him to spare the Fletchers—"I bleed when they are struck." Mononotto is silent. Magawisca then jumps in front of another warrior who is approaching Mrs. Fletcher with raised hatchet. The warrior smiles at her courage but doesn't stop. Just as the warrior is about to strike at Mrs. Fletcher, Everell fires his musket into the man's arm.

The raid begins. Magawisca bravely tries to intercept the violence, foreshadowing a scene to come later (indeed, her words "I bleed when they are struck" suggest that her intermediate position between her Pequot roots and the Fletcher family can't help but tear her apart).

The warrior briefly tussles with Everell, and Mononotto stops him from striking the boy down. Everell seizes the chance to blow an alarm on the bugle hanging beside the door. The blast is heard in the village, and Digby is soon spurring his horse toward Bethel. Mr. Pynchon, the village magistrate, soon follows with armed men. At Bethel, meanwhile, Mononotto urges his men to finish their job. The bleeding warrior grabs Mrs. Fletcher's infant from her arms, and before being stabbed through the heart, she swoons. Everell and Magawisca, clinging to her in a futile defense, fall down with her.

Mononotto displays restraint and mercy by not allowing Everell to be killed. Other warriors, however, are unrestrained in the horrifying attack.

In the scuffle, the Fletcher infant falls to the ground at Mononotto's feet. The baby reaches toward the warrior with a pitiful look, causing Mononotto's heart to melt. He picks up the baby. But then one of the other warriors grabs the baby from his arms and dashes him against the doorway, killing him. At this, Mononotto declares that he is avenged, and that there has been enough death.

This scene has been noted for its restraint compared to equivalent scenes in novels like Cooper's Last of the Mohicans, *in which native characters display no merciful instincts and force mothers to witness the destruction of their children.*

Oneco, holding Faith, and Everell are taken into the **forest**. Magawisca, in despair, follows them. As they enter the forest, Mononotto tears off Oneco's English clothing—the mark of his "captivity." He wraps a skin around his son, "the badge of [his] people."

The Pequot characters enter the forest with their captives, crossing the boundary from settler civilization into the implicitly dangerous native American realm.

VOLUME 1, CHAPTER 6

Just as the group vanishes into the **forest**, Digby and another household servant ride onto the property. At first, the house is so quiet that they assume the bugle blast was a prank. But when Digby enters the house and sees Mrs. Fletcher's and the children's bodies, he screams in despair. Jennet emerges, covered with soot from her hiding place in the chimney. She doesn't know what became of Everell, but when Digby sees the boy's abandoned musket, he realizes that Everell and Faith have been taken captive—and from the dripping blood, he knows it must have just happened.

Just as she doesn't shrink from portraying the horror faced by American Indians who endured violence at English hands, Sedgwick also doesn't hesitate to show the tragedy of this violent Pequot raid and its aftermath. The raid may have been "provoked," as Magawisca warned—Sedgwick doesn't take a stance one way or the other—but that doesn't mean that there weren't innocent victims.

When Mr. Pynchon observes the scene at Bethel, he imagines the potential fate of the entire colony. He oversees care for the bodies of the dead and tries to get information from Jennet, but she is mostly preoccupied with her own survival. He does learn, however, that Mononotto was responsible, and concludes that the party can be overtaken—they are probably headed west, toward the Mohawks among whom Mononotto has been sheltering. He sends five of his men in that direction, guided by Digby.

Sedgwick also gives insight into the mindsets of rulers. For the town magistrate, the fate of the people of Bethel is like a grim foreshadowing of a possible fate for the entire colony, which undoubtedly would help shape policies toward the American Indians, as well as more immediate decisions, like sending a rescue party after the captives.

Just as Mr. Pynchon is mounting his horse, he sees Mr. Fletcher's party approaching. Two American Indians are carrying Hope on a litter, and the three of them are singing together in their respective languages. Mr. Fletcher beams with delight. But soon they notice the silence of Bethel. Mr. Fletcher gallops ahead, and Hope soon jumps down and follows. A weeping Mr. Pynchon breaks the news to Mr. Fletcher. Mr. Fletcher sends Hope back to the village to Mrs. Grafton, asking to be left alone until tomorrow.

The contrast between Mr. Fletcher's and Hope's happy homecoming (and the harmonious singing) and the reality that awaits them is stark. Mr. Fletcher has again been brutally robbed of what he loves, and Hope Leslie, recently orphaned, is welcomed to her new home by violence.

The next morning, Mr. Pynchon returns with a group of sympathetic neighbors. They are alarmed to learn that Mr. Fletcher spent the night enclosed with the bodies of his murdered family, and just when they are considering breaking the door down, Mr. Fletcher comes out and asks about Everell. He can only say, "God's will be done!" before returning to solitude.

The townspeople fear that Mr. Fletcher might be suicidal, but he gives every appearance of resignation to his family's tragic fate, though he still holds out hope for Everell's life.

The narrator says that, because they are far removed from the time in which such things occurred, readers are apt to forget the hardships by which current blessings were obtained. The pilgrims endured such sufferings not for themselves, but for posterity's sake, believing themselves chosen by God and bound to struggle for the sake of religious liberty and equal rights. They expected no earthly reward.

Sedgwick addresses her contemporary audience through the narrator, arguing that people who enjoy peace and security are often forgetful of how they obtained those privileges—that is, by way of their ancestors' sufferings. She upholds the pilgrims' struggles as foundational for Americans of her own day, even as she sometimes critiques pilgrim beliefs.

Mononotto's group, meanwhile, is about an hour ahead of the group from Bethel that's pursuing them. Though they know the **forest** intimately, they are slowed down by their captives. Faith is placed in a makeshift carrier on one man's back and permitted to hold Oneco's hand to keep her quiet. Magawisca begs her father, who has never before shed innocent blood, to send Everell home. But Mononotto replies that his own son, Samoset, was not spared. He saw Everell fight in his mother's defense and knows that Everell is a worthy sacrifice in Samoset's place.

Sedgwick switches to the captives' perspective. Magawisca continues to feel torn between her father's goals (observing that the desire for vengeance has displaced his more characteristic mercy) and her protectiveness of Everell. Mononotto's goal, meanwhile, is not just to take Everell and Faith away from their family, but to offer up Everell in a kind of exchange for his own loss.

As the party halts by the Connecticut River for the night, Magawisca quietly urges Everell to observe their route and be prepared to escape at a moment's notice. Magawisca sits up until everyone is asleep and then wakes Everell. As they prepare to sneak out of the camp, they hear English voices in the distance—it's Digby's group rowing on the river. But one of the warriors wakes and points his knife at Everell. Everell doesn't dare utter a sound, even as he hears Digby and his men searching the bank for signs and then deciding to pursue a different direction. Magawisca collapses with despair, torn between her desire to help Everell and her fears for her father's life if they are discovered.

Magawisca shows courage and initiative as she tries to help Everell find opportunities to escape. Yet her position continues to be unsustainable; not only are her efforts foiled, but there is no way she can help Everell without threatening her father, and thereby attacking her own people.

VOLUME 1, CHAPTER 7

The next day, Mononotto's group progresses into mountainous country. By the end of the third day, they reach the valley of the Housatonic. Mononotto admires Everell's fortitude during this long march. They emerge into a little village, and the sight of smoke rising from the huts brings tears to Everell's eyes.

The Housatonic River flows through present-day western Massachusetts and Connecticut. Its valleys were primarily inhabited by Mohicans before English settlement began. The sight of a community, even a non-white one, moves Everell to grief.

When Mononotto looks at the tribe's sacrifice rock, Magawisca gives him an entreating look. Mononotto tells her that he cannot be swayed from his purpose, and asks her why she has gotten entangled with an English boy. He talks with the village's Mohawks about his plan, and Everell, resigned up until now, begins to dread his fate.

Mononotto perceives that his daughter's loyalties are divided and cannot understand her feelings; Magawisca continues to feel helplessly torn between her father's steadfast purpose and her love for Everell.

Mononotto consults with the local chief and separates Everell and Magawisca for the night. Everell tries to reassure her that even if he dies, they will meet again. In solitude, he prays, recalls Mrs. Fletcher's patient teachings, and he finds peace.

Mrs. Fletcher's quiet influence is profound, reflecting Sedgwick's support for the 19th-century idea of "republican motherhood"—the behind-the-scenes influence of wives and mothers on men's public roles.

Magawisca and Faith Leslie are taken into a hut belonging to a sick, elderly woman. A Mohawk guard, with a pipe and a liquor-filled gourd, bars the door. Magawisca gives the suffering woman a drink from the sleeping medicine that's simmering on the fire. She stays awake all night until, near morning, she hears the sound of many footsteps in the distance. When the guard is briefly distracted by the woman's cries, Magawisca quickly pours some of the sleeping aid into his liquor. She watches out the door of the hut as Mononotto, the Mohawk chief, Everell, and others ascend the nearby hill toward the sacrificial rock. She waits helplessly for the guard, having drained his liquor, to fall asleep.

Magawisca is resourceful to the last, looking for any opportunity to disrupt her father's plans and rescue Everell, even when things appear to be hopeless.

At the sacrifice rock, Everell waits with dignity and calm. While some of the onlookers might feel compassion for him, their "interpretation of natural justice" stops them from intervening, much as "artificial codes of laws [control] [...] us." Others are hostile, but Mononotto restrains them, saying that while Everell might have white skin, his soul is different from most white people's. After speaking further words in praise of Everell's courage, Mononotto motions to him to lie face down on the rock, so that he won't see the approaching blade.

Sedgwick shows sympathy for both Everell and his captors. Everell's impending fate is horrifying, yet Sedgwick suggests that his would-be killers operate according to a code of justice—even if it's one that would be unrecognizable to white American society. Mononotto again shows mercy, stopping others from striking Everell in anger and trying to make his execution as humane as possible.

The sun shines on Everell's head, giving him an angelic glow. This is taken as a sign of the sacrifice's acceptance, and a cheer goes up. After a last prayer, Everell lies down on the rock. Suddenly, Magawisca appears, climbing up the other side of the rock and screaming, "Forbear!" She flings her arm over Everell, but it's too late. The hatchet lops off Magawisca's arm. She tells Everell that she has bought his life with her own and urges him to flee. Momentarily in shock, he embraces her "like a sister" and disappears, unpursued.

Everell is portrayed as an innocent sacrifice who, whatever the provocations other settlers have created, does not deserve his fate. Magawisca's shocking intervention—and her own violent fate—is the culmination of what she's endured so far, being pulled between her loyalties to her people and to the Fletchers. Sedgwick suggests that this conflict must ultimately tear Magawisca apart. She cannot survive it intact.

Magawisca fled the old woman's hut the moment her guard succumbed to the sleeping potion. She knew that if she tried to break through the crowd, she would never get through, so she decided to stealthily climb up the rock. Though the rock had only the smallest handholds, Magawisca scaled it by means of "the power of love, stronger than death."

Magawisca is resourceful, courageous, and bold against all odds. Sedgwick suggests that her greatest strength, though, is love, which transcends racial differences.

VOLUME 1, CHAPTER 8

Seven years later, Hope Leslie, at Bethel, writes a letter to Everell, who is in England. It is the fifth anniversary of the day Everell left, and also his birthday. That morning, Hope says, she surprised Mr. Fletcher with a painting of Everell, sleeping under a tree on the edge of the **forest**, a wolf about to spring on him, a man in the background aiming a musket. Though Mr. Fletcher says nothing about the painting during morning devotions, Hope notices him wiping away tears. A seat is left open for Everell at morning devotions, even though he has been gone for years.

The story jumps ahead several years and switches to the perspective of Hope Leslie. Everell has made it back home. Sedgwick provides background by means of the painting Hope has made of the story of Everell's rescue. In the painting, Everell's position on the edge of the forest suggests that he could go either way—either be destroyed by the wilderness (the wolf) or rescued and reincorporated into his own society.

After devotions are over, Hope writes, Digby praises the painting, saying it looks just like himself and Everell at the moment Digby discovered him. Both Master Cradock and Aunt Grafton take credit for Hope's proficiency in painting, and the painting is enough to distract them briefly from their recent squabbling over matters of church and state. Jennet, meanwhile, has not changed, "the same untired and tiresome railer."

Life at Bethel has settled into a new norm over the years, even after the tragic losses of the raid, and after Everell has, in accordance with his mother's wishes, moved to England for his education. Aunt Grafton remains stubbornly Anglican, and Jennet continues to gripe about everything.

Tomorrow, Hope will be joining her father and Master Cradock on an expedition to a new settlement called Northampton. Aunt Grafton protests that this plan is "unladylike," but Hope argues that America develops faculties that English ladies don't realize they possess.

Hope is an adventurous young woman with a mind of her own, eager to explore the world around her. Her retort to Aunt Grafton suggests that, in Sedgwick's view, the frontier draws previously untapped capacities out of American women.

Hope resumes the letter by describing their journey to Northampton. Upon arriving, Mr. Holioke takes their party up a mountain for a view of the surrounding country. After lingering on the summit for a while, Digby and Master Cradock help Hope descend. In the process, Cradock startles a rattlesnake and is bitten. Hope offers to suck the venom from the wound, explaining that she read of this treatment in one of Aunt Grafton's books, but Cradock does not believe the method will work without killing Hope.

Holyoke is a historical figure, an English settler and surveyor who originally helped govern Springfield, and the namesake of Massachusetts' Mount Holyoke. Hope shows her characteristic courage and resourcefulness in her readiness to save Cradock's life.

They make the six-hour journey back to Springfield; in the meantime, Cradock's wound becomes inflamed, and his death is believed to be imminent. As soon as they get home, Hope goes to Nelema's hut in the **forest** and persuades her to help. At Bethel, Nelema orders everyone except for Hope to leave the room. She utters incantations, pours a concoction down Cradock's throat, and waves a wand wrapped in a snakeskin, which she says is her tribal symbol. She also writhes in violent contortions, frightening Hope.

To save Cradock, Hope ventures from the familiarity of Springfield into the relatively dangerous realm of the forest (thereby suggesting that the forest isn't a place of uniform danger after all). Even for the brave and resourceful Hope, however, Nelema's healing methods are unnerving.

After a while, Cradock begins to breathe more freely and regains normal color. As she returns to her own room, Hope finds Jennet peeping in the key-hole. Jennet scolds Hope for aiding an "emissary of Satan" and says she always knew that Mrs. Fletcher's former kindnesses to Nelema would lead to this. Then Jennet tells Mr. Fletcher what she saw, and Mr. Fletcher summons Hope.

Jennet represents a caricature of the Puritan attitude toward figures like Nelema. Milder attitudes like Mrs. Fletcher's seem to be more the norm, at least in Sedgwick's portrayal. However, Sedgwick suggests that it's people like Jennet who stir up the most trouble, as events bear out.

Hope resolves to say whatever she can in Nelema's defense. Mr. Fletcher asks Hope to describe what she saw in her own words. She does so, adding that she does not believe Nelema used any "witchcraft." Mr. Fletcher points out that even some American Indians who are Christians have repudiated their former devotion to "demons." Hope replies that it isn't right to "take the confession of these poor children of ignorance [...] against themselves." Magawisca believed that good people can converse with the spirits of nature. Shouldn't she be believed as well? Mr. Fletcher sternly shows Hope the biblical proofs against witchcraft and dismisses her, blaming himself for not better instructing her in religious matters.

Mr. Fletcher is open to hearing Hope's perspective on what she's seen, even though he ultimately reprimands her; he respects Hope's right to speak for herself. Hope's response is that she thinks Mr. Fletcher is reading too much into Christian American Indians' interpretations of their experience, using one perspective to undermine Nelema's—an approach she finds unfair. She argues that other American Indian spiritual ideas are benevolent, so Nelema's shouldn't be offhandedly dismissed as "demonic."

As Hope expects, Nelema is soon sent to the town magistrates on suspicion of witchcraft. Jennet also accuses her for various misfortunes that have occurred over the past seven years. Hope, too, is forced to testify, but she maintains Nelema's innocence. Mr. Pynchon rebukes her, calling her "forward" for giving her opinion. Nelema is pronounced worthy of death, but since the local magistrate cannot carry out that sentence, the case will be referred to Boston. For the time being, Nelema is imprisoned in a cell in the Pynchons' cellar.

Jennet's denunciation of Nelema gets her in trouble, confirming Sedgwick's suggestion that voices like Jennet's cause the most trouble, even if not everyone thinks like she does. Because Hope has been accustomed to having her thoughts solicited and weighed at home, she speaks more openly in public than many women of the time would have and is accordingly reprimanded for it.

In the letter, Hope tells Everell she wishes he were here—if only Mrs. Fletcher's last request (that Everell be educated in England) had not been so persuasive! She longs to find some way of rescuing Nelema—after Nelema is gone, she will never have the opportunity to hear more about either Magawisca or Faith. (Nelema claims that both girls continue to live with Mononotto, among the Mohawks.) Meanwhile, Master Cradock, now recovered, writes a lengthy Latin address in praise of his "ministering angel," Hope.

Nelema is Hope's last link to her sister, an additional motivation to speak up on the woman's behalf besides Hope's characteristic inclination to justice and fairness. Among the Mohawks, Magawisca and Faith are basically in a foreign realm that's inaccessible to Hope. Master Cradock gives Hope full credit for his recovery, not Nelema, who actually administered the remedy.

One day, Hope writes, she gets caught in a storm after a church meeting, so she stays at the Pynchons' house. During supper, she notices Mr. Pynchon filling a bountiful plate and sending it downstairs with a servant, along with a key. Hope notices where the key is replaced. When she is invited to stay for the night, she accepts. The following morning, she is awakened by the news that a message had arrived from Boston, confirming Nelema's sentence of death—but when Mr. Pynchon went to inform the prisoner, she had disappeared! Hope joins the household in speculating over this improbable escape, which most attribute to Nelema's "satanic" connections.

Despite his harsh standards for discipline, Mr. Pynchon is humane to his prisoners. Evidently, too, he doesn't watch them as vigilantly as one might guess. This scene is an instance of Sedgwick's narrative method of switching back and forth in her chronology, leading to greater narrative suspense and mystery (albeit sometimes confusion as well).

Hope tells Everell about a dream she just had. She dreamed of Nelema promising her that she will never forget who delivered her from death, and that Hope will one day see her sister Faith again. Hope also learns that Digby is rumored to have been missing from his bed on the night Nelema escaped.

Hope's "dream" is a way of communicating to Everell what really happened with Nelema without admitting to guilt (and thereby also implicating him in her actions).

Town magistrates have secret meetings with Mr. Fletcher. One day, he sends for Hope and emotionally informs her that she is being sent to live with the Winthrops in Boston; Aunt Grafton will accompany her there. He has indulged himself too long in keeping Hope by his side and must send her to people better equipped to guide her—such as Madam Winthrop and her "godly" niece, Esther Downing. Hope, fond of Bethel and also of getting her own way, refuses to go, but Mr. Fletcher says she must.

Hope's actions do, after all, have consequences, although—given her stature within the community—they are far less harsh than they would be for someone of lower social standing, like Nelema. Hope's removal to Boston also allows Sedgwick to switch to a different setting, one closer to the political center of the colony.

Aunt Grafton adds a postscript to Hope's letter, enclosing a medicinal recipe for Everell's cold, even though both Hope and Everell have always mocked her for her reliance on such remedies. She then goes on at great length describing the precise colors of silks she wants Everell to procure for her in London.

Aunt Grafton, more inclined to domestic and material matters than loftier ones, fulfills her role of providing comic relief within the Fletcher household.

VOLUME 1, CHAPTER 9

The narrator fills in some background information about Hope's letter. Hope blamed herself for Nelema's arrest and took it upon herself to try to rescue her. This is what led her to speak to the town magistrates in such a bold way, sounding as if she was questioning their wisdom. But, in light of her youth, the magistrates did not press the issue, instead meeting privately with Mr. Fletcher and admonishing him about Hope's spoiledness.

Sedgwick often has her narrator go back to earlier events to clarify potentially confusing sequences for her readers, even if (as in this instance) she has slyly connected the dots already.


As Hope hinted in her letter to Everell, she stole the prison key while visiting the Pynchons' house, following her heart even while knowing it is a dangerous move. After Hope released Nelema from the cellar, Digby (with whom Hope had had a chance to consult earlier) ferried Nelema across the river and gave her supplies for her escape; Nelema gratefully promised to spend what remained of her life attempting to return Hope's sister to her.

Hope follows her conscience, even when she knows it could get her into serious trouble—something she has in common with other women in the story, like Magawisca (and, later, Esther). Sedgwick thereby suggests that this is a trait that women should cultivate, even if their society constrains their sphere of action.

Afterward, Hope pretended, along with the rest of Springfield, that she had no idea what had happened to Nelema. Only Mr. Pynchon suspected her—and, being a merciful man deep down, he said nothing except to Mr. Fletcher, suggesting that Hope be moved into a less indulgent home for a time. Mr. Fletcher agrees that Hope should be sent to the Winthrops' home in Boston for the time being.

Sedgwick generally portrays her Puritan characters as having a compassionate side, even if she views their religious beliefs as inflexible. Mr. Pynchon imagines that Hope's boldness will be tamped down in a stricter household and that she'll learn how to live by Puritan standards for femininity.


The narrator says that there is no one farther from the fashionable modern young lady than Hope Leslie. Hope, now 17, has her own style and the healthy beauty and grace of a young woman of the country who loves exploring the outdoors. Her face is warmly expressive. Though she has been raised in a strict Puritan environment, Hope has an irrepressibly fearless and happy personality and has grown up in a loving, indulgent environment, with Mr. Fletcher treating her like a daughter (no doubt feeling some lingering tenderness toward Hope's late mother, Alice Fletcher). She is also doted on by Aunt Grafton and Master Cradock.

Sedgwick backtracks to fill in something of Hope's background. Hope differs from young women of her own day, suggesting that Sedgwick would like to see her "fashionable" peers emulate Hope more, perhaps especially in her resistance of boundaries (she doesn't conform to expected styles, roles, or comportment).

Hope is not prejudiced, unlike many of her era. She has grown up around people of varied religious sentiments—her father an Anglican, her mother a Puritan, and her own faith "pure and disinterested."

Much as she resists conformity in other ways, Hope isn't religiously orthodox. The diversity of her upbringing inclines her to resist adherence to a single theological outlook or denomination.

Hope wrote her letter in October, and the following May, two ships arrived in Boston from England. Passengers from both ships board the pilot-boat to reach the town. The group includes two gentlemen: a young man with a kind and intelligent face, and a man around 35 with a passionate face and piercing eyes. Though he dresses in the restrained Puritan style, the latter has a certain refinement and elegance.

The action shifts from Springfield to Boston, the following spring. Already, there seems to be more to the man with the piercing eyes than appears on the surface.

As the boat approaches Boston, the two men and the sailor get into a conversation about Governor Winthrop's politics, which seem to favor Parliament rather than King. The older gentleman remarks that he is a stranger and wanderer, and the younger replies that America is a natural home for such people, and that he will be glad to help the older get acquainted with Boston.

Prior to independence, colonial politics were still very much linked to English politics, which at this time were embroiled in civil war between parliamentarians and royalists, trying to determine the future governance of England. The former was thought to be friendlier to colonial aims.

In the boat, there is also a beautiful young man of about 15, with a darker complexion and an elaborate lace ruff and feathered Spanish hat. With embarrassment, the older man admits that the youth is his page. He addresses the young man as Roslin and warns him that his fancier apparel won't suit the colonies. By now the boat is drawing into Boston harbor.

The mysterious newcomer is accompanied by an equally strange young servant, who doesn't look as if he belongs in an austere Puritan environment.


The young man eagerly looks among the crowd gathered on the dock, but he sees no one he recognizes. He invites the older man to accompany him to Governor Winthrop's, where he's sure to find hospitality. They disembark and haven't advanced far into the city before they see two young ladies walking ahead of them. Immediately, the younger man recognizes the golden curls of one of them. As they overtake the girls, they hear the shorter of the two responding to "dear Esther," admitting that her friend is wiser than she.

From this passage, readers can deduce that the young man is Everell, who is returning home for the first time since he was sent to England for his education, making this the first time he has seen Hope Leslie since they were practically children.

"Hope Leslie!" exclaims the young man. The young woman screams with delight at the sight of him and throws her arms around Everell Fletcher. Almost as quickly, she feels embarrassed about this public display of affection, and about the fact that Everell is no longer her childhood playmate, but a young man. Before catching him up on the family news, she introduces her companion, Esther Downing, whom Everell recognizes. Hope notices that Esther's arm is trembling.

In contrast to the more restrained demeanor that would be expected of her, Hope never shies away from expressing her emotions in public—her months in Boston don't seem to have quelled her spirit. Meanwhile, there seems to be some history between Esther and Everell.

Hope explains that Mr. Fletcher is now living in Boston, and that she has heard nothing of her sister Faith or Magawisca. By this time, they have reached the Winthrops' house. Hope notices that Esther sinks into a chair, looking pale, and that Everell looks anxiously at her. She can't help speculating, but she and Esther withdraw to their own room while Everell is introducing his companion, Sir Philip Gardiner, to Governor Winthrop.

The Bethel household has effectively moved back to Boston, joining Governor Winthrop's household and removing them even further from the remote wilderness which Magawisca and Faith inhabit.

VOLUME 1, CHAPTER 10

Alone, Hope and Esther fall into an embarrassed silence. Hope wonders why Esther never told her that she already knows Everell—Esther's blushes made it obvious. Startled by Esther's evident distress, Hope abandons her teasing tone and embraces her friend. Esther finally tells her story, which the narrator relates.

Everell will become a point of conflict between Hope and Esther, already hinted at by the girls' very different responses to him—Hope's joyfully unrestrained and Esther's shamefully silent.

Esther is the niece of Governor Winthrop and "of a reserved, tender, and timid cast of character." She is strict in her religious principles, Puritanism's teachings fitting easily with her temperament, and she lives out her beliefs. Esther, now 19, is lovely in a sober, restrained way, and she would have been a "belle" in the author's day; in her own day, she is commonly called "godly" or "gracious."

Esther could not be more different from Hope Leslie. Where Hope is outspoken and relatively indifferent to religious boundaries, Esther is shy, gentle, and orthodox—a model Puritan young woman.


Esther had never given a thought to romance in her life before. While Everell was living with his uncle Stretton, a moderate Anglican, he came to Esther's father's house to spend two months. During his time with Stretton, Everell's Puritan beliefs had been somewhat tempered. When Esther first met Everell, she was slightly shocked by his gaiety and social graces at first. Gradually, though, she grew attracted to his charms, even becoming more cheerful herself.

Esther's past link with Everell is explained. He was her first experience of romance, although from the first, they appear to be ill-matched, both in religious sensibilities and in temperament.



Esther remained oblivious to what was happening, until her maid commented that their minister had noticed Esther's absence from recent church meetings. The minister had picked up Esther's psalm-book and noticed that a sheet of poetry fell out. Esther is horrified, since the verses she'd written were "a profane sentimental effusion." She is awakened as to the nature of her true feelings, and since Everell does not seem to reciprocate them, she feels ashamed.

Esther's blossoming feelings conflict with her strict religious conscience, and she can't find a way to reconcile them, especially since, given Everell's apparent indifference, it doesn't appear that those feelings could proceed to marriage.


In the 17th century, the narrator remarks, though human affections did not have to be crushed, they were certainly expected to be secondary to religious devotion. Being such a devout girl, Esther became stricken with guilt that she had trespassed in this way, and she fell into a severe illness. While she thought she was on her deathbed, Esther felt moved to confess her feelings to Everell, supposing this might encourage Everell, too, to give up youthful follies.

Esther has an especially tender religious conscience which manifests itself in physical illness.

At first, Everell thought Esther was delirious. He promised her that he would try to live a moral life, but he did not express any reciprocal feelings. Then, just when everyone thought Esther was about to die, she began to recover, seemingly unburdened. The next autumn, Esther's father sent her to the Winthrops in Boston, in hopes of strengthening her health. There, Esther befriended Hope, who is different from her in every way. Where Esther might scold Hope for her gaiety, Hope sometimes scolds Esther for being over-scrupulous. But the two complement each other's personalities and become firm confidants.

Everell's and Esther's past contact sets them up for a very awkward reunion in Boston later, as Esther joins the Winthrop household and befriends her opposite and foil, Hope. She and Esther represent very different trajectories for Puritan womanhood—Hope's outspoken and carefree, Esther's meek and deferential.

Though Hope often spoke of her childhood companion, Everell, Esther never gave any indication that she knew him. Now that she knows the full story, Hope encourages Esther to trust her guidance—she is sure that Everell must love Esther but has simply not declared it yet. Esther is cheered by this.

Hope's fondness for coming up with schemes and getting her own way—in this case, trying to set up her two closest friends Everell and Esther—will again threaten to get her in trouble.

Then Jennet comes in to summon the girls to dinner, where Sir Philip Gardiner will be a guest. Jennet thinks that Sir Philip looks "godly," while Everell looks too "gay" and "heathen." Jennet had been hired by Mr. Fletcher because of her outward "godliness," but that quality is mostly limited to her dress and vocabulary. At dinner, Esther and Hope appear in some of their nicest outfits, and, heading in to dinner, Everell chats slightly awkwardly with Esther, and warmly and naturally with Hope.

Jennet tends to look at people's external appearance and make a determination about their "godliness" accordingly. This is also the basis upon which Jennet herself was hired. Sedgwick hints that this emphasis on outward goodness is a weakness of the Puritans in general, since one's exterior doesn't always reveal the full story.

VOLUME 1, CHAPTER 11

Governor Winthrop was not a "needy adventurer"; he owns a wealthy estate in England and is friends with many well-connected people. He is known as a paternal, well-tempered man; though forbidding in his looks, he is gracious and courteous to others. Madam Winthrop is a model Puritan wife—she is obedient to her husband but dignified and respected in her role.

Governor and Madam Winthrop are the model Puritan couple—prosperous, hospitable, and orthodox. Even though Sedgwick clearly rejects aspects of Puritan thought and society, she still treads carefully in her portrayals of historical figures, accentuating their goodness instead of their flaws.

At dinner that night, a side-table is set for guests. The main guest is Miantunnomoh, chief of the Narragansetts, attended by two counselors and an interpreter. As these men enter, Hope notices that Everell looks pale. Everell admits that he has not seen any American Indians for years, and their appearance reminds him of his mother's death.

Miantunnomoh, or Miantonomoh, was a historical figure. The Narragansetts were allied with the English, but they criticized English methods of warfare and eventually rebelled against them. Miantunnomoh was later killed by a Mohegan rival.

After grace has been said and everyone else is seated, the American Indian guests remain standing. The interpreter explains that they expect their English hosts to treat them as they would treat English guests in their own homes. Winthrop, who has "urgent state reasons" not to antagonize Miantunnomoh, asks for forgiveness and, despite Madam Winthrop's disapproving look, rearranges the table.

This scene appears to have been based on an account in Winthrop's History of New England, *in which Miantunnomoh, when a guest in the Governor's home, refused to be seated separately.*

Everell and Hope try to lighten the mood at the table by discussing how much conditions in the colonies have improved. When Hope asks Master Cradock a question, he awkwardly jerks to attention, bumping the elbow of a hovering servant and thereby causing gravy to spill all over himself. While everyone is distracted with this, Sir Philip Gardiner tries to pay Hope a flirtatious compliment, which startles her, and when he declines to try a piece of venison, Hope jokes that if he only eats fish, they'll suspect him of being a "Romanist." Sir Philip blushes faintly.

Master Cradock's bumbling provides comic relief amid the social awkwardness—but there is more to come. Sir Philip behaves in a strangely forward, gallant manner for a Puritan, which even unsettles Hope. This, combined with his discomfort over Hope's teasing reference to Catholicism (which was viewed as idolatrous in the Colony), combine to cast further mystery over Sir Philip's identity.

Attention turns to Esther, as everyone notices how little she has eaten and how pale she looks. Intending to cheer her, Everell asks if he could have the honor of toasting Esther. At this, Hope, Mr. Fletcher, and Governor Winthrop scold Everell in unison. When Everell asks, "What have I done now?" the Governor explains that the custom of drinking to someone has been discontinued at his table for a decade, and that the colony outlawed it several years ago.

Everell's time in England has softened the hard edges of his New England Puritanism, and he's not used to the customs of pious Boston households—making him an awkward guest, to the shared horror of the Governor, his father, and even Hope.

Everell claims drinking toasts is an innocent custom, but Governor Winthrop replies that "vanity" is never innocent. Love should never be feigned, so Everell's "empty compliment" is worthless. Esther and Everell blush and stammer in response. The meal ends without any further attempts at conversation, and the American Indian guests leave rather coldly.

Governor Winthrop's point is that a toast is a gesture of sincere esteem, which shouldn't be made in a teasing or lighthearted manner.

Governor Winthrop retires to his study with his friend Mr. Fletcher. Winthrop hands Fletcher a letter from his brother-in-law, Downing (Esther's father). The letter praises Everell's gifts and talents, though Everell is not quite as purely Puritan as could be wished. To remedy that, he should marry a good Puritan girl—namely Esther—as soon as possible. However, Downing warns, the Fletchers intend that Everell should marry Hope. Hope, however, is "wanting in grace" and not a suitable mate.

After the rather disastrous dinner, Governor Winthrop is not impressed with Everell, and for the sake of his Puritan colony, he wants to see Everell marry a suitably orthodox girl. Mr. Fletcher, however, has long cherished the idea of Everell marrying Hope—a kind of union between his son and the daughter of his youthful love, Alice.

Mr. Fletcher is "stung" by this letter and, finishing it, begins to cry. Finally, he pulls himself together and admits to Winthrop that it has been his dream to see "these children of two saints in heaven united." Hope is the image of her mother and has brought Mr. Fletcher comfort, perhaps binding him too much to earthly affections.

Mr. Fletcher takes it personally that both his son and his adoptive daughter are seen as being insufficiently desirable mates, his dream of their union being crushed before his eyes.

Governor Winthrop sympathizes with Fletcher but argues that Everell and Esther seem to have affection for one another, and that Hope would want them to be happy. Anyway, he adds, Hope "hath not […] that passiveness, that, next to godliness, is a woman's best virtue." Mr. Fletcher retorts that "a property of soulless matter" can hardly be a virtue.

Mr. Fletcher openly rejects Winthrop's claim about the feminine ideal—he argues, in other words, that "passiveness" is not a really human quality, much less a virtue to be desired in a wife.

Governor Winthrop reminds Mr. Fletcher of Hope's "lawlessness" in the situation with Nelema and suggests that "the modest authority of a husband" is just what she needs. Perhaps the educated and orthodox William Hubbard would do. Mr. Fletcher points out that Hope "inclineth not to bookish men."

William Hubbard was a Puritan colonist whose historical work, Narrative of the Indian Wars in New-England *(1677), Sedgwick drew upon (and some of whose accounts she challenges) in writing* Hope Leslie.

Then the Governor suggests Sir Philip Gardiner as a potential match—he may be old, but he is of good family and a pious convert to Puritanism. Mr. Fletcher is unconvinced and leaves, once more overcome with emotion. The narrator observes that the men occupy themselves too much with "superfluous trials," but that readers should focus more on "the bright halo that encircled the pilgrims' head" than on their faults.

The fact that Winthrop and Fletcher spend so much time debating young people's marriages, the narrator suggests, points to a Puritan blind spot—trying to control the future of the colony by meddling in essentially private matters. Yet Sedgwick declines to critique the Puritans too harshly, either.

VOLUME 1, CHAPTER 12

The Sabbath is an important occasion for the Puritans. It begins at sunset on Saturday, as all worldly tasks are suspended. Sunday morning is peaceful and nearly silent, as everyone from the minister to the doctor to the merchant and laborer proceeds solemnly to the meeting-house. After church, as the Sabbath afternoon wears on, children wistfully watch the sun, and as soon as it sinks behind the horizon, they spill out of the house for cheerful walks and visits.

In the Reformed tradition (of which Puritanism is a branch), the Sabbath day—Sunday—has historically been observed as a day of rest from everyday occupations. The Puritans took this with particular strictness, starting the day at sunset on Saturday so as to encourage preparedness for church the next morning.

Every opportunity she gets, Hope tries to put Esther and Everell together. When they take walks, Hope lets Sir Philip Gardiner walk with her so that Everell can be Esther's companion. She finds Sir Philip's gallantry annoying, but his stories of foreign lands are interesting enough.

In following her plan to get Everell and Esther together, Hope unintentionally encourages Sir Philip to think she likes him.

One Saturday evening, Mr. Fletcher finds Everell sitting in the Winthrops' parlor. Everell is daydreaming about Hope's eloquence—she had just been talking to him about Esther's virtues. Mr. Fletcher asks Everell if he's planning to attend that evening's lecture at the church. Seeing Hope preparing to leave, Everell says yes, but Hope, looking tearful, explains that she is going to walk with Aunt Grafton. Everell doesn't know why Hope is crying, but Mr. Fletcher says it's because she has been too indulged in her life.

Hope's attempts to endear Esther to Everell backfire, as he clearly has feelings for Hope. The real source of Hope's tears is not explained until much later, as the following chapters are another of Sedgwick's prolonged, interlocking plotlines.

Mr. Fletcher tells Everell that Hope loves him like a brother, and that he should leave things that way. He starts telling Everell that he should instead focus on Esther, but before he can name her, Everell asks him to stop talking of such things. Mr. Fletcher explains what he discussed with Governor Winthrop about Everell's marriage, adding that even in the case of marriage, individual desires must be sacrificed to the greater good. Then Madam Winthrop and Esther appear, cutting short the conversation.

Mr. Fletcher tries to explain (perhaps not fully convinced himself) that, from a Puritan perspective, marriages should advance the overall good of the community, with personal affection coming second.

Everell offers Madam Winthrop his arm on the way to the lecture, so Mr. Fletcher walks with Esther. Esther is so reserved that Fletcher cannot imagine his son ever preferring her to Hope. As the group walks, they see several prisoners being led into the church. Madam Winthrop explains that they are Gorton's company, who are set to be tried next week, and are being given the opportunity to hear all public teaching until then. Everell jokes that this might be considered punishment before trial; but Madam Winthrop explains that the group has been granted a chance to speak in their own defense that night.

Mr. Fletcher has misgivings about Esther's suitedness for Everell, no matter what Winthrop recommends. Samuel Gorton was a historical person; he led a sect which rejected core Christian doctrines and ministerial authority. In 1643, Gorton and his followers were put on trial, convicted of blasphemy, and exiled from the Massachusetts Bay Colony.

Gorton and his group are seated in front of the ruling elders. The Governor and his family set themselves in their normal pew, where Hope is already seated with Mrs. Grafton and Sir Philip Gardiner. Hope whispers with Esther about a young boy they see standing in a corner. Hope wishes the service would not last too long, then sees that the slated preacher is one who "always talks of eternity till he forgets time"—to Esther's shock.

Elders are leaders—not all of them formally ordained—in congregational churches like those in the Massachusetts Bay Colony. Because the colony had an established religion, church elders had a say in public matters, and those matters were often religious in nature—like expelling teachers of views deemed heretical.

Hope tries to pay attention to the service, but she soon runs out of patience. No sooner has the lecture finally come to an end than Gorton stands up to refute the points with which he disagrees. Hope finds Gorton—"the Swedenborg of his day"—somewhat interesting, but then the elders stand up to give a rebuttal, and a minister adds a rebuke about the wearing of costly apparel. At last, the meeting is dismissed.

Emanuel Swedenborg was a Swedish mystic whose writings were all the rage among American intellectuals, especially in Boston, at the time Sedgwick wrote; so the comparison with Gorton would have made sense to readers of her day. Given her upbringing, Hope is receptive to unorthodox ideas.

Madam Winthrop instructs Everell to walk Esther home, and Sir Philip offers his arm to Hope. Hope is anxious and restless, and Aunt Grafton scolds her for rushing home in such an unladylike way. Hope abruptly withdraws her arm and disappears around the corner, to Sir Philip's chagrin.

Walking to and from church meetings was a prime social opportunity, hence the importance of one's companion. Hope's snub of Sir Philip is therefore especially rude.

Before Hope has gotten very far, she hears footsteps and looks back to see the young man she'd noticed earlier at church. She masks her fear and asks the stranger if he has lost his way. In a foreign-accented, melancholy voice, the young man says he has indeed lost his way, sounding as if he intends a double meaning. Hope continues taking him literally, offering to guide him, until the youth bursts into tears.

The young man, much like his master, Sir Philip, is not what he seems, and his seemingly random, uninvited presence echoes Sir Philip's unwanted intrusions in Hope's life.

The stranger explains that he is Sir Philip Gardiner's page, or slave, although he loves his master. He says that there is nothing Hope can do for him, but warns her to take care of herself. He warns her, no matter what she does, not to trust Sir Philip or to love him. Hope says this will be easy. The strange boy kisses her hand and disappears. Hope has no time to dwell on the mysterious exchange.

Hope is indifferent to Sir Philip at best, but Sir Philip's page seems convinced that she loves him. The boy's identity remains a mystery for the time being.

Hope enters the churchyard burial ground, undeterred by the shadows. She stoops in front of a familiar grave and implores her mother's spirit to be with her. Then she passes a thicket of evergreens to "the appointed spot."

The first volume of the book closes with Hope making a mysterious rendezvous near her late mother's grave, suggesting a reconnection with her past.

VOLUME 2, CHAPTER 1

Back at Governor Winthrop's, everyone is alarmed by Hope's absence. The moonlit night gives way to a sudden spring thunderstorm. Just as Everell is panicking, Hope, pale and trembling, arrives home wrapped in Sir Philip's cloak. Everell help her out of the sodden garment, but before Hope can escape to her room, the rest of the household pours out of the parlor with expressions of concern and demands for an explanation.

The juxtaposition between the previous scene and the present one is startling—how did Sir Philip enter the picture? Was Hope, so recently scornful of the man, meeting with him after all?

Compelled to enter the parlor to make apologies to Madam Winthrop, Hope tells the household that if she were to reveal the reason for her absence, it would be an offense against her own conscience. Governor Winthrop says that Saturday is considered to be part of the Sabbath, suitable only for "acts of mercy and devotion." Further, Hope has taken liberties in violation of his authority, and discreditable to her guardian, Mr. Fletcher.

This time, Hope's unexplained absence, in defiance of her host and guardian—on the eve of the Sabbath, no less—lands her in difficulties. Her independence comes across as a disregard for authority, as well as an irreligious act.

Hope, staring penitently at the floor, looks up with a flash of indignation and asks Mr. Fletcher if he believes her. He says he does. Madam Winthrop intercedes to get Hope out of her dripping clothes, and Hope gratefully retires to her room. Esther, Master Cradock, and Mrs. Grafton linger in the parlor, each speaking up in Hope's defense. Everell, however, is silent. He feels troubled by Hope's apparent association with Sir Philip, as if Hope's lofty purity has been tarnished. He recalls her words about Esther earlier that day and concludes that Hope must have been trying to divert him. He is disappointed to think that Hope could love such a flattering, pretentious man, who has only his wealth to recommend him.

Following conscience is important to Hope, so when others don't take her at her word, she takes it personally. Everell, too, reads Hope's seemingly indiscreet behavior at face value, assuming she isn't quite who he thinks she is—or at least she doesn't belong on the pedestal he's placed her on.

Meanwhile, Esther joins Hope in their room and looks at her expectantly, but Hope just continues changing out of her wet clothes. When Esther gently urges her friend to unburden her heart, Hope explains that others are involved, and she cannot risk violating their privacy. She doesn't care what people think of her roaming about at night, except that Everell didn't speak up in her defense—she is hurt by this.

Hope is reluctant even to confide in Esther. Her silence on this matter, especially given how outspoken she usually is, builds suspense. Sedgwick's omission of the scene in the cemetery (for now) allows the reader to share in other characters' puzzlement.

Esther tells Hope that everyone owes deference to their superiors, and Hope groans that her friend is "a born preacher." Advice, she says, should be "very carefully administered"; furthermore, she isn't a machine, ready to submit to whomever happens to be older than herself. She tells Esther to pray for her, and they both go to sleep.

In contrast to her rule-following friend, Hope resists traditional expectations about authority and deference, or any idea that advice can be indiscriminately applied.

VOLUME 2, CHAPTER 2

After Hope's conversation with Everell earlier that day, she saw an American Indian woman standing in the Winthrops' hall, wanting to sell moccasins to the women of the house. The stranger's voice is sweet and dignified, and Hope agrees to try the moccasins. The woman asks Hope her name and then reveals that she is Magawisca. When Hope immediately bolts in Everell's direction, Magawisca stops her.

Having shown the uncomfortable fallout from Hope's behavior earlier, now Sedgwick fills in the gaps in the story, as Hope unexpectedly meets Magawisca for the first time (recall that when Hope first arrived at Bethel, Magawisca had already fled into the forest with her father and Everell).

To prove her identity, Magawisca shows Hope a necklace made of entwined hair and gold. Hope recognizes the hair as that of her sister Faith. Magawisca tells Hope to come to the burial ground tonight to hear more about her sister. As a scolding Jennet and an eager Aunt Grafton appear, Magawisca is unable to flee and does her best to conceal her face while the women examine her wares. Neither woman recognizes Magawisca, however, and Hope manages to divert them both. Seeing Everell through a doorway, Magawisca gives a cry and leaves.

Magawisca's appearance in Boston is totally unexplained, and the moccasin sale is clearly a ruse (though one that effectively distracts those disinclined to notice her anyway), but Hope's dream of reunion with Faith seems to be coming true.

Afterward, Hope leaves Mrs. Grafton and Jennet to their puzzled conjectures and begins to weep over her sister, overcome by confusion and hope. She composes herself and does her best to endure that night's lecture. Afterward, as previously told, Hope goes to the cemetery and finds Magawisca at the agreed rendezvous spot. Hope is disappointed to see that her sister is not there; she is also touched by Magawisca's reverent chant as she kneels before a grave.

This scene catches up to a couple of chapters earlier, when Everell spotted Hope weeping in the hallway. Now it's clear why she was crying, and also why she has so particularly restless at church that night—she finally has a chance to see Faith after years of separation.

After that, Magawisca tells Hope that she trusts her because of her past kindness to Nelema, who did survive to reach her. On the verge of death, Nelema had cursed the white race, blessed Hope, and made Magawisca swear to reunite Faith and Hope. But Magawisca tells Hope she cannot do this—she cannot "send […] the stream that has mingled with other waters [back] to its fountain."

Nelema, it turns out, followed through on her promise years ago to try to reunite the sisters. But with the passage of time, things have become more complicated. Magawisca tends to communicate complex matters through parables, but she implies that Faith cannot return to her English roots.

Hope is impatient at these "dark sayings" and asks where Faith is. Magawisca promises that Faith is safe and nearby, and that the sisters will see each other again. However, "the lily of the Maqua's valley, will never again make the English garden sweet." Hope begins to understand, but cannot utter what she is thinking. Magawisca says that "yes […] thy sister is married to Oneco."

"Maqua" is another word for "Mohawk." Magawisca, in her poetic fashion, beats around the bush, but the truth comes out—Faith has been assimilated into American Indian culture by marriage to her childhood companion, Oneco.

Hope shudders with horror at this news—"my sister married to an Indian!" Magawisca looks at Hope contemptuously—Oneco is one "in whose veins runs the blood of the strongest," those who have never betrayed their friends. "Think ye that your blood will be corrupted by mingling with this stream?" she asks. Hope simply bursts into tears, weeping for her sister and mother.

Because Hope has always been so open-minded, her palpable shock at Faith's marriage is especially striking, suggesting that interracial marriage is a very different matter from simple friendship—because, as Magawisca suggests, it's a mingling of blood, not just minds.

Softening, Magawisca tells Hope that Faith is safe and loved among her people; Mononotto loves her, and Oneco worships her. Hope does not seem to hear. She looks at her mother's grave and despairs that Alice Fletcher died to bring her daughters to a Christian colony, only to lose one of them to the **wilderness**.

For Hope, who has always imagined a reunion with Faith as she was in childhood, Magawisca's revelation is a total shock, and it feels like a betrayal of their mother's desires for her children. In her mind, Faith has crossed into a foreign realm.

Magawisca points to her own mother's grave. The Great Spirit, she says, looks down on both "with an equal eye"; both Monoca and Alice Fletcher are his children, no matter where they worshipped. Then she tells Hope that Faith is still a Christian, but she "bows to the crucifix." Hope is profoundly relieved.

Magawisca expresses a more religiously tolerant view, one that echoes Sedgwick's own Unitarian outlook. Faith, she explains, has converted to Catholicism (as some living within French territories, or coming into contact with French missionaries, certainly did). In Hope's mind, this is far better than if Faith had reverted to "pagan" beliefs.

Magawisca promises Hope that she will see Faith, but she makes Hope swear on the emblem of her tribe, an eagle, that she will remain quiet about what's happened tonight. Hope promises. Magawisca promises to return in five days with Faith. Hope wonders why Magawisca is afraid of revealing her presence to the Fletchers and their friends—they would be kind to her, and Everell might even love her. She tells Magawisca that Everell had rejoiced to learn that Magawisca was still alive. Emotional, Magawisca begs Hope to stop speaking of him.

The reasons for Hope's stubborn secrecy are now clear—she's made a promise to Magawisca. Meanwhile, Magawisca clearly still has feelings for Everell after so many years apart from him.

Hope begs Magawisca, for Everell's sake, to let Everell accompany her to their next meeting, but Magawisca says she cannot trust herself in Everell's presence. They agree to meet again in secret, but it will have to be outside of Boston, or else Faith will have to be disguised. Hope recalls that Digby oversees Governor Winthrop's island estate in the harbor, and suggests that she arrange to spend a night there, allowing for a secret rendezvous with her sister and Magawisca. They agree, but Magawisca warns Hope that Faith will probably not wish to remain with Hope. She is too closely bound to Oneco, and she remembers little of English or, indeed, anything of her early life. Magawisca leaves.

Reuniting Faith is going to be more complicated than Hope had imagined, the logistical obstacles hinting at the cultural obstacles still to come. Magawisca tries to forewarn Hope that Faith is probably not going to be as she remembers her.

The storm breaks, and Hope hurries toward home. She hears someone rustling in the bushes, and a moment later, Sir Philip Gardiner is at her side. He insists on wrapping Hope in his cloak and wonders what business would have her abroad on a Saturday night, but Hope refuses to say; in fact, she discourages his fond words, to Sir Philip's vexation. As they reach the Winthrops' house, they see Roslin leaning against the gate, heedless of the storm.

The mystery of Sir Philip's cloak is also solved, as he was apparently eavesdropping on Hope's encounter with Magawisca in the cemetery. The story catches up to the present action.

After the massacre at Bethel, Mononotto's desire for revenge lingered. In fact, after the disastrous attempted sacrifice of Everell, Mononotto seems to have lost his reason for a while, but this only gave him greater authority among his people, who regarded him as a sort of prophet. Magawisca became his constant companion; even though she remembered Everell and Mrs. Fletcher with love, her duty to her people was higher.

The narrator again backtracks to provide some of Magawisca's history. Though she has become increasingly important to her father and hence to the fate of her people, her sense of divided loyalty remains, to some degree—her love for the Fletchers has never been erased. She also occupies a clear (and public) leadership role.

Mononotto hoped to unite all New England tribes against the English, getting Miantunnomoh on his side (hence the Mohegan chief's presence in Boston, to be questioned by Governor Winthrop). During all this, Magawisca remained by her father's side, and Oneco and Faith accompanied them as well.

Magawisca's personal drama with the Fletchers occurs against a broader political backdrop of American Indian tension with New England settlers, adding a dimension of uncertainty to interracial friendships.

The unity Mononotto seeks proves elusive because of geographical distance and longstanding rivalries among different tribes. However, he allows Magawisca to pursue the reunion of Faith and Hope, believing that (given Nelema's urgency about it) it will somehow promote his political purposes.

This explains Magawisca's presence in Boston at this time. While Magawisca's loyalty to the Fletchers is personal, Nelema prophesied that the Leslie girls were of some significance to the tribe as a whole.

VOLUME 2, CHAPTER 3

Sir Philip and Roslin return to Sir Philip's lodgings, which Governor Winthrop has secured for them elsewhere. Ignoring his weeping page, Sir Philip begins writing a letter to someone called Wilton. He tries to explain his motivations for coming to New England. He says that he was tired of playing a losing game in England, even though the King needed loyal men. He explains that his patron was Thomas Morton, who had once run an inn in Boston, which became so famous for its merry revels that it got Morton exiled.

Thomas Morton, an Anglican, founded a short-lived colony called Merry Mount on Mount Wollaston in present-day Quincy, Massachusetts, in 1625. The colony was dissolved in 1630 after Winthrop and the Boston Puritans objected to its so-called "pagan" revelry. This is who Sir Philip is affiliated with. He is not, in other words, the pious Puritan he purports to be.

Years later, in old age, Morton is restored and permitted to live on Merry Mount again, and he invites Sir Philip Gardiner to join him. Sir Philip agrees, but when he arrives in Boston, he discovers that Morton is in jail and thought to be crazy. However, Sir Philip is undeterred. Nobody knows of his affiliation with Morton, and he is passing as a faithful Puritan in his dress, manner, and speech. His object, though, is now Hope Leslie.

Sir Philip is a wandering adventurer who fixes on whatever catches his fancy or advances his purposes in the moment, with Hope being only the latest.

Sir Philip laments that a woman as beautiful as Hope Leslie is "thrown away upon these [...] preaching, praying, liberty-loving, lecture-going, *pilgrims*!" Sir Philip thinks it would be a worthwhile feat to win Hope away from Everell and take her back to England, where she belongs. Having won Governor Winthrop's and Mr. Fletcher's approval, Sir Philip believes that fortune is beginning to favor him at last.

Sir Philip has nothing but disdain for the Puritans and thinks Hope is wasted in this environment. He is self-aggrandizing and manipulates other people to get what he wants.

However, Rosa has accompanied him—Sir Philip didn't know what else to do with the unprotected girl and felt pity; so he got her to disguise herself. A vain girl, she went overboard with an elaborate feathered hat and an outfit that would better suit a royal page. Because she is depressed, Rosa doesn't venture out often, but when she does, Sir Philip notices that she is looked upon with suspicion, and he fears she will end up exposing them both.

The suspicious young boy is, in fact, a young girl who has fallen upon difficult times—someone Sir Philip doesn't know how to get rid of, and whom he fears will be a liability in his project to win Hope.

Rosa still loves Sir Philip and fears being supplanted in his affections. But he can neither get rid of her nor control her. Sir Philip doesn't know what his destiny will be, but it's useless to speculate; it's enough that he is a faithful Catholic (he admits that Hope Leslie almost blew his cover on this point). Sir Philip does not fear Everell's success, expecting that he will submit to his guardians' intention that he marry Esther. He believes he will win Hope's heart, but if not, then he will win her by other means. His friend Chaddock has a ship in the harbor, and if Sir Philip "should have occasion to smuggle any precious freight," he believes he will find willing accomplices. Thus he closes his letter to Wilton.

Sir Philip is a devious Catholic (Sedgwick generally characterizes Catholics as naïve, superstitious, or worse). Apparently used to getting what he wants, he doesn't see Everell as a genuine rival. More shockingly, he's willing to resort to violence and kidnapping to gain Hope for himself.

Rosa rests her head on Sir Philip's shoulder, and he is about to strike her, when she begins laughing hysterically. She says she wishes she were dead or that she had been left in her convent. She believed Sir Philip when he claimed to love her, and now she is alone in the world. Sir Philip feels compassion for her and urges her to behave more prudently—their lives depend on avoiding detection. He promises that his claims to love Hope Leslie were only written for Wilton's entertainment, and that he will soon return with Rosa to England. She promises to behave herself.

Rosa is unstable, unloved, and used to being mistreated. Sadly, Sir Philip's abuse seems to be the most kindness she has ever received. She remains a volatile unknown in Sir Philip's adventure among the Puritans.

VOLUME 2, CHAPTER 4

The following week is filled with anxiety for everyone in the Governor's household. The Governor is distracted, frequently meeting with Sir Philip. The leaders of the colony are distracted by state concerns, and though Governor Winthrop normally confides in his wife about such things, he remains aloof this time. But Madam Winthrop is distracted by the romantic life of her beloved niece Esther.

In the days following Hope's meeting with Magawisca, everyone is distracted with various things. Sir Philip seems to be winning his way into confidential matters of state; meanwhile, romances are in the balance.

Where Hope is distracted and undeferential, Esther is constantly respectful toward Madam Winthrop. While Hope is distracted by the situation with Magawisca and Faith, Everell supposes that Hope must be in love with Sir Philip. Hope is indifferent to Sir Philip's every attention, but Everell imagines that she likes the knight. Hope, meanwhile, feels hurt by Everell's seeming coldness toward her and withdraws accordingly—prompting Everell to spend more time with the more predictable Esther.

Esther is Hope's opposite in her attitudes toward her elders. Everell, meanwhile, draws the wrong conclusions about Hope's affections, leading to a cascade of unintended consequences.

Besides her worry that the meeting with Faith may not happen, Hope is tormented by a sense of divided loyalty. She wonders if her desire to rescue Faith and bring her home is more important than the promise she made to Magawisca. Yet she loves Magawisca, too. She cannot confide in any of her friends. At last, Friday, the appointed day, arrives.

Hope's experience echoes that of Magawisca, torn between her loyalty to family and her sense of obligation to her friends.

Hope had successfully proposed an excursion to Governor Winthrop's garden, and it looks as if everything is going to go smoothly, when Madam Winthrop speaks up with vague premonitions of something bad happening. She dreamed about Esther last night and fears that she should keep the girl safely at home, to which Esther readily assents. Everell is disappointed to see that Hope isn't concerned about Esther's disappointment, and he offers to take care of Esther during the trip. Madam Winthrop changes her mind.

Hope successfully puts a plan in motion to allow her to rendezvous once again with Magawisca, this time with Faith. She is mostly concerned about her own plans and somewhat oblivious to their impact on her friends.

As the trip gets underway, Hope, Sir Philip, Mrs. Grafton, and Master Cradock get into a somewhat humorous debate about theology, but Hope is not much focused on the conversation until someone mentions Everell giving Esther a bunch of rosebuds that morning. Even though she has been striving to bring Everell and Esther together, she now feels a sense of loss, even grief, at the thought of her wishes being fulfilled. She has hidden her feelings even from herself. She tries to mask her sadness with excessive cheerfulness, which Everell attributes to Sir Philip's presence.

Hope's suppressed feelings for her childhood friend Everell come to the surface even as she tries to facilitate his romance with Esther. Everell continues in his misapprehension about Hope and Sir Philip.


When the group arrives on the island, they go directly to Digby's house, and Digby and Everell have a happy reunion. As he reminisces, Digby recalls what loving companions Everell and Hope were in their childhood, though at one time he'd imagined that Everell and Magawisca would marry. Everell says that marriage to Magawisca would do him honor, but "nature had put barriers between us." Now, Digby thinks, Hope's arrival in the family has set everything right. When Digby notices that Everell, Hope, and Esther look uncomfortable, he awkwardly backtracks.

Everell loves and admires Magawisca, but the idea of interracial marriage seems to be self-evidently wrong in his eyes, even unnatural, echoing Hope's discomfort with Faith's marriage. Digby blunders into the middle of the love triangle.

Generously, Hope speaks up, saying that Digby was right to imagine that a wedding is coming, but was wrong about the bride's identity. She places Esther's hand in Everell's, kisses Esther's cheek, and runs off. Digby, confused and embarrassed, leaves. Esther and Everell are even more humiliated. In his confusion, Everell mumbles something about the pleasure of holding Esther's hand, and Esther interprets Everell as mirroring her own feelings. Meanwhile, Hope, believing herself to have conquered her own selfish feelings, has actually jeopardized everyone's happiness.

Hope kindly tries to smooth over the awkward moment by making a rumored romance explicit, but in doing so, she only succeeds in making everything much worse—showing that her scheming, though well-meant, isn't always heroic.

Hope walks in the fruit orchards on the eastern side of the island, where she is soon joined by Sir Philip. Sir Philip makes a coy reference to the delicate grapevines which cannot thrive in this climate. Hope, determined to take these remarks at face value, calls the grape arbor a worthy experiment. Sir Philip recites a French poem, with the gist that God and love are not at odds with each other, at the end of which he drops to his knee and takes her hand. Hope freezes with surprise and displeasure. At that moment, Everell appears, blushes, and disappears. Hope tells Sir Philip that if he is a real gentleman, he should save his "profane verses" for somebody who has asked for them. Sir Philip is mortified, having assumed that with Everell all but engaged to Esther, the path was clear for him to declare his love.

Sir Philip displays his feelings for Hope openly, and at the worst possible moment, confirming Everell's suspicions about the two of them. Despite her discomfiture, however, she doesn't allow herself to be flattered by the knight and speaks her mind plainly.

As Sir Philip stands alone, pulling a rose to pieces, Mrs. Grafton appears. She notices that Sir Philip looks upset and comforts him with the claim that women's moods change. Sir Philip offers her a rose in reply, and Mrs. Grafton says that he reminds her of the late Mr. Grafton. She reminisces about her courtship with her late husband, to Sir Philip's intense aggravation. When he sees Hope talking with Everell a little distance away, Sir Philip abruptly bows and disappears.

Mrs. Grafton brings a note of levity into the awkward moment, her blunt obliviousness jarring against Sir Philip's smooth flattery.

Then Master Cradock appears and informs Mrs. Grafton that the tide has turned, and it's time for them to board the boat for the return to town. Meanwhile, Hope tells Everell that she is determined to remain on the island that night. Everell takes the opportunity to tell Hope that he loves her and cannot bear to "see [her] the prey of a hollow-hearted adventurer." In a flash, Hope realizes that Everell loves her and that she may have ruined everything. Everell tells her that she has ruined his happiness, and begs her not to ruin her own.

Hope realizes the nature of her feelings for Everell, and his for her, at the worst possible moment, as she's preparing to put her plan into action.

Weeping, Hope urges Everell to get on the boat. She can see no middle ground between accepting her circumstances or offering an elaborate explanation which cannot fix anything. She wishes him happiness with Esther and runs away. Everell grieves that Hope, having succumbed to Sir Philip, is of weaker character than he'd believed. He is further dismayed when it appears that Hope has invited Sir Philip to remain on the island with her. When he boards the boat, he finds Master Cradock, Mrs. Grafton, and Esther similarly mortified by Hope's apparent indiscretion.

Hope feels helpless to fix the situation that she's been backed into, and there is no time to untangle everything now. Everell persists in his misapprehension of the situation, believing that Hope has planned an island rendezvous with Sir Philip—a shockingly imprudent act in a society in which courtship was took place in the public eye.

VOLUME 2, CHAPTER 5

Hope, left on the island, indulges her grief in solitude. She had not realized she loved Everell, partly because Esther's unrequited heartbreak had so little resembled her own feelings. Hope consoles herself with the belief that, if everyone she loves is happy, then she, too, will be happy. Then Digby summons Hope to supper. Hope asks to confide in him, but he mustn't ask any questions. Digby agrees.

Having grown up with Everell, Hope readily confuses the nature of her feelings for him, and comparing them to Esther's situation only muddies her understanding further.

Hope explains that she is meeting some friends on the island that night, and Digby must allow her to stay outside as late as she chooses. If Digby's wife wonders, Digby can tell her that Hope likes having her own way. Digby says that *everyone* likes getting their own way; that's what the pilgrims traveled to the **wilderness** for. He muses that times are changing, and that liberty of thought and action are gaining ground more and more.

Digby's observation about the pilgrims is interesting especially because it comes from the perspective of a commoner rather than a leader of the colony. His observation also makes Hope an unlikely model Puritan—her willfulness just takes a more open, unabashed form than it does among her meeker, more pious friends.

At supper, Hope is friendly to Mrs. Digby and the Digby children, but when she notices the moon rising in the east, she jumps up to take an evening stroll. Over Mrs. Digby's protests, Hope wraps herself in her cloak and walks to the island's western end. There is a bay and natural harbor there. She sits impatiently to await her sister. At last, she hears the sound of oars and sees a canoe coming around the headland.

Hope's plan to reunite with her sister is coming to fruition at last. It takes place in a kind of neutral environment—neither wholly civilized nor wilderness.

Hope cries out with joy when she sees her sister. A second glance reveals that Faith is wearing native clothing and leaning against Oneco. At this, Hope's "heart died within her." Instead of running toward the shore, Hope leans against the cliff and looks away.

Faith's thoroughly American Indian appearance reminds Hope of the chasm between them, blunting her joy in their long-awaited reunion.

Magawisca tells Hope to take Faith's hand. When she does, Hope's heart melts, and she enfolds Faith in a tearful embrace. Faith stands there passively, seeming confused. Hope gazes into Faith's face. Calling her "Mary," she asks her sister if she remembers their childhood together, or their mother. Faith keeps looking at Magawisca. Finally Faith says that she does not speak English. Hope doesn't know what to do.

Magawisca takes the lead in facilitating the reunion between the English and culturally Indian sisters. Without Magawisca's mediation, Faith is effectively out of Hope's reach, and they are unable to relate to each other.

Magawisca offers to interpret for Hope and Faith. Hope doesn't know how to address someone who is so close to her by blood, yet so far away by culture. She signals to Faith to take off her mantle so that Faith might look more familiar; but the beaded skins underneath only accentuate Faith's "aboriginal peculiarities." Grieved and repulsed, Hope tries wrapping Faith in her own silk cloak, but Faith gently resists.

Hope keeps trying to make Faith somehow comprehensible and familiar to herself, but Faith, showing her own agency in the situation, resists being manipulated in this way.

Through Magawisca, Hope asks Faith if she remembers the day of the raid at Bethel. Faith replies that she remembers Oneco saving her life. Faith remembers little of the sisters' childhood together, or of their mother. Hope begs her to come and live with her. Faith shakes her head at this and kisses a crucifix she is carrying. Hope offers Faith some of her jewelry, desperate to persuade Faith in any way possible. Though entranced by the jewels, Faith recoils from Hope's entreaties.

Hope's dreams for her reunion for her sister are collapsing, as her world doesn't have an obvious role for Faith, either as an American Indian or as a Catholic.

At that moment, a bright light flashes on the cliff above, and Oneco hastens to go. Hope notices that Mononotto is sitting in the boat as well. She embraces Faith one last time. As Hope lets go of her sister, a boat filled with armed men circles the island and rapidly lands on the beach. Men from the governor's guard jump out and take Magawisca and Faith captive. Hope cries out to Oneco that she didn't know this was going to happen, but he pulls her into the canoe, shouting that Hope will be treated as Faith is.

Hope has been betrayed; someone found out about the planned rendezvous, and now both she and her sister are taken captive.

Sir Philip Gardiner joins the group of men on the beach and urges them to pursue Hope, but they refuse to do so in the dark and gathering storm. Digby comes upon the group and, lacking a boat, is unable to help, either. He offers shelter to Faith, who is weeping, and Magawisca, who feels betrayed and fearful for her father. Back at the Governor's house, meanwhile, Everell and Esther are enduring an awkward evening together, and Mr. Fletcher is unhappily listening to Madam Winthrop's assurances of the couple's impending bliss.

Sir Philip is somehow involved in the betrayal of Hope and Magawisca, though it's not yet clear precisely how. Back in Boston, the dramatic events on the beach are ironically mirrored by the more mundane yet still disastrous spectacle of Everell's and Esther's informal engagement.

At this point, the governor's guard enters with Magawisca, to the surprise of all present. Everell is delighted to see Magawisca and appalled at her imprisonment. Displeased with Everell's meddling, Governor Winthrop says that Magawisca is suspected of being involved in "brewing the conspiracy forming against us among the Indian tribes." Everell begs that this "noble creature" not be placed in jail. Magawisca speaks up, saying that all places are the same to her after having been betrayed—Hope Leslie "was the decoy bird [...] and she too is caught in the net." Magawisca is led away from the Fletchers and from Faith Leslie before she can offer further explanation.

Everell and Magawisca are reunited for the first time since the events in the forest years ago. Pieces of the puzzle come together as Governor Winthrop suspects Magawisca of being politically motivated. By calling Hope a "decoy bird," Magawisca seems to understand that Hope may not have been directly responsible for her betrayal and capture, but to believe that Hope is complicit in it regardless.

VOLUME 2, CHAPTER 6

Hope Leslie cowers in Oneco's canoe. Mononotto keeps speaking angrily of Magawisca, and Hope fears that, as an alleged conspirator, she will be the object of his retribution. Oneco does not appear to listen to her when she begs for his understanding. Hope feels helpless as Oneco steers the canoe into open water in the midst of the rising storm.

Hope, meanwhile, is at Oneco's mercy, her experience recalling Everell's and Faith's capture by Mononotto years ago.

Suddenly, lightning strikes Mononotto, and as Oneco tends to his apparently lifeless father, the canoe drifts onto a beach. Hope tries to help, but realizing this is her best chance of escape, she runs when Oneco isn't looking. Some distance away, she discovers a group of sleeping men—sailors, lately "indulging in a lawless revel." The narrator says that they are Chaddock's crew, lately expelled from Boston for their riotous behavior.

Captain John Chaddock is mentioned several times in Winthrop's History. *His ship's crew was notorious for drinking, swearing, and generally being "a base heathen people"—not a likely source of rescue, in other words.*


Seeing the men are drunk, Hope can't decide what to do. When one man awakes, she asks for his help in a trembling voice, promising any reward if one of them will return her to Boston. When a man advances toward her, leering, Hope screams for heaven's help and starts running toward the water. Soon the whole crew is chasing her, hooting, and Hope fears that jumping into the sea will be her only hope.

Hope is in a seemingly helpless and impossible spot, at risk of violence no matter where she turns.


As Hope approaches the water, she sees another boat attached to a pier. She leaps into the boat, uncoils the rope, and uses an oar to push away. On the strong tide, she quickly floats away, to the curses and laughter of the men on shore. Hope kneels and prays in thanksgiving. While she's praying, a man, lying in the bottom of the boat and covered by garments, looks at her in amazement. He is an Italian man, himself a member of Chaddock's crew who didn't want to take part in their revelry. He'd withdrawn to his boat, fallen asleep during the storm, and awakened to the seemingly angelic appearance of Hope, with her fervent prayer and "saint-like simplicity."

Keeping her wits about her, Hope finds an improbable source of deliverance, though the man's identity and intentions are unclear.


The Italian, Antonio, bows and crosses himself, hailing Hope as the "blessed virgin" and "queen of heaven." Hope knows just enough Italian to understand him and reply; she tells the man she isn't who he thinks. He runs through a list of female saints, concluding from her noncommittal smile that she must be his patron saint, Petronilla. As he praises her, Hope decides she can settle for being mistaken for a saint, and instructs him to row her to Boston. He gives her a linen relic, and she gives him her bracelet in return. Then Antonio rows expeditiously toward Boston, which they reach in less than two hours.

Antonio, a devout Catholic, mistakes Hope for the Virgin Mary or a saint. Thinking quickly, Hope figures out how to turn this situation to her advantage. It's another fairly unflattering portrayal of Catholics, this time as naïve and easily duped.

As she disembarks, Hope urges Antonio to keep her visit a secret from his comrades; they'll only mock. As soon as she passes out of his sight, she's overwhelmed with exhaustion, and she collapses on the steps of a warehouse. Soon, she hears the voice of Roslin—he looks sad and bedraggled and is carrying a dagger. When Roslin complains of his misery, Hope is distracted from her troubles and asks why he does not leave Sir Philip. Roslin says that Sir Philip's is the only love he's ever known. Hope then swoons in Roslin's arms, just as the Fletchers and a group of the Governor's men appear, ready to go in search of Hope. Everell wraps Hope in his cloak, and they take her home.

Hope's resourceful efforts, as well as the overall strain of the night's events, finally take their toll. Roslin/Rosa again appears in the story with an unclear purpose, signaling Sir Philip's dangerous intentions. But this time Everell is the hero, suggesting that circumstances are turning in his favor.

VOLUME 2, CHAPTER 7

The previous Saturday night, after Sir Philip Gardiner walked Mrs. Grafton home, he saw Hope going into the cemetery. He hid in the bushes and witnessed Hope's meeting with Magawisca. Sir Philip also knows of the rumors about plotting among the American Indians; so when he hears Magawisca planning to meet with Hope in secret, he realizes he might have access to information valuable to the state—and also a means by which to curry the Governor's favor. He also hopes that, if he helps take Faith captive, he'll gain Hope's favor as well.

The narrator backtracks again, this time to explain the nature of Sir Philip's role. Sir Philip's cynical desire for influence becomes ever clearer—he primarily looks at people and events in terms of how they can benefit him and advance his own desires.

So, on Monday, Sir Philip had met secretly with the town magistrates, reporting what he'd seen in the cemetery. Unfortunately, around the same time, information reached the Governor about a renegade who'd deserted Miantunnomoh and betrayed him to the Governor, claiming that Mononotto and Magawisca had stirred Miantunnomoh to hostility against the English. Mononotto, the man claimed, is gathering a confederation of chiefs to move against the English. Some of the man's claims are exaggerations, and the Governor proceeds warily.

The reason for Sir Philip's secret meetings with the governor becomes clear, as well as the reason for the Governor's political suspicions regarding Magawisca. However, the Governor is a prudent man and doesn't jump to conclusions.

Miantunnomoh has always shown himself to be a good friend of the English, so Governor Winthrop hopes that by capturing Magawisca's family, he will be able to learn the truth about the supposed conspiracy. This explains why Magawisca was received so sternly by the Governor, and why the Governor and his fellow magistrates see Sir Philip as a sign of God's providence.

Governor Winthrop sees Magawisca as a source of political information and not much more, and is still relatively uncritical regarding Sir Philip's intentions, revealing his prejudice in favor of the outwardly more respectable knight over the American Indian woman.

At the Winthrops' house, everyone is in a flutter over the reappearance of the despairing Faith Leslie and the retrieval of Hope. Hope has a delirious fever and seems to be near death. For three days, she remains unconscious, Esther and Everell faithfully watching over her. Finally, on the fourth day, Hope's fever breaks, and she sleeps peacefully. As Esther sits at her friend's bedside, she can't help fretting about Everell's evident worry and affection for Hope. She rebukes herself for this, accidentally knocking over a table of medicines in her agitation. At the noise, Everell comes in, and Hope awakens at the same time. She is lucid, and she begins to cry from relief. Everell praises Esther's nursing skill and kisses Hope's hand before Esther ushers him out and sits down to talk with Hope. When Hope asks, Esther assures her that Magawisca is fine, and Hope goes back to sleep.

Faith has been unexpectedly restored to the Fletcher family but is clearly not thriving among them. Hope's fate hangs in the balance, and even as she loyally tends her friend, Esther worries that Everell seems too preoccupied with Hope. But, ever vigilant about her own sinful motivations, she dismisses these worries as unseemly.

The next evening, Sir Philip Gardiner goes to the town jail with a letter of admittance from the Governor. He is duly admitted by the jailkeeper, Barnaby Tuttle. Sir Philip observes that Barnaby is an unlikely prison guard—short, pale, and meek. Barnaby explains that he has held this position for six years and has seldom had to deal with violent criminals; most of the prisoners are those convicted of holding "divers errors of opinions" or of committing "sins […] named at length in the Levitical law."

Barnaby is a surprisingly non-threatening prison guard, an incongruity that is explained by the fact that most colonial prisoners were jailed not for violent crime, but for crimes of conscience. The reference to the "Levitical law" is to the Old Testament.

Barnaby Tuttle leads Sir Philip into the jail. When Tuttle explains that Morton's cell is adjacent to Magawisca's, Sir Philip asks if he might offer her a word of exhortation. Tuttle grants permission, telling Sir Philip to ring a bell when he's ready to leave. He also warns Sir Philip that Morton is crazy. He locks the knight into the cell, where Sir Philip finds Magawisca pacing. He says he's surprised that Everell hasn't rescued her yet, given how much she's done for him. But instead he's doting on Hope Leslie. Magawisca thinks this means her father must have been captured, but Sir Philip swears on a crucifix that Mononotto and Oneco have escaped.

Sir Philip maintains the fiction that he is here to see his associate Morton, which is just a pretext for speaking to Magawisca, though his intentions regarding her are far from clear. Sir Philip remembers overhearing Magawisca and Hope discussing Faith's conversation to Roman Catholicism and thinks his pious gesture with the crucifix will be meaningful to her.

Sir Philip gets to the point of his visit, pulling a rope-ladder, file, and wrench from within his cloak. He shows her how to use the tools and tells her to cut the window-bars at midnight the next day; a boat will be waiting for her. When Magawisca asks how she can repay him, Sir Philip asks her to take along a certain young lady, disguised as a male page, when she flees Boston. True, Rosa would not go willingly, but perhaps she could be traded with Faith Leslie to become Oneco's wife, or taken to a Catholic priest in the western **forest**.

Sir Philip's seemingly generous intentions are clarified; he sees Magawisca chiefly as a means to an end, the end being Rosa's disappearance from his life, by whatever means necessary.

To these proposals, Magawisca scoffs that she will not "make my heart as black as thine" in order to save her life. Sir Philip feels chastened by Magawisca's lofty purity. He is about to leave when he decides that he should look in on Morton for a moment. He is shocked to find the old man huddled in a corner of his cell, dirty and bedraggled. Suddenly, Morton springs on Sir Philip, locks him inside the cell, and throws the key out the window.

Magawisca refuses to force Rosa against her will, and her moral superiority to Sir Philip is transparently obvious, confirming Sedgwick's argument that moral status has nothing to do with race.

Meanwhile, Magawisca hears a sound outside her prison window and sees a ladder resting against the outside wall. Over Sir Philip's sudden screams in the next room, she hears Digby, on the ground below, imploring Everell to come down. Filled with joy, Magawisca sees Everell appear at her window—"he is true!" she thinks. Everell determinedly saws at the bars while Digby frets and the men in the neighboring cell wrestle and shriek. Finally, Digby warns Everell that if he's caught now, Magawisca will never be free, and Everell, with great reluctance, abandons his attempt. Magawisca is nevertheless happy.

The drama mounts as Everell attempts a rescue at the same time, restoring Magawisca's faith in her friend. Comically, the rescue is attempted even as Sir Philip is set upon by crazy Morton next door, and Magawisca remains indifferent to his plight.

Barnaby Tuttle finally arrives to free Sir Philip from his predicament—Morton has been trying to suffocate the knight by stuffing a cloak into his mouth. Sir Philip shakes Tuttle and swears at Magawisca for failing to help him; she just looks at him with disdain. Tuttle is horrified and scolds Sir Philip for his profanity; Sir Philip remembers his disguise as a pious Puritan just in time. Even though he scorns Tuttle's "ignorance and fanaticism," he feels shamed by the man's genuine goodness, especially next to his own hypocrisy.

Sir Philip's true colors come through in his reaction to the situation, though he is also not completely devoid of a conscience, making him aware of the relative goodness of others.

The narrator gives a few details of Sir Philip's victim, Rosa. She is the illegitimate child of an English nobleman and a French actress. Orphaned, Rosa spent time in a convent, then under the care of her father's rich sister, Lady Lunford, who tyrannized over her. While visiting Lady Lunford, Sir Philip fell for young Rosa. Lady Lunford was tired of the girl and let Sir Philip take her; he, too, gradually wearied of her. Knowing Rosa has confided in Hope Leslie, he longs to rid himself of her in some way.

Rosa has never known genuine love in her life, which helps explain her attachment to Sir Philip. She has never been truly welcome or wanted anywhere and contents herself with Sir Philip's cruelty because she has no other place to go.

The narrator closes the chapter with the admonition that anyone who doesn't understand true happiness should simply compare the worldly Sir Philip and the imprisoned Magawisca.

Sir Philip has all kinds of external, worldly advantages yet is discontent and constantly scheming for the next thing; Magawisca, by contrast, is happy because of her soul's goodness, despite the seeming helplessness of her external circumstances.

VOLUME 2, CHAPTER 8

The next day, Boston is full of gossip about an attempted jailbreak. Many attribute it to Gorton's followers, since their sentence is soon to be carried out. Secretly, Governor Winthrop instructs Barnaby Tuttle to move Magawisca into a basement dungeon; soon after, Gorton and his men are exiled from Boston. Whatever suspicions the Governor has regarding Everell Fletcher's involvement, he keeps them quiet.

According to the historical record, Gorton and his followers are scattered to various outlying towns to perform hard labor, but this doesn't keep them from spreading heretical teachings, so they're soon deported to England.

By this time, Hope has recovered from her illness and rejoined the family at meals, to everyone's delight—except for Faith's. Hope's sister languishes, spending her days going "from window to window, like an imprisoned bird." Faith continues wearing her mantle, rejecting English styles and jewelry, to Aunt Grafton's consternation.

Faith doesn't fit in to her Boston surroundings, despite belonging here by blood. Aunt Grafton just sees Faith as incomprehensibly resistant to the good things in life.

After the meal, Governor Winthrop invites Hope to tell the story of her escape. Hope apologizes for her crossness and secrecy in the days leading up to the meeting with Faith. Then she explains that Sir Philip had been bothering her, and the Governor says that she ought rather to be thankful to him. Hope skirts the issue and talks about everything that occurred after she and Magawisca were parted. When she describes her encounter with Antonio, Master Cradock laughs uproariously, taking credit for teaching her Italian.

Hope catches the rest of the family up on her adventures since she last saw them on the island. The Governor still doesn't perceive Sir Philip's true colors.

After Hope finishes narrating her escape, Governor Winthrop admonishes Hope for failing to denounce "the idol worship of that darkened papistical youth." He and Mr. Fletcher get into an argument as to whether Hope ought to have disabused Antonio of his "superstitions."

Amusingly, the Governor and Mr. Fletcher are preoccupied with whether Hope ought to have taken the time to correct Antonio's theological position, an example of Sedgwick's good-humored criticism of Puritan preoccupations.


After the group disperses for the night, Hope goes to Governor Winthrop's study and begs him to release Magawisca from prison. The Governor urges her not to meddle in this—no matter what good Magawisca has done in the past, she and her father are responsible for stirring up the tribes' anger against the English; "it will be difficult to make a private benefit outweigh such a public crime."

Governor Winthrop sees Magawisca's imprisonment as a matter of public safety, not a question of personal loyalties; Hope's point of view doesn't touch on his political concerns and so is beneath his notice.



Hope returns to her room, disheartened. Soon, Esther enters, in great agitation, and throws herself on the bed in tears. Hope struggles to find out what is troubling her friend. Esther cries for a long time, then prays for help. She promises Hope that in time, Hope will understand everything, but that is all she can say for now. However, as they are getting ready for bed, Esther quietly admits that Everell has been trying to get her to help him break Magawisca out of prison. She won't say anything more.

Esther reaches an emotional breaking point regarding her feelings for Everell—a point she can't freely confide to Hope.

Earlier that evening, while they were alone together, Everell had tried to enlist Esther's help in his plan. After struggling internally, she admitted that she didn't believe she had warrant from the Bible to do so. While Scripture commands people to practice mercy and compassion, it also says that lawful authorities must be obeyed. She believes it would be presumptuous for her to go against that. Everell cannot understand Esther's convictions. Esther has, however, been visiting Magawisca daily in prison, hoping that Magawisca might be persuaded to convert to Christianity, whereupon her uncle Winthrop might grant Magawisca freedom and allow her, instead of following her father back into the **forest**, to join a community of Christian Indians. Everell isn't impressed, and Esther leaves the room, but still hears Everell say, "Oh, Hope Leslie! [...] why has fate cruelly severed us?" That's when she retreated to her room in tears.

Esther's strict conscience doesn't allow her to help Everell in his plan, though she has been friendly and compassionate to Magawisca in her own way. This doesn't impress Everell, however, whose temperament is much different, both more action-oriented and less pious—more akin to Hope Leslie's. Esther is heartbroken to find this out.

VOLUME 2, CHAPTER 9

On a beautiful summer day, a crowd gathers for Magawisca's trial. When Magawisca is led into the courtroom, she is accompanied by a benevolent-looking man whom Everell learns is John Eliot. Magawisca has a queenly, composed expression, and she wears her own clothing instead of borrowed English dress.

Eliot is believed to have been the first Protestant missionary to the American Indians, spending half a century among them and remaining a tireless advocate for their interests, even during times of conflict with colonists. Sedgwick appropriates the figure of Eliot as someone who would show Magawisca sympathy.

Magawisca insists on standing when she's led to the defendant's seat. Everell finds himself pushing through the crowd in order to stand next to her. Eliot prays for the proceedings, recalling in his prayer the many kindly actions of American Indians toward white settlers, including Monoca's goodness and Magawisca's own heroic act toward Everell. He prays for mercy toward the defendant. After he's done, many look more compassionately toward Magawisca. Governor Winthrop outlines the charges against Magawisca, and then asks Sir Philip to testify about what he'd overheard regarding a so-called Indian conspiracy while eavesdropping on Magawisca and Hope.

Magawisca maintains self-respect and composure in the midst of a situation where she is the only American Indian in the midst of a potentially hostile crowd. Eliot takes her side by rehearsing, through the medium of prayer, the truth that American Indians have often shown great kindness to those who outnumbered and overpowered them—a tactic that has the intended effect of helping the crowd think differently about their history, and therefore look more favorably on the defendant.

Magawisca gives Sir Philip a piercing look as he stands up, and he cringes. Rosa brings forward a packet of letters, which Sir Philip places before the governor. Sir Philip senses that popular sentiment has shifted in favor of Magawisca. He knows he could be in big trouble if his relationship with Rosa is disclosed, so he decides to try to discredit Magawisca.

Sir Philip does have a conscience—Magawisca's nobility reminds him of it by sheer contrast. However, it's not enough to override his self-serving wickedness. The evidence contained in the packet of letters, disregarded for the time being, will become significant later in the story.

After describing the scene in the graveyard, Sir Philip claims that, later that night, he saw Magawisca engaged in "devil-worship" in the cemetery, seeking demonic aid for revenge against the English. Upon hearing this testimony, opinion shifts against Magawisca, though she remains impassive. Everell and Eliot whisper encouragement to her, and Magawisca denies that the English have authority to judge her. She says that she has no fear about following her people to the future world. The magistrates' response is mixed, with some repudiating her "heathenism" and others saying they can't condemn her on this basis. Governor Winthrop observes that Sir Philip's testimony isn't consistent with what he's previously stated in private.

Sir Philip boldly avails himself of contemporary prejudices about American Indians, an easy way to secure Magawisca's condemnation (for treason, no less) and his own advantage. However, not everyone is so easily swayed against her.

When Sir Philip argues that he wasn't under oath before, the Governor points out that he isn't now, but that Magawisca can request that he be placed under oath. She does. As Sir Philip does so, Magawisca withdraws a crucifix from her mantle, to everyone's astonishment. She addresses Sir Philip directly, saying that during his visit to her prison cell, he had attributed sacred powers to the object. The blushing knight denies this. Eliot speaks up in defense of Magawisca's right to provide further testimony. Suddenly it seems as if Sir Philip, not Magawisca, is on trial.

Though the dynamic has been shifting against Magawisca, she shows she isn't the only one who has the power to quickly turn the tide of opinion in her own favor. The mere possession of a crucifix—a Roman Catholic symbol—is powerful evidence that Sir Philip is not who he's been claiming to be, and his Catholicism would no be tolerated in the Puritan colony.

When Magawisca is permitted to speak further, she falters, then requests that Rosa be allowed to leave. When Rosa notices everyone staring at her, she clings to Sir Philip's cloak, and he kicks her. A murmur of indignation runs through the meetinghouse. Rosa runs away. Sir Philip says that he would be glad to clear up these details in a private interview, and the Governor decides that Magawisca's trial must be suspended until the magistrates are able to meet again in one month. Magawisca, however, begs that she be put to death now, rather than being made to wait in captivity.

Magawisca, seemingly unflappable, only hesitates when her testimony risks implicating Rosa—a figure even more vulnerable than herself—showing her noble-heartedness. Her choice to speak up pays off, since it reveals a bit of Sir Philip's cruel nature and results in a postponement of judgment. This wasn't her object, however—imprisonment is torment to Magawisca, and she seeks a way out.

Magawisca goes on to say that they don't need Sir Philip's word to prove that she is their enemy—a white person and an Indian cannot be friends. Sending her back to the dungeon will just be a way of killing her by less direct means. As she kneels before the Governor in supplication, her mutilated arm is revealed. She begs for death or liberty, and Everell and the crowd begin chanting for "liberty." Even Governor Winthrop is moved to tears.

Magawisca doesn't believe that, given the enduring conflict between American Indians and colonists and its culmination in this trial, interracial friendship is ultimately possible. The sight of her mangled arm is symbolic of this belief, recalling her being caught between Everell and her father.

Finally Governor Winthrop says that he cannot grant her liberty right now, but he will fulfill his promise to Monoca to show Magawisca kindness, as far as he is able. Everell whispers that he, too, will help her, and Magawisca is comforted. She is led back to jail, leaving the crowd with "a strange contrariety of opinion and feelings." Sir Philip is ordered to meet with the Governor in private.

Magawisca's courage helps her win clemency from the Governor and from the community at large, though Everell's loyalty means the most to her. The "strange contrariety" suggests that the people's objective conviction about American Indians is often at odds with what the feel in their hearts.

VOLUME 2, CHAPTER 10

In Governor Winthrop's mansion, the parlor is adjacent to a large pantry. The pantry is also accessible from the kitchen. That day, after the midday meal, Jennet enters the pantry through the kitchen and hears Hope and Everell talking in the parlor. Jennet eavesdrops on them.

Throughout the book, Jennet has shown a tendency to hide and eavesdrop, thereby getting others into trouble—most notably during Nelema's treatment of Cradock.

Meanwhile, Sir Philip is making up a story with which he hopes to appease the Governor. He decides he will admit to a previous love affair with Rosa and then claim that she snuck to New England without his knowledge. He will claim that he concealed Rosa's identity out of pity, hoping in the meantime to convert her to the Puritan faith instead of the Catholic. He'll pretend that's why he visited Magawisca in jail, to ask her to smuggle Rosa to a Canadian convent, in the event Magawisca is freed.

Sir Philip is clearly desperate, piling falsehoods on top of each other in an attempt to extricate himself from his position, and, unlike Magawisca, not caring who gets hurt in the process.

When Sir Philip arrives at the Winthrops', Everell leaves in disgust, and Hope greets him coldly. Only Jennet welcomes him, and she draws near to whisper a secret she's overheard. Hearing it, Sir Philip suggests they keep this knowledge to themselves for now. Jennet is briefly torn between her loyalty to the family and her hostility toward Everell, who has never respected her. But she decides that Everell deserves what he gets. Sir Philip jots a hasty note to Governor Winthrop, explaining that he's suddenly taken ill and will have to postpone their meeting.

The details of Everell's and Hope's conference is kept secret for the time being, as Sedgwick lays the groundwork for another web of interconnecting secrets and plots in which the reader, too, will be caught up. Improbably given their different stations in life, yet unsurprisingly given their deceitful natures, Sir Philip and Jennet find themselves in collusion.

VOLUME 2, CHAPTER 11

That same day, Esther spends a long time talking in private with her aunt and uncle, and then there's a bustle in the house. Governor Winthrop paces and talks with Mr. Fletcher. Everell goes out, and Hope is helplessly distracted. Faith remains listless. That evening, a stranger knocks on the door. He is a young, sickly looking sailor with a wound on his head. He appears to speak no English.

Everyone in the Winthrop household is caught up in their own problems and secrets, giving a sense that things are about to build to a climax.

Governor Winthrop at first thinks that the young man is speaking Italian and that Master Cradock could confirm this, but the tutor has gone out somewhere with Hope. The Governor arranges for a meal and bed to be provided for the stranger.

The speaker's supposed Italian misleads the reader into thinking it could be Antonio, Hope's pious rescuer.

Earlier that evening, Hope had approached Master Cradock in his study, needing his help. She urges Cradock to put on his cloak, despite the summer heat, and to come along with her. He is so happy to be asked for help that he doesn't ask any questions. When Hope explains that they're going to the jail to help Magawisca, Cradock insists that a passport from the Governor is needed, but Hope insists that she will manage things with Barnaby Tuttle.

Hope takes initiative to put a plan into action—one implicitly denying Governor Winthrop's authority, no less—and Master Cradock so reveres his beloved pupil that he's willing to be led by her.

Barnaby Tuttle takes a long time to respond to their knocking, explaining that he's in the middle of his evening devotions, which Hope is invited to join. Hope obediently sings through 12 stanzas of a psalm with him. Afterward, Barnaby settles in for a friendly chat, but Hope has a favor to ask. Barnaby won't deny her anything, he says, because of Hope's former kindness to his late wife, who had been a servant to Alice Fletcher.

Barnaby's unwitting delays in the midst of Hope's urgent errand, such as the seemingly endless Psalm (a primary element of Puritan household devotions) add a comical note, as well as showing Sedgwick's affection for the religious tradition she elsewhere critiques. Hope's ability to charm her superiors, shown in her appeal to Barnaby, is backed up by genuine kindness and generosity, in contrast to the manipulation of characters like Sir Philip.

When Hope asks to see Magawisca, Barnaby, to her surprise, asks for a permit. Cradock offers to walk home to obtain one, but Hope says she must abandon her plan and bursts into tears. Barnaby can't stand this and agrees to let her into the jail, though only for 10 minutes. Once admitted to the cell, Hope begs Magawisca to trust her; she has come to release her. When Magawisca points out that Hope has betrayed her before, Hope explains that Magawisca's capture was Sir Philip's fault.

Soft-hearted Barnaby, perhaps not the best jailer, is easily swayed by Hope's tears. Magawisca, with good reason, still suspects that Hope was responsible for her capture by the Governor's men earlier, but when Hope offers evidence otherwise, she doesn't hold a grudge.

Hope tells Magawisca and Master Cradock that they must swap outfits—Magawisca must borrow Cradock's wig, hat, boots, and cloak, and Cradock must wrap himself in Magawisca's blanket. Cradock is horrified and admonishes her with biblical examples of godly people who aided pagan enemies, yet he passively allows Hope to take his boots off. With Barnaby approaching, Hope hurriedly coaches Magawisca in a Cradock-like shuffle, and gets Cradock to hide his face with Magawisca's blanket.

Sedgwick again balances the unrestrained horror of the violent scenes early in the book with a genuinely comical one here, its farfetched hilarity suggesting that, given the opportunity, a woman like Hope can find creatively nonviolent solutions to injustices. Incidentally, Sedgwick also includes a clothes-swapping, jail-breaking scene in her novel The Linwoods.

When Barnaby tries to get a look at "Cradock" with his lamp, Hope sweeps her shawl in such a way that the flame is blown out, and she urges him not to worry about relighting it. She distracts him with talk of his baby grandson while they grope their way out of the darkened prison. She assures him that Cradock, silent, is simply in one of his reveries. When Barnaby finally says goodnight to them and shuts the prison door, Magawisca flings off her disguise and goes to meet the waiting Everell.

Hope's resourcefulness is on display again, as she quickly adapts to her circumstances and thinks of a diversion that a less delicate character (think of Sir Philip's profanity-laden encounter with Barnaby) likely wouldn't.

VOLUME 2, CHAPTER 12

Jennet's whispers to Sir Philip revealed, of course, Hope's and Everell's plan for Magawisca's release. She overheard that Hope and Magawisca would be passing through a deserted part of town to meet Everell, who would be waiting with a boat to whisk Magawisca to safety. Sir Philip knows that Chaddock's vessel is still anchored in the bay. He believes he can persuade the pirate to help him.

The lighthearted innocence of Hope's plan contrasts with the much darker tone of what Sir Philip and Jennet conspire to do. While Hope enlists the assistance of her bumbling tutor, Sir Philip resorts to criminal activity.

Sir Philip arranges for the abduction of Hope by Chaddock and four of his crew and, with Rosa, heads for the ship that night. It's a dark night, but Sir Philip assures Chaddock that he won't mistake Hope's identity; she will be accompanied by a disguised companion (Magawisca) who's half a head taller. Chaddock is eager to comply. Sir Philip urges Chaddock to be kind to his captive.

Sir Philip's plan is shocking in its potential for violence, yet Sir Philip's history of lying and abusing others—as well as his reluctance to get his own hands dirty in the process—makes his actions unsurprising by this point in his development.

Waiting with Sir Philip at the ship, Rosa alternately curses and prays for Hope. In the end, she prays that the innocent would be spared. Her words strike Sir Philip as unnervingly prophetic, and he hushes her. He says that he is confident that "a potent alchymy [...] in the hearts of you women" will eventually win Hope's heart, even if she initially hates him for having her kidnapped. Rosa refuses to ever be Hope's serving maid, even when Sir Philip implies that if she does her part, he'll still channel some of his affection her way.

Rosa is engaged in a difficult internal struggle, still in love with Sir Philip and accordingly resentful of Hope, yet not wanting Hope to suffer her own fate. Her better side appears to win out. Sir Philip, though, is ever more repulsive, not least in his assumptions about women—assuming that both Hope and Rosa will come around to him, no matter how appallingly he treats them.

Sir Philip waits in anxious discomfort past ten o'clock, at which point he finally sees a boat rapidly rowing nearer, with a female passenger aboard. The captain reports that Antonio, who had been among the crew, has fled and probably alerted others of their plan. They must hurry out to sea. Sir Philip is shocked to see that the woman has been hooded and gagged; he can't see her face. In a whisper, he asks her pardon and promises that she will be the queen of the ship.

At this point, the reader might assume that Antonio was indeed the character who showed up at the Winthrops' door earlier that evening, but Sedgwick is simply adding a layer of complication to the climax. The woman's identity is intentionally obscured, too, adding to the building drama.

Sir Philip conducts the woman toward the ship, noticing a carelessly uncovered barrel of gunpowder as they go. He warns Rosa, who's carrying a lantern, not to get too close to it. When none of the sailors comes to help, he tells Rosa to cover the barrel. Rosa hesitates, then, as Sir Philip is distracted in trying to unmask the apparently fainting woman, Rosa runs toward the gunpower keg and throws her lamp into it, crying, "It cannot be worse for any of us!" The ship and all present are instantly blown up.

Rosa's tragedy concludes with her suicide, taking everyone aboard Chaddock's ship (and, seemingly, both Sir Philip and Hope) with her. Yet, for better or worse, she also gets to have the last word in this part of the drama—effectively deciding her own fate and that of her tormentor. Thus Sedgwick gives one of the most downtrodden women in the story her own (and very conclusive) act of initiative.

VOLUME 2, CHAPTER 13

After Hope had escaped from Oneco, he was too busy trying to revive Mononotto to notice. He decides to seek shelter with an allied chief for the time being. Searching for Hope on the island, he finds only Chaddock's sleeping crew (Hope having already fled with Antonio). For safety's sake, he disguises himself in one of the sailors' discarded uniforms, then follows through on his plan. Though Mononotto survives, his bitterness deepens when he learns about Magawisca's capture.

Sedgwick backtracks to an earlier point in the story to tie converging strands together. As in Magawisca's escape, she again uses the disguise trope to enable one of her American Indian characters to move more freely within a hostile colonial environment.

Oneco, meanwhile, is determined to get back his "white bird," Faith. He continues disguising himself as a foreign sailor, even painting his skin, and shows up this way in the Winthrops' parlor. The household doesn't suspect his identity, but Faith knows his voice and runs to him after everyone else goes to bed. Naturally, Jennet appears at the same time, but Oneco frightens her with a knife and forces her to accompany them to his canoe so he can make sure she doesn't betray them. He'll release her once he and Faith are sure of escape.

Though Oneco, too, resorts to trickery, he is portrayed as being single-mindedly faithful to his beloved wife, in contrast to the faithless philanderer Sir Philip. His painted skin explains the "sickly" look which the Winthrops attributed to him.

They go through a deserted part of town, and when they reach the canoe, Oneco is preparing to release Jennet, when Jennet notices some men moving toward them. Before she can enlist their help, the strangers tie a shawl around Jennet's face and kidnap her. Chaddock, seeing Oneco's sailor disguise, doesn't give Oneco's presence a second thought. All Chaddock cares about is grabbing the shortest woman he sees, per Sir Philip's instructions.

Two secret plots collide as Oneco, Faith, and Jennet are mistaken for Hope and Magawisca, with Jennet specifically being confused for Hope. Sir Philip's kidnapping of Hope is accidentally thwarted.

VOLUME 2, CHAPTER 14

Not long after Hope and Magawisca have escaped the jail, Everell joins them. Magawisca expresses her gratitude to Everell, admitting that, when he didn't rescue her right away, she briefly thought him faithless like most white people. But now she knows that, someday, in the Great Spirit's realm, she will be able to greet Everell as her brother.

Sedgwick circles back to the thread of the story involving Magawisca's escape. Much as Magawisca is viewed by some characters as being an exception to her race, Magawisca sees Everell's goodness in the same way.

Everell and Hope both beg Magawisca to remain friends with them now. Conflict between English and Indians is passing away, and in a short time, people will be prepared to welcome Magawisca and give her due honor. But Magawisca replies that this cannot be. "The law of vengeance" is written on her people's hearts, she argues, and it isn't possible for white and Indian people to mingle. She will hear no further arguments. She will rejoice, instead, in Everell's and Hope's union, which Nelema always said was fated.

The white characters see present interracial conflict as something that is in the process of decline. From her perspective almost two centuries later, Sedgwick hints that this is a naïve outlook. Magawisca, in contrast, believes that the friendship Everell and Hope desire isn't attainable within existing social realities. Partly, this is because her own people—exemplified by her father—are set on vengeance.

Hope asks Magawisca if she can give her some token that might help her gain her pining sister's affections. Magawisca says that Faith loves Oneco too much for that. She is both devoted to her adoptive people and a convinced Catholic, so she cannot be happy while separated from Oneco. She must be allowed to fly to the **forest**.

Hope has not fully accepted the reality of her sister's separation from her; she doesn't see Faith's marriage as something genuine. Magawisca clearly sees that Faith belongs among her own people, a "child of the forest" like herself—suggesting that, in rare cases, it is possible to assimilate to another culture, but perhaps only when this occurs in early childhood.

They reach their designated meeting place, where Digby is waiting to take Magawisca anywhere she wishes by canoe. She plans to go in search of Mononotto and to find happiness in the **wilderness**. Hope, repelled by the thought of such solitude, acknowledges that Magawisca will be happy there, though she wishes that Magawisca were receptive to the "brighter light of Christian revelation." Hope gives Magawisca her cherished miniature of Everell, which she has always worn around her neck, and the three tearfully bid one another goodbye.

Magawisca finally returns to her people and her home in the forest for good, suggesting that this is, after all, the only place where she can fully belong. Hope contrasts nature with revelation, meaning that the teachings of Christianity (as revealed in the Bible) are superior to the true but insufficient realities conveyed through nature—again reflecting Sedgwick's Unitarian outlook.

Everell and Hope watch as the canoe disappears into the distance. Then they begin walking silently, reluctantly homeward, feeling deep grief mingled with love for one another. When they reach the Winthrop mansion, there's light and bustle even though it's eleven o'clock at night. Before Hope hurries inside, Everell kisses her hand, then goes to the jail to take poor Master Cradock's place under Barnaby Tuttle's supervision.

At this point, it's assumed that Everell and Esther are still slated to marry one another, as their guardians wish; Everell and Hope are not free, therefore, to express their love for one another, making a happy ending out of reach.

VOLUME 2, CHAPTER 15

A flustered Mr. Fletcher embraces Hope at the door, crying, "My precious child!" Governor Winthrop gives thanks for Hope's deliverance, Aunt Grafton weeps, and Esther hugs her. Soon Hope learns about the explosion of Chaddock's ship—the news has traveled around Boston. The explosion had distracted everyone from trying to pursue Magawisca after her escape. In addition, soon after everyone had gone to bed, Antonio knocked on the Winthrops' door in desperation, having learned of the plot to kidnap Hope.

Everyone thinks that Hope, kidnapped by Sir Philip, might have been aboard Chaddock's ship and been killed (as indeed might have happened, had Chaddock's men not blundered into the wrong group of escapees in the dark). And it's true, after all, that Antonio came to the Winthrops' that night, though he wasn't the so-called "Italian" for which the family mistook Oneco.

When it was discovered that Sir Philip and Rosa disappeared, Governor Winthrop recalled the packet of letters which Rosa had handed Sir Philip at the trial. He found these abandoned on Sir Philip's table and broke the seal, learning from their contents that Sir Philip was linked to Thomas Morton, that he was Catholic, and that he had completely duped the Governor. Everyone briefly feared that Hope had fallen into this man's clutches and now rejoice to learn that she is safe. After this, they discover Faith's disappearance and, from this, figure out that the mysterious sailor was, in fact, Oneco. Nobody misses or cares about Jennet.

The packet of letters, forgotten at the curtailed trial, finally comes into play. It's too late for Sir Philip to face justice from those he's offended, but his emphatic end suggests that the wicked ultimately get what's coming to them, one way or the other. The same goes for Jennet.

Hope mourns over Faith's departure, but she knows her sister will finally be happy. Governor Winthrop, likewise, cannot be bothered to chase her down. Magawisca is reunited with her father, whose spirits are renewed, and who then leads the small remnant of the Pequot people to safety in the western **forests**.

Loose ends begin to be tied up, and displaced characters find the homes where they can best belong.

Before going to sleep that night, Hope tells Esther about the whole adventure and is surprised that, given her own scruples about freeing Magawisca, Esther does not appear displeased. In fact, she embraces Hope, looking completely at peace. Hope feels ashamed.

Hope assumes that, since Esther's conscience would not let her defy authority herself, she wouldn't approve of Hope doing so. Yet, beyond that, Esther even appears to be reconciled to Hope's apparent love for Everell, which Hope feels is illicit (they can't be married).

Meanwhile, at the jail, Barnaby Tuttle learns how he's been tricked. When he takes Everell to Magawisca's old cell, they find Cradock sound asleep. Tuttle cannot resent Hope for hoodwinking him. Governor Winthrop, distracted by a brewing war between Miantunnomoh's Narragansetts and other regional tribes, does not make a big deal of their deceit, either. After all, if Magawisca had been condemned under English laws, the American Indians might have allied to fight on her behalf.

Magawisca, in other words, has spared the colonial government a lot of political trouble by running away. For the governor, it's better to let intertribal conflicts play out and remain uninvolved.

The next morning, Winthrop meets with the other magistrates, and they agree that though Everell and Hope acted very rashly, God appears to have brought about good through their actions. They conclude that Hope and Master Cradock should be privately admonished and freely pardoned, and that Everell should receive a public censure.

The wrongdoers all get off with very mild sentences, though it's easy to wonder if this would have been the case if not for close relationships with Winthrop and the political advantages gained thereby.

After these deliberations, everyone joins together at the breakfast table. Everyone except Hope, who has overslept after the events of last night. She notices that some of Esther's things are missing from their room and rushes downstairs to find out where she is. After breakfast, Madam Winthrop finally gives Hope a letter, which she and Everell have been instructed to read together. It's from Esther. The letter explains that Esther has returned to England in order to remove the last obstacle from her friends' happiness. She has found contentment, repenting of her past pride and silliness and now glad to embrace Everell as a brother. Hope weeps in Mr. Fletcher's arms after reading the letter; he rejoices that his dreams for his children are coming true.

The last loose strands of the story are tied up as Everell's and Hope's union becomes possible, thanks to Esther's unselfishness. Esther, despite being perhaps the meekest character in the story, finds a voice as well, even if it's quietly voiced in her absence, and even if her primary action is to remove herself from a situation, at the cost of her own happiness.

Jennet's and Rosa's bodies were recovered from the explosion and buried, though Sir Philip's was never found. The narrator leaves it to "that large, and most indulgent class of our readers, the misses in their teens," to imagine what Hope's and Everell's wedding was like. Mr. Fletcher lived happily ever after with the two of them, as did Aunt Grafton and Master Cradock. Digby prides himself on having foreseen this marriage, and Barnaby retires to a happy life as a grandfather and versifier of psalms.

Esther Downing never marries, but she enjoys a lifelong, tender friendship with Everell and Hope, and many are made happier because of Esther's kindness and generous piety. The narrator concludes that many women would be happier if they could learn, like Esther, that marriage is not essential to a woman's dignity or happiness.

Sedgwick appears to have envisioned her readership as consisting primarily of teenaged girls—perhaps not surprising given the love triangle and dramatics in the latter half of the book. Yet she also seems to have believed that her arguments about race and religion would be valuable to such a readership, too—in line with her views about women's powerful behind-the-scenes influence.

Interestingly, of all morals she could emphasize, Sedgwick chooses to conclude the book by praising Esther, particularly her "spinster" condition in life—perhaps a reflection of Sedgwick's own biography, as well as an encouragement to female readers to follow their own course, no matter whether they're more like Hope Leslie or Esther.

HOW TO CITE

To cite this LitChart:

MLA

Patterson-White, Sarah. "*Hope Leslie.*" *LitCharts*. LitCharts LLC, 8 Apr 2020. Web. 29 Apr 2020.

CHICAGO MANUAL

Patterson-White, Sarah. "*Hope Leslie.*" LitCharts LLC, April 8, 2020. Retrieved April 29, 2020. https://www.litcharts.com/lit/hope-leslie.

To cite any of the quotes from *Hope Leslie* covered in the Quotes section of this LitChart:

MLA

Sedgwick, Catharine. Hope Leslie. Penguin Classics. 1998.

CHICAGO MANUAL

Sedgwick, Catharine. Hope Leslie. New York: Penguin Classics. 1998.